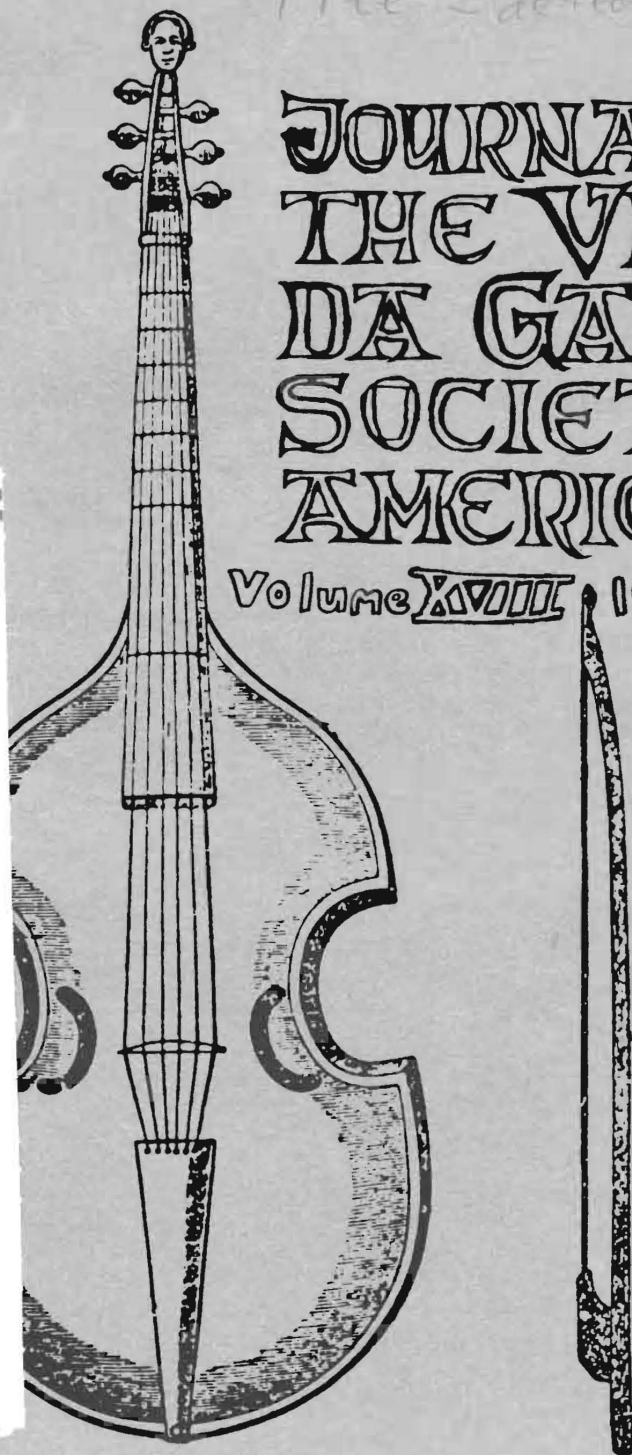


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JOURNAL OF THE VIOLA DA GAMBA SOCIETY OF AMERICA

Volume XVIII 1981



THE HECKMAN BINDERY, INC. N. MANCHESTER, INDIANA

**Journal of the
Viola Da Gamba Society of America**

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Volume 18 ISSN 0607-0252 December, 1981

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Eloise Glenn Lowry

1918-1981

The Society wishes to dedicate this issue to the memory of Eloise. An article on the history of the Society, including the important founding role of Eloise and George Glenn, is planned for the 1982 issue.

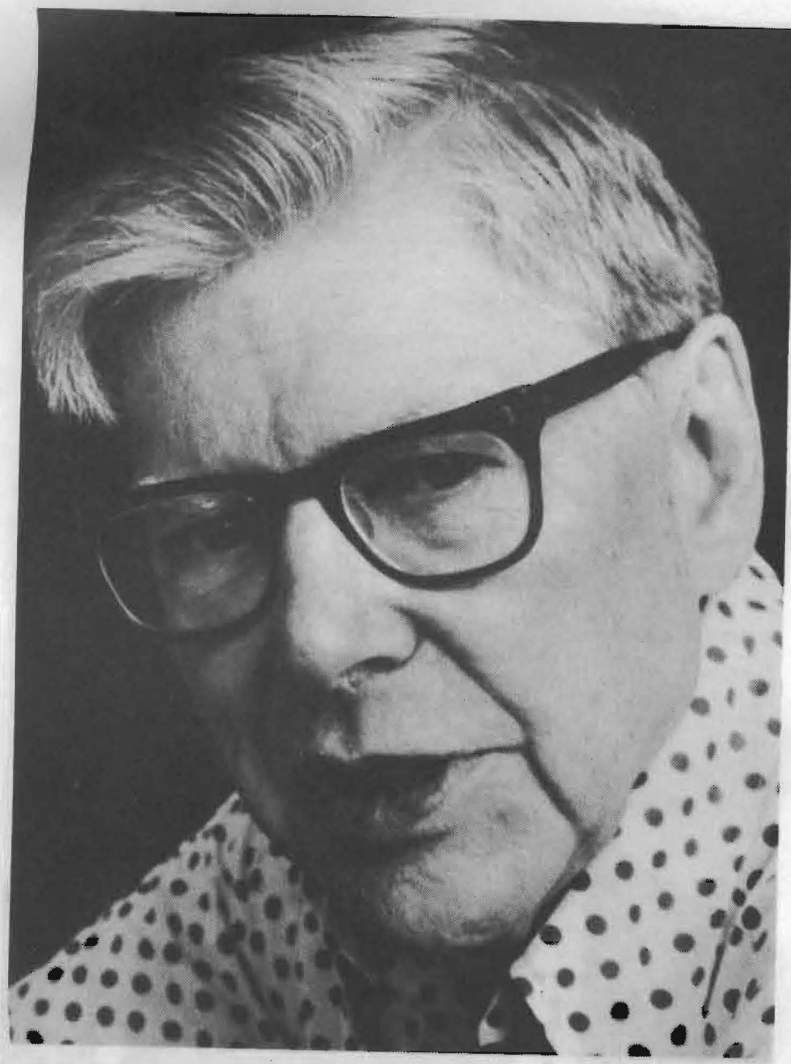


Photo: John A. Whisler

Gordon J. Kinney

1905-1981

Rey M. Longyear

Gordon James Kinney was born in Rochester, New York, on April 10, 1905. He was in one of the first graduating classes of the Eastman School of Music, from which he received his B.Mus. in 1930 with a major in cello. He later received the M.Mus. from the University of South Dakota in 1938 and the Ph.D. in musicology from Florida State University in 1962.

Gordon held a number of teaching positions — University of Kansas, Fredonia State College, Morningside College, Ohio University, University of Colorado — before he came to the University of Kentucky in 1948, where he spent the rest of his teaching career until his retirement in 1974. On the occasion of his retirement he was honored with a day-long symposium on musical performance practices, featuring papers by Gerhard Herz, Frederick Neumann, Newman Powell, William Prizer, Frank Traficante, and the present writer, and a performance of his suite for string quartet.

Gordon had a wide variety of musical interests. In his younger days he played the clarinet and banjo and continued to maintain his skills on the piano, harpsichord, and recorder. In 1964 he began to study the viola da gamba and soon became a highly proficient performer, giving many recitals and workshops and participating in the conclaves of the Society. After his retirement he continued to perform, giving an annual gamba recital (including works that he had edited from the original sources) and serving as an esteemed member of the cello section of the Lexington Philharmonic.

Readers of this journal will recall that Gordon had an article in nearly every issue and will note that they combined painstaking research and facility in translating all the western European languages with insights born of decades of practical experience with music. Gordon was also a highly skilled and craftsmanlike composer; among his works are a symphony, three string quartets, a fantasy and a concert piece for horn (written for his daughter Morvyth) and works for solo tuba, written for his friend and colleague Rex Conner. Gordon had also arranged a number of works from the sixteenth through eighteenth centuries, chiefly for recorder ensemble; several are published by Studio P/R or Hargail Music.

Members of the Society will remember Gordon for his monumental edition of six suites by Marin Marais, published in *Recent Researches in Music of the Baroque Era* (A/R Editions), his viola da gamba method, and his editions of works for or with gamba by the French *gambists* or Telemann. His three-volume doctoral dissertation on literature for the unaccompanied violoncello has been repeatedly cited in reference works and studies of Baroque instrumental music.

Underlying all of Gordon's editing and writing was a philosophy that the music he was investigating should be gotten into the hands of performers, rather than allowed to sit on library shelves. Ornamentation should be governed not only by the rules in the treatises, but should also conform to the nature of the instrument, and in his dealings with publishers he was concerned with such practical matters as feasible realizations of the thorough bass and convenient page turns.

Gordon's proficiency in foreign languages led him to translate treatises on musical performance practices and the history of theory, another of his interests. His facility at unraveling knotty problems of old Spanish, Italian, French, and German aroused the admiration of professors of foreign languages as well as of musicologists. He also translated a number of important but usually overlooked articles and prefaces; many of these translations were an outgrowth of his teaching, when he would translate important documents for his students and then deposit them in the music library. A list of his available translations is appended to this article.

Gordon was esteemed by his students and colleagues not only for his deep erudition and wide-ranging musical interests, but also for his warm humanity and his willingness to share the fruits of his learning with everyone. He took a great interest in the progress of his students, and could be seen at every student recital. He was particularly concerned with the junior faculty members and how he could help them in their professional development, even after his retirement.

Though at some time in his career he had taught virtually every course in music, his main teaching assignments were graduate analysis, twentieth-century music, and a course in the history of performance practices. He also taught private lessons on the gamba.

For his analysis course he had developed a three-volume anthology of musical illustrations, and for all of his courses the students could count on receiving numerous translations, supplements to the textbooks, and other materials to supplement his informative and carefully-prepared lectures. The student willing to learn could depend on Gordon as a fount of information on nearly every topic, and he was never too busy to discuss a student's or colleague's research project and to contribute his penetrating insights.

Retirement for Gordon was a chance to "re-tire," to put on new wheels and to pursue his many interests without having to grade papers or attend committee meetings. He constantly had a new project, a new translation, a new edition underway, often several at the same time. He was an inspiration to his colleagues who had recently retired or were facing this status.

Gordon's passing was entirely in character for him. He was missed at a rehearsal on May 15, and since he lived alone since the death of his wife 21 years before, his many friends in the orchestra became concerned. When they entered his house in Lexington, they discovered him in bed, where he had passed away in his sleep the night before. His favorite cello and gamba were out of their cases where he had laid them down after practicing, music was on the stand, and the ink was barely dry on an edition on which he had been working.

Musicography In English Translation

Gordon J. Kinney

The items in this series have been microfilmed for the Music Library of the University of Kentucky. Copies of these microfilms can be purchased at the rate of 14 cents per foot — minimum charge of \$3.50 — by addressing Ms. Judy Sackett, Newspaper/Microtext Department, Margaret I. King Library of the University of Kentucky, Lexington, Kentucky 40506. All the items listed below are now available. Other items will be added to this series.

The ancient treatises have all been translated from facsimiles of the original printings, with the original pagination indicated in the left margin for ready reference. Included are modern transcriptions of the musical examples and the translator's notes and comments.

- Agricola, Martin: 'Musica choralis deutsch' (1533). 7 ft.
 Agricola, Martin: 'Musica figuralis deutsch' (1532). 10 ft.
 Agricola, Martin: 'Musica instrumentalis deutsch' (1529); also addenda from the edition of 1545. 7 ft.
 Alker, Hugo: 'Die Blockflöte' (1962). 9 ft.
 Apfel, Ernst: 'Satztechnische Grundlagen der Neuen Musik . . . ' (filmed with Wellesz: 'Die Aussetzung des Basso Continuo . . .'). 5 ft.
 Bacher, Joseph: 'Die Viola da Gamba' (1932). 5 ft.
 Barraqué, Jean: 'Debussy' (Paris: Ed. du Seuil, 1962). 13 ft.
 Bermudo, Fray Juan: 'Declaracion de instrumentos musicales' (1555). 60 ft.
 Denis, Jean: 'Traité de l'accord de l'espinette' (1650). 5 ft.
 Eggebrecht, Hans: "Der Terminus Ricercar," in AfMw IX, 2 (Trossingen, March 1952). (filmed with Reimann and Hausswald articles from AfMw). 9 ft.
 Einstein, Alfred: 'Zur deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert' (1905). 13 ft.
 Eitner, Robert: 'Schulwerke von 1535' (filmed with Schneider: 'Regola Rubertina') 5 ft.
 Eras, Rudolf: 'Über das Verhältnis zurischen Stimmung und Spieltechnik . . . ' 13 ft.

- Frotscher, Gotthold: 'Aufführungspraxis alter Musik' (1963). 9 ft.
 Ganassi, Sylvestro: 'Regola Rubertina' and 'Seconda Lettione.' 16 ft.
 Gerle, Hans: 'Musica Teu[t]sch' (1532) (from copy in British Museum). 17 ft.
 Gérard, Yves: "Notes sur la fabrication de la viole de gambe et la manière d'en jouer, d'après une correspondance ineditée de Jean-Baptiste Forqueray au prince Frédéric-Guillaume de Prusse," in RECHERCHES . . . II (1961/62).
 Giegling, Franz: 'Giuseppe Torelli: Ein Beitrag zur Entwicklungsgeschichte des italienischen Konzerts' (Kassel u. Basel: Bärenreiter-Verlag c. 1949). 13 ft.
 Hardouin, Pierre: "Essai d'une Sémantique des Jeux de l'Orgue," In ACTA XXXIV (1962). 8 ft.
 Harich-Schneider, Eta: 'Die Kunst des Cembalospiels' (1958; 1970). 29 ft. (not the same book as the author's brief work in English, 'The Harpsichord,' but includes the same photographs.)
 Hausswald, Günter: "Der Divertimento-Begriff bei Christoph Wagenseil," in AfMw IX. Jg. (1952). (filmed with Reimann and Eggebrecht articles from AfMw). 9 ft.
 Hermelink, Sigfried: 'DISPOSITIONES MODORUM: Die Tonarten in der Musik Palestrinas und seiner Zeitgenossen.' Vol. 4 of the "Münchener Veröffentlichungen . . ." (1960). 17 ft.
 Jambe de Fer, Philibert: 'Epitome Musical' (Lyon, 1556). 7 ft.
 Kinkeldey, Otto: Chap. VII. "Partitura und Basso Continuo" of 'Orgel und Klavier in der Musik des 16. und 17. Jahrhunderts' (1910). 6 ft.
 LeBlanc, Hubert: 'Defense de la basse de viole . . . ' (1740). 24 ft. (includes over 200 explanatory afternotes).
 Lesser, Elizabeth: "Zur Scordatura der Streichinstrumente," in ACTA IV, 3/4 (1932). filmed with Moser, Rühlmann, Wolf). 9 ft.
 Linde, Hans-Martin: 'Kleine Anleitung zum Verzieren alter Musik' (1958). 8 ft.
 Moser, Andreas: "Die Violin Skordatura," in AfMw I, 4 (1919). (filmed with Lesser, Rühlmann, Wolf). 9 ft.
 Norlind, Tobias: "Zur Geschichte der Suite," in SIMG VII (1905/1906). (filmed with Riemann). 8 ft.

Praetorius, Michael: 'Syntagma musicum,' Vol. III: 'Termini musici,' (1619); complete, with transcriptions of musical examples. In this volume the author deals with performance practices, especially of his own works in the Italian style; in the latter he makes specific page references to this volume.) 25 ft.

Reimann, Margarete: "Zur Deutung des Begriffs 'Fantasia,'" in AfMw (1953). (filmed with Eggebrecht and Hausswald). 9 ft.

Riemann, Hugo: "Zur Geschichte der deutschen Suite," in SIMG VI (1904/1905). (filmed with Norlind). 8 ft.

Rousseau, Jean: 'Traité de la viole' (1687). 16 ft.

Rühlmann, Julius: extract from 'Die Geschichte der Bogeninstrumente' (1882) dealing with "Die Viola d'amore." (filmed with Moser, Lesser, and Wolf). 9 ft.

Schneider, Max: 'Regola Rubertina'—"Vorwort" to his edition of the modern German edition. (filmed with Eitner). 5 ft.

Telemann, Georg P. Two autobiographies. 5 ft.

Trichet, Pierre: 'Traité des instruments de musique' (ca. 1640); from the modern reprint by Francois Lesure. Includes transcriptions of tuning and fingering charts from the facsimiles. 19 ft.

Vatielli, Francesco: 'Arte e vita musicale a Bologna' (1927). (A collection of reprints of articles previously published in *Revista musicale italiana* in the 1st quarter of the 20th century.) 16 ft.

Virdung, Sebastian: 'Musica getu[t]scht und auszgezogen' (1511). 10 ft.

Wasielewski, Joseph Wilhelm von: 'Die Violine im XVII. Jahrhundert und die Anfänge der Instrumentalcomposition' (1874). 10 ft. (This is the companion volume of explanatory text to go with the author's anthology of musical examples.)

Wellesz, Egon: 'Die Aussetzung des Basso Continuo in der italienische Oper.' 5 ft. (filmed with Apfel).

Wenzinger, August: 'Viol practice,' parts 1 and 2. 13 ft.

Wolf, Johannes: extract from 'Handbuch der Notationskunde,' Vol. II (1927), Chap. IV: "Tabulaturen für Geigeninstrumente." (filmed with Moser, Lesser, and Rühlmann). 9 ft.

Ganassi's Regola Rubertina

by Silvestro Ganassi

Translated by Richard D. Bodig

New York, June 1977

COMMENTS ON THE TRANSLATION

In doing this translation from a copy of the original folio, I have tried to keep as closely as possible to Ganassi's own words, in order to ensure that the integrity of the work would be maintained. Ganassi's syntax, grammar and spelling are somewhat casual and his style redundant by today's literary standards. Although I have had to straighten out the syntax and grammar, I have chosen not to tamper with his style, which is repetitive. Although Ganassi is often very specific in his instruction, he is also quite vague at times, and the reader is left with the task of interpreting what he had in mind. There are also some obvious errors, but I have left them uncorrected.

—Richard D. Bodig

Regola Rubertina

To the Illustrious Roberto Strozzi from Silvestro dal Fontego

A famous proverb, which might have dated from antiquity, but the words of which might have fallen even from the mouth of God, is this — esteemed Sir — **KNOW YOURSELF**, that is to say, know the substance of your soul. Since the soul is in fact harmony, as we know from the teachings of the great philosophers, it amounts to saying: **KNOW YOURSELF AS WELL AS YOU KNOW HARMONY**. Harmony has been considered by theologians as a necessary attribute of God. Philosophers considered it to be a fundamental concept. Harmony is necessary and indispensable to every reasonable and well-rounded person seems indeed to be instinctive. Such instinct has been the reason that I, from my earliest years, reared in the beauty of harmony, did nothing but think of it, speak of it and live by it. But because I could not, from lack of ingenuity and capability, probe into the inner beauty of the harmony which dwells in our minds and which is in all lofty and eternal things, I shied away from it.

Harmony is common to all our senses and its image, existing in the symmetry of voices and of all instruments, has now come to my awareness through the grace of God and from my own efforts. I have taken this to heart, as I have already done in my other work, the so-called Fontegara, which teaches how to play the recorder and how to do diminutions, and which also provides instruction on music for viols, dealing with the practical methods to be followed. In this way, whatever talent has been bestowed on me by God, now can be communicated to my fellow man and can smoothe the way for those who read what I have to say.

Since there is harmony also in giving to deserving people, I thought about the person to whom this small work of mine should be dedicated. I was reminded of your Grace, to whom it is due more than to others. Your Grace is much more endowed than others, with harmony of mind and body, as well as with vocal and instrumental harmony, as is your esteemed family. Besides, you derive so much more pleasure from it than others. I must add here that you have been my disciple, and I say this with the highest praise, which you so deserve. In order also to serve your Grace in

symmetry and harmony, I present you with this small gift, which you are about to receive as will others, and which I give with all the readiness of my mind and will. In accepting this, you will give me the courage to write shortly on still other aspects of harmony; beyond these, there are even more thoughts engraved in my mind. May your Grace remain healthy and content!

TO THE READERS

I found in ancient history that one philosopher had given thanks to God for three things: first, that he was a Greek and not a barbarian; second, that he was a rational human being and not an irrational animal; third, that he was male and not female. Beyond this, I thank the Lord God for three things: first, that I was conceived by Bergabask forebears; second, that I was born in the city of Venice; third, that I am a Christian and not a heathen. The reason I say this is that my Lombardian ancestry bestows on me certain gifts. The grandeur of my Venetian fatherland makes me studious, and my faith makes me work on things which are useful to the mind as well as to the body.

According to the commandment of our Lord God, we should worship him and love him above all other things and, beyond that to love our neighbors as we would ourselves. Through the Lord's grace, I am prepared to follow His commandment. The blood and lineage that I inherit from my father and mother, inspire gratitude, as does my Venetian homeland inspire fidelity and my Christian existence, hope. But I am always thankful to Jesus Christ for such grace as I receive from Him and considering the obstacles which may confront me, for steadfastness in my work. Somehow I take comfort and have faith in the readiness of my own good will, which is the main quality one should have to achieve the grace acceptable to the Lord God. Aside from the grace of having intellect, memory and will, I am thankful for the existence of every rational human being.

According to the words of St. Paul, one must combine faith with good deeds, in order to gain everlasting peace. As the Lord God promises, every bad deed will be punished by Him, and the good deeds, rewarded. This promise stems from the passion, which he endured for the love that He bore for us, who are creatures made in his spirit and in his image. I attach great importance to

my ability to reason — a faculty which is recognized by one's intellect and which is bestowed freely to all humans. Let me quote once again the words of the Gospel: whosoever says that he wishes to strive for eternal life, so must he bear the cross on his shoulders. This is the same as suffering the insults of one's neighbors and defending oneself against these insults. As we are taught by Jesus Christ in the Holy Gospel: if your neighbor should slap you in the cheek, then must you turn the other cheek. Return good for evil and not evil for evil, as was the custom in the Old Testament: an eye for an eye and a tooth for a tooth. With consideration of these commandments and teachings, I decided to write this book so that all might benefit from this work of mine. Therefore, enemies are invited to read it as are friends. Furthermore, since at the present time many people take pleasure in instrumental music for viols, I have been persuaded more than ever to follow through and to complete my work, so that it may bear fruit for the love of my neighbor. I recognize at the same time that it was useful for me to have learned of this interest at the right time and in the right place, for it is done for my neighbor.

If I have been lacking in this work in any part either in my reasoning or in the methods demonstrated, you can blame it on my limited experience, but you can console yourselves with my good intentions. I still hope to receive some praise from my readers, because even if the workmanship is crude, it is nevertheless ornamented as would be a building of refinement, such as one of Doric, Ionic, Corinthian, Attic or Tuscan construction, the fineness of which is attributable to decorations composed of cornices and figures, and ornamented iron work.

Similarly, in a treatise filled with words, examples and authoritative scientific sources of various kinds, even an unrefined structure, the premise of which is solely to present the subject at hand, can be embellished. The more that is left unembellished, the more is one's name vulnerable to criticism. Thus my treatise and manual of rules may be unrefined in comparison with more refined works by some intellectuals whose works, however, are written only on occasion. If an invalid were to complain of his affliction, the physician would give him a remedy to restore his health. So shall I be restored from my afflictions, out of my earnest desire to please you with my work, although I confess to have little hope.

PROLOGUE

You must know, esteemed readers, that every faculty is a combination of beauty with quality. The beauty conveyed by the musician is seen in the manner of holding his instrument with grace, with the carriage of his hand and in the movements of his body, executed with such symmetry as to inspire the audience to maintain silence. This appearance contributes to the quality of performance, which not only provides nourishment to the ear but also visual beauty. If beauty is perceived in the manner of holding the instrument and in motions which are harmonious, quality also will be perceived through the performer's knowledge of intervals and harmonies allowed by the musical structure, and with diminutions or *passaggi* played in such a manner as will not offend the art, that is to say played without committing forbidden errors or misunderstanding of counterpoint and composition. The methods to be followed will be given in due course.

Chapter I

METHOD OF HOLDING THE VIOL

You have read in the previous chapter, kind readers, about beauty and quality in all things. In this chapter I shall explain how to hold the viol and shall make some observations on the beauty of playing. First, the viola da gamba must be held between the knees in such a manner that, without support of the hand, it will stay up without falling and so that the bow can be moved without the knee getting in the way. It must be held so that it inclines a little way to the side rather than straight up, so that you can maintain your body in an upright position and so that your body need not be moved about while playing. You must also be able to move the fingerboard quickly, either bringing it closer to the chest or moving it away, and this must be done with a free arm movement and a facile hand, just as required with the bowing arm. You must know that in the art of playing, one's limbs are the servants of one's body and that the body is not the servant of one's limbs. It would be ugly to see one make ungainly body movements just to move one's hand just as it would, to see the master wrest a broom from his servant's hand to do the sweeping himself. The servant would consider him a fool. You must conduct yourself, therefore in the movement of your arm, hand and knee so that they

serve your body. Certainly, there would be no purpose in acting as though you were doing some kind of Moorish dance, for that would not be the most graceful or beautiful way of holding the instrument nor indeed the way I want you to hold it. Likewise, I have little respect for those who hold the viol in a cross position which is certainly, in my judgment, an ugly way to hold it. Players who do that take up twice the space they should and, furthermore, cannot maintain an upright body position but must bend over. I certainly do not want you to hold the viol in such a disturbed foetal position. We shall now discuss the natural movement of the body.

Chapter II

ON THE MOVEMENT OF THE BODY

In the preceding chapter you were taught the position of the viol and the posture of the body required to allow free movement of the arm and the hand. There are two reasons why one should move one's body — first, so as not to appear like a piece of stone and second, for the reason that music is composed to words. Therefore, your motions should be proportioned to the music and to the word setting. Whenever the music is set to words, the limbs of one's body must move accordingly. Furthermore, there should be appropriate movements of one's eyes, hair, mouth and chin; the neck should be inclined more or less toward the shoulders according to the mood suggested by the words. With words and music in a happy vein or in a sad one, one must draw the bow either strongly or lightly, according to the mood; sometimes it should be drawn neither strongly nor lightly, but moderately, if that is what the words suggest. With sad music, the bow should be drawn lightly and at times, one even should make the bowing arm tremble and do the same thing on the fingerboard to achieve the necessary effect. The opposite can be done with the bow in music of a happy nature, by using pressure on the bow in proportion to the music. In this manner, you will see how to make the required motions and thereby give spirit to the instrument in proper proportion to every kind of music. This discussion should suffice, although I could have said many more things were it not for my wish to be brief. If you consider what I have said carefully, you will find it increasingly gratifying, as you become more familiar with the concept.

What I have said has as much purpose and necessity for a viol player as for an orator, who must be bold enough to express shouts, to make gestures and movements at times, to imitate laughing and crying or to do whatever else seems appropriate, according to the theme. If my reasoning is correct, you will find that the orator does not laugh while uttering tearful words. By the same token, the performer of music in a happy vein will not bow his head or use other movements suggesting sadness, because that would not be an artistic rendering of nature. Instead, it would be a denigration of the true purpose of art. Therefore, you must always represent the mood in music composed to words, under all the circumstances mentioned and to practice it until you have thoroughly mastered the method of holding the viol and the proper position of your body, together with the motions required for a beautiful total effect. The following chapter contains some words of instruction on the factors which enrich the quality of performance.

Chapter III

FACTORS WHICH ENRICH THE QUALITY OF PERFORMANCE

Quality consists of knowing how to shape phrases, which you will be taught by the rules to be followed, together with illustrations. I will say nothing about diminutions, because you will find all you need to know on this subject in the other work of mine, called *Fontegara*, which teaches how to play the recorder and how to do diminutions properly to achieve two effects: first, ornamentation of a composition with consideration for counterpoint; second, drawing praise from the listener, especially if the diminutions are executed with varied and well-planned *passaggi*. You will now receive my description, as best I can provide, of how to manipulate the bow. Thereupon, an explanation will follow on tuning a solo viol and then viols in consort.

Chapter IIII

METHOD OF USING THE BOW

You know that the bow is to be held with three fingers, that is to say the thumb, the index and middle fingers. The thumb and middle finger ensure, in holding the bow, that it does not fall, and the index finger serves to strengthen and stabilize it, keeping it on

the strings and exerting more or less pressure according to the need. One needs to draw the bow four finger widths, more or less, away from the bridge, depending upon the size of the instrument. The bow should be drawn steadily with a loose arm and with a graceful but firm hand, so that the sound is distinct and clean. If you were to bow too much in the direction of the fingerboard, you would produce neither a firm nor live sound. Likewise, if you were to bow too closely to the bridge, the sound would be rough. For this reason, you should follow a middle course, which is more or less four finger widths from the bridge, depending upon the size of the viol, as I said earlier. It is in fact true that you are free to bow close to the bridge at times, when there is reason to produce a hard sound, according to the subject matter or to bow toward the fingerboard for a quieter effect in music which is somber for example. Thus for melancholy music, you would play close to the bridge. This concludes the discussion on this subject.

Chapter V

METHOD OF INSTRUCTION ON THE USE OF ONE'S HAND ON THE FINGERBOARD

In the previous discussion you were taught how to hold the bow; now you will be shown how to get about the fingerboard. Note that the first finger falls naturally on the first fret, the second on the second fret, the third on the third fret and the fourth on the fourth fret. However, the first finger also can be used on the second fret, the second finger on the third fret, the third finger on the fourth fret and the fourth finger on the fifth fret, depending upon fingering requirements. The body is adjusted, while playing, with a new technique which is now coming into recognition. You know that if things do not fall into place naturally, artistry can come to one's assistance to overcome the problem. I shall show you now how to use the arm and hand both on the fingerboard and on the bow.

Chapter VI

THE WAY TO USE THE ARM AND HAND

The arm must always help the hand achieve its effect whether on the fingerboard or on the bow. First, one has to know how

the fingers are to be used in holding the bow, but the arm, as well as the hand, must be used properly to achieve the right effect with the bow. It is necessary to know how to play a *longa*, that is in one stroke of the bow, such that the arm produces the sound; similarly, it is necessary to know how to play the *breve*, the *semi-breve* the *minim*, the *semi-minim*, the *crome* and the *semi-crome*, for when the arm is used properly it should produce a glorious sound. For the smaller note values like the *semi-minim*, *crome* and *semi-crome*, the proper use of the hand is essential to produce a fine sound.

The first stroke in bowing should always be a push bow, if you are playing a passage consisting of *croches* or any other small note value. If you bow in this manner, you will get a good sound. When you begin the first stroke with a pull bow, you proceed in a contrary motion. You should know, in this connection, that there are two bow strokes, one forward and one backward — forward being the push bow and backward, the pull bow. Hence, you must practice not only in one direction but also the other. This is like the task of the fencing teacher. If by chance one cannot make use of the right hand in a fencing match, the teacher will show you how to use the left arm or hand. You will do the same in bowing, because if you wish to do various diminutions using different proportions of notes, so that small note values might occur in uneven numbers, you must know that you begin on a pull bow in such cases. On the other hand, in doing a succession of *groppetti*, one should use a push bow on the first stroke and a pull bow on the second. Once again, this is like the problem of the fencer, who should find it very useful to practice as much in one direction as the other, as in the example which was given. Furthermore, you must not interrupt the sound of a dotted note, but sustain it with the bow, as one does in singing. The only difference from singing is the absence of words. The point next to the note, in *tempus imperfectum cum prolatione imperfecta*, is inserted to make the note perfect. You will see that the point signifies augmentation of the note with a third beat, changing it from a binary to a ternary note value, which represents perfection in music. I believe that I have discussed this subject at sufficient length. Let us now go on to a discussion of what needs to be accomplished in tuning an instrument by itself or in consort.

Chapter VII

DISCUSSION OF THE WAY TO ACHIEVE CORRECT TUNING

There is no doubt that everything should be done in proportion, that is to say in proper ratios. Otherwise any construction would neither last nor be useful, such as for example the instrument under discussion, about which I have learned a great deal through practical experience. I must say, in this connection, that I am indebted even to builders who have made these instruments without proper proportions nor with discrimination and who simply made them in a haphazard fashion, achieving the same inferior results as the incompetent builders they emulated. This reminds me of the two blind men who, according to the Holy Gospel, guiding each other to go from one place to another, both fell into a ditch. The message of this parable sheds light on many situations; I shall cite more examples. You will not recognize what is forward if you have not mastered the importance of what is backward and vice versa, nor would you recognize the ratio of a particular part to the whole. Another motto is that good habits are the highest virtue of mankind. There is also the proverb which says "wicked is he who rebukes his friend with words." We see still another example in a person who has gone from riches to poverty. This can happen through the evil of debauchery or gluttony. Such a person is rebuked not by damnation but by the impact of the evil itself. Let us consider how this comes about in the debauchery of many sinners. Mankind brings such people to their own miserable and ugly ends in body and mind. Gluttony generates excess blood which leads to lust, then gambling, blasphemy and even murder if the gambler becomes sufficiently enraged. Ultimately the errant person ends in despair because of the evil created by such vices as the sin of gluttony. In the end, such corrupt people lose their souls and bodies as well. Through the Passion of Jesus Christ, the blessed Lord God may redeem us for wrong deeds, but worldly justice condemns our bodies through such forms of judgment as misery, shame and rebuke. This brings to mind the proverb cited before. A man can be rebuked for any human fault. We see what kinds of damage result from evil doings; by the same token, good deeds with good habits have a beneficial result. Therefore, just as debauchery and gluttony produce evil and corrupt ends, the opposite can be expected from sobriety, for it reflects goodness, as of a mother, for

example, who is deserving of good health in spirit and in body. We can see, from experience, that the opposite can be expected from vice. Whereas good works bring light to the world, evil doings can be perceived in their bad effects. Therefore, take this advice from me: be moderate in all things by means of good habits and, above all, fear God. I quote from the words of the prophet, found in one of the psalms "*initium sapientiae est timor domini*" ("the beginning of wisdom is the fear of God").

In my introductory remarks, I said that we are indebted even to the builders who have made instruments without good proportions, because the deficiencies of such work have taught me to recognize the opposite, that is a construction which has good proportions and which complements nature through artistry. This will be discussed in the next chapter. First I shall discuss the method of tuning a solo instrument, then the names of the strings of each instrument, then how to tune in consort.

Chapter VIII

METHOD OF TUNING THE SOLO INSTRUMENT

Note that the viol has six strings. I have given some thought about which instrument was older, the lute or the viol, so as to trace the origins and development. I have discussed this question with many people, but my view is based on a recollection of seeing, among Roman antiquities, a composition of several figures sculpted in marble. One of the figures held a viola d'arco similar to a viol; suddenly I realized that the viol must predate the lute. According to authorities on the subject, Orpheus is said not to have played the lute but a beautiful bowed string instrument, the lyre, which is similar to the viol in that it has a bow and strings. Furthermore, there is a connection in the name "*lira*" or "*lirone*" which people often call a viol, though most call it a "*violone*." A more prevalent usage is, however, "*lirone*" or "*lironi*" for several viols together, instead of "*viole*" or "*violoni*." The tradition which stems from Orpheus and his lyre suffices, in this preface, to prove my point.

Let us now turn to a discussion about the ability to tune the instrument with facility. As I say, the viol basically has six strings, the names and tunings of which are like those of the lute. Accordingly, you will understand what I mean throughout this work

when I talk of the tunings of the bass, tenor, treble and alto viols. The names of the strings beginning with the thickest one are "basso," the second "bordon," the third "tenor," the fourth "mezana," the fifth "sotana" and the sixth "canto." Tuning will proceed in the following manner: the second string with the first, i.e. the "bordon" with the "basso" are tuned in a fourth; the third with the second, which is the "tenor" with the "bordon" is also in a fourth; the fourth string with the third which is the "mezana" with the "tenor" are tuned in a third; the fifth with the fourth, which is the "sotana" with the "mezana" are in a fourth; the sixth string with the fifth, which is the "canto" with the "sotana" are also in a fourth. These will be the tunings for the individual strings. Now I shall discuss the equality of consonances in tuning and then the tuning of the strings with each other.

Chapter IX

ON THE EQUALITY OF CONSONANCES

Since the bass part is more important than any other part, it will be the basic reference point in my discussion. The first string, which is the "basso" of the bass viol, must be tuned with the "bordon" as re-sol, which is the first kind of fourth (whole tone, semi-tone, whole tone). The D is fingered three notes below G and an octave below d. This is the tuning of the first string, called "basso." The "bordon" is a G. The third string, which is the "tenor" is c and is tuned with the G of the "bordon" as ut-fa, fingering from G to c, which is the third kind of fourth (whole tone, whole tone, semi-tone). Next the fourth string, which is the "mezana," tuned e, or a third higher than the "bordon" forms the major third consonance of ut-mi, which is the fourth kind of general consonance (whole tone, whole tone) in singing. Then comes the fifth string, which is the "sotana" tuned to an a or la and up a fourth from the mi of the e below. This is called mi-la, the second kind of fourth (semi-tone, whole tone, whole tone), which is the tuning of the "mezana" with the "sotana." Finally, there is the sixth string, the "canto" tuned to a d' and is called re-sol with b-natural in the signature, and mi-la for b-flat in the signature. Re-sol is the first kind of fourth (whole tone, semi-tone, whole tone) and mi-la, the second kind. The following will be a summary of instructions with illustrative examples. The example for the bass also will apply to the treble,

which is tuned an octave above the bass. Those for the tenor will suffice also for the alto, since they are tuned in unison. The instruments should be tuned in the way shown in the illustrations. You will see six lines, which represent the strings, then the names of the strings corresponding to the pitches. Then there are some vertical lines connecting one string to the other which, reading vertically, are the names of the consonances. Thus between each pair of strings is indicated the kind of consonance produced, as discussed.

CHART FOR TUNING THE BASS AND TREBLE VIOLS

String*	D	sol	re						
1st	G	sol	re	ut	Re-sol: First kind of fourth				
2nd									
3rd	c	(with b-flat)	sol	fa	ut	Ut-fa: Third kind of fourth, and Re-sol with b-flat: First kind of fourth			
4th	e			la	mi	Ut-mi, major third: Fourth kind of consonance			
5th	a				la	mi	re	Mi-la: Second kind of fourth	
6th	d'				(with b-flat)	la	sol	re	Re-sol: First kind of fourth, and Mi-la: Second kind of fourth with b-flat

CHART FOR TUNING THE TENOR AND ALTO VIOLS IN UNISON

String*	G	ut							
1st	G	ut							
2nd	c	fa	ut	Ut-fa: Third kind of fourth, and Re-sol with b-flat: First kind of fourth					
3rd	f	fa	ut	Ut-fa: Third kind of fourth					
4th	a	la	mi	Ut-mi, major third: Fourth kind of consonance					
5th	d'	(with b-flat)	la	sol	re	Re-sol: Fourth kind of fourth, and Mi-la: Third kind of fourth with b-flat			
6th	g'			sol	re	ut	Re-sol: First kind of fourth		

* General's enumeration of the six strings is in reverse order from that in current practice.

Chapter X

THE MORE IMPORTANT VOICES

I believe that I have spoken sufficiently about the names of the strings and their tunings and the kinds of consonances, according to the intervals connecting them. This is therefore the system of tuning all strings. Earlier in the chapter I explained that the "basso" is the most important of the strings. You might ask why this is so. I would reply as follows: because it is the string which provides the structure for all the consonances. As an indication of the correctness of this statement, I can not suggest any consonance that is more important than the unison. The "basso" is the lowest note and therefore forms the fundamental for all consonances. For example in arithmetic, unity is not a number but establishes the numerical base and is therefore essential. It is a truism in everything that the beginning is, by necessity, more important than the middle or the end, because the middle and the end are derivatives and not the origins. That which generates is more important than that which is generated. We can prove this on good authority, in the following way. The world and all things that are in it are imperfect and unworthy of any respect from God, because He is the primary force and the primary doer; He was, is and shall be. Hence, I reason that the "basso" is the most important of all the parts. There are two other reasons. First, in music it resolves a dissonance of a fourth joined to a third from above or to a fifth from below. The other is that it makes up for deficiencies in instrumental or vocal parts which are in poor disposition. I would say, therefore, that there are three effects which make the "basso" more important than the other parts: first, that it gives form to all consonances; second, that it resolves dissonances; third, that it makes up for deficiencies in the other parts. For such reasons, a good bass is more appreciated in a chorus than any other voice.

The next chapter will contain instruction on the way to tune in consort, according to the methods used by a "maestro di capella." With respect to intonation, instruments should follow the same procedure for tuning with each other as do vocal ensembles. I believe that I discussed this in the other work of mine called *Fontegara*, which teaches how to play the recorder and how to do diminutions, and in which it was also postulated, that the human voice is a natural and more worthy instrument than any

man-made instrument, whether crudely or beautifully constructed. I will not stray, however, from the path set by that "maestro" but will now set forth the method.

Chapter XI

METHOD OF TUNING IN CONSORT

Among musical works that one hears nowadays, there are some composed by the best minds. Many of these were written fifty years ago by such men as Josquin and Jean Mouton, who most certainly composed works with all imaginable kinds of counterpoint. But of course at the present time there are many others, including such men as Adrian, Giachetto and Gombert, who is "maestro di capella" for the emperor and an outstanding man in his profession, as can be seen readily in his works. I am told that it is to him that one should attribute the following rules and procedure in tuning voices, for whatever composition one has to sing, whether it be a mass or a motet. If the voices did not sound right to him, he used to adjust them in such a way as to achieve the desired result without much difficulty. This is the method I shall describe for you.

If the voices were poorly disposed within their usual ranges, such as soprano, tenor, alto and other parts, he would ascertain the tonal relationships in which the piece was written, together with a knowledge of the particular features of the composition, and of the ranges of the vocal parts. Next he considered the lowest part of the bass line and focused on those low notes that only the bass can provide as the fundamental. Hence, he dealt with the problem in a way suggested by the proverb, namely that one should choose the lesser of two evils. Reading into this proverb, I would say that the lesser evil is in taking the bass line as the fundamental for adjusting the other voices, which is in effect an accommodation of the other voices to the bass part. Hence, when you tune instruments in consort, you should follow the same procedure as does the renowned Gombert. If the voices were deficient in the lower portions of their ranges, he would help them by correcting in the opposite direction. You should do the same as Gombert does with voices that are poorly disposed, by means of the bass line. You should do the same if you want to tune four or more "lironi" in consort.

First, you find out the balance of the viols. If the viols are not proportioned so as to tune the tenor and alto in fourths over the bass, and the treble a fifth over the tenor, or an octave over the bass, as I want you to tune them, then you must follow the first rule. What the great "maestro" Gombert advises is to tune in such a way, that the parts that are poorly disposed, whether in their lower or upper ranges, will achieve good results with little difficulty, by employing the foregoing rule. Nevertheless, you should be forewarned to ensure good intonation if the voices are to be tuned well. Indeed, you can give an intonation that could be a tone higher than it should be, or at least a semi-tone higher, which would be intolerable to voices in their proper ranges. It is better to tune lower than higher, and certainly there is no fault in following a middle course. In any event one certainly wants to use discretion. Similarly you should follow the same rules if the instruments, whether treble, tenor or alto, are not proportioned to allow such a stringing and are deficient in being too large. If you should add the bass and tune it lower than it should be tuned, to remain still audible, one can increase the string length by moving the bridge closer to the tail piece and also by using thicker strings than one normally would use. If you have enough time, you can regulate the instrument by lowering or raising its normal tuning. You also can do the opposite. Instead of increasing the string length by moving the bridge closer to the tailpiece and putting on thick strings, you can move the bridge away from the tailpiece and put on thinner strings. There is yet another means of helping the other voices, such as the treble, tenor and alto; if the tenor is too large, you can tune it a fourth higher. The string length is shortened by moving the bridge somewhat away from the tailpiece and by putting on somewhat thinner strings. We see from moving the bridge away from the tailpiece of the tenor, that it would make the bass sound stronger, if one were to lengthen the string by bringing the bridge closer to the tailpiece, thus doing the opposite. You can help when you may need to shorten the string length of the bass, to lengthen that of the tenor and of the other sizes. This would help the bass in shortening its string length, it together with thickening the width of the strings of the tenor, one also narrows the strings of the bass. This is the procedure to be followed in case the instruments are disproportioned with respect to each other, as in a chorus of voices that are not in proper dis-

position or accidentally unmatched. However, if the viols are in good proportions, I suggest that you still tune them to a pitch which will allow the thin strings to hold. It is better to sin by tuning a tone too low, rather than a semi-tone too high, just as the "maestro di capella" Gombert does. This in fact helps maintain the voice and, for instruments, helps maintain the strings, which then do not break and last longer. Besides it produces sweeter harmonies. I see that I have discussed this at too great a length in this chapter, although the subject matter probably warranted it. Certainly, I have not said more about it than could have been said but, in the interest of keeping your attention, I bring the discussion to a close.

The following will be a set of illustrated instructions which will show how to produce all the notes one can on such an instrument.

Chapter XII

DEMONSTRATION OF THE RULES IN ILLUSTRATION

In the previous chapter you were taught to tune the tenor and alto viols a fourth above the bass and the treble, an octave above the bass, or a fifth above the tenor and alto. With this knowledge of tuning in hand, we wish now to proceed with the rules to follow by illustration, which will show how to play any composition. For all the parts, positions corresponding to the notes and the keys in which they are written, are shown in the most intelligible manner possible.

First, you will see six lines, which represent the six strings of the viol. The one on top will be the "basso," which is the thickest string. Then you will see some numbers on the strings, which represent the fingers of the hand. The numbers are in the following sequence: 1, 2, 3 and 4. Whatever number is on the line, such line representing the string together with its name, that number will indicate the fret on which the finger is to be placed. If the number is O, you play on the open string. The names of the strings will be given next to the corresponding lines for all the voices. You will proceed in this manner to play a scale with b-naturals, in another manner to play a scale with b-flats and still another manner for musica ficta, which will constitute the third

"order." This "order" will apply to all the other voices as you will see — first the bass, then the alto, which is to be taken in the same way as the tenor, since they are in unison. Then I place all the notes under the six lines to show you fret by fret the corresponding note. In this way you will get to know how to produce all the notes in the range of each voice, using the appropriate fret. These are the fret positions that you need in order to produce the right notes on the instrument. I advise also that when you see a sign in the form of an asterisk near or under a note, this signifies a sharp, to be played one fret or one semi-tone higher than is customary. If we assume that the note normally occurs on an open string, you would then play on the first fret; if on the first fret, then you would play on the second; if on the second, you would play on the third; if on the third, you would play on the fourth, always ascending one fret higher. The opposite is done if the note should be accompanied by a flat sign. With a sharp, you go up one fret and with a flat you go down a fret. Much more could be said about this but, in the interest of brevity, I shall bring this discussion to a close.

FIRST ORDER, PLAYING b-Naturals

1. 2 3

2. 2 4

3. 2

4. 3

5. 2 3

6. 2 3 7

First Rule

Bass

The F clef (fa-ut) is on the first fret of the fourth string; the C clef (sol-fa-ut) on the third fret of the fifth string, as given in the example.

SECOND ORDER, PLAYING b-flats

1. 2 3

2. 2 4

3. 2

4. 3

5. 2 3

6. 2 3 7

First Rule

Bass

The F clef (fa-ut) is on the first fret of the fourth string; the C clef (sol-fa-ut) on the third fret of the fifth string, as given in the example.

THIRD ORDER, USING MUSICA FICTA

1. 0 2 3

2. 0 2 4

3. 0 2

4. 0 2 3

5. 0 2 3

6. 0 2 3

First Rule

Bass

Note that the F clef (fa-ut) is on the third fret of the fourth string and C clef (sol-fa-ut) on the open top string, as can be seen in the example.

Chapter XIII

DESCRIPTION OF THE THREE ORDERS OF THE BASS

Note that in the first and second orders, the clefs stay in the same location, as you can see. So that all the notes are easy to play, I move the clef, in the third order, from the first fret of the fourth string (mezana) to the third, which is f, and the c above it falls on the open top string (canto). If you notice, you use the same fingering (order) for the tenor viol in b-flat, as will be seen in the following; you should find this helpful in finding the frets and the positions. To facilitate your understanding, however, I have decided to provide an illustration. In the following you will find the three modes for the tenor, which apply also for the alto.

FIRST ORDER, PLAYING b-naturals

1. 0 2 4

2. 0 2 4

3. 0 2

4. 0 2 3

5. 0 2 3

6. 0 2 3

First Rule

Tenor

The C clef (sol-fa-ut) is on the third fret of the fourth string and the G clef (sol-re-ut) on the open top string, as can be seen in the example.

SECOND ORDER, PLAYING b-flats

1. 0 2 3

2. 0 2 4

3. 0 2

4. 0 2

5. 0 2 3

6. 0 2 3

First Rule

Tenor

The position of the C clef (sol-fa-ut) is on the third fret of the fourth string, and the G clef (sol-re-ut), on the open top string, as shown in the example.

THIRD ORDER, USING MUSICA FICTA

1. 2. 4.

2. 4.

2. 4.

2. 3.

2. 3.

2. 3. 4. 5. 7.

First Rule

Tenor

The C clef (sol-fa-ut) is on the open fifth string and the G clef (sol-re-ut) on the second fret of the top string, as in the example.

Chapter XIV

INTRODUCTION

I believe, kind reader, that you will find these modes for the tenor sufficiently clear. I am confident that you will have learned how to explore a number of different possibilities on the basis of the preceding formats. I may of course have deceived myself into thinking that this rule would present little difficulty. Of course, this is not so — quite the contrary. For this reason, I will discuss here only four methods of tuning or playing. If I find that it is of interest to you, I will of course develop this topic more fully in my second volume, to satisfy your wishes. In the following, you will be given the method for the treble viol, presented in the same manner as has been already discussed.

FIRST ORDER OF THE TREBLE, USING b-Naturals

1. 1 2 3

2. 4 2 4

3. 2

4. 0 1 3

5. 0 2 3

6. 0 2 3 5 7

First Rule

Treble

The C clef (sol-fa-ut) is on the open third string and G clef (sol-re-ut) on the third fret of the fourth string, as shown in the example.

SECOND ORDER, PLAYING b-flats

1. 1 2 3

2. 0 2 3

3. 0

4. 0 1 3

5. 0 2 3

6. 0 2 3 5 7

First Rule

Treble

The C clef (sol-fa-ut) is on the open third string, and the G clef (sol-re-ut) on the third fret of the fourth string, as in the example.

THIRD ORDER, USING MUSICA FICTA

1. 0 2 3
2. 0 2 4
3. 0 2
4. 0 2 3
5. 0 2 3 5 7
6. 0 2 3 5 7

First Rule

Treble

The C clef (sol-fa-ut) is on the second fret of the third string and the G clef (sol-re-ut) on the open fifth string, as in the example.

Chapter XV

METHOD FOR THE SECOND KIND OF TUNING

Note that we have completed the discussion of the first rule, which gave you the names and numbers of the strings, how to tune the instrument by itself and in consort, the method of holding the viol, the carriage of one's body, hand positions and other matters necessary to achieve excellence in playing solo works or in consort. I wish to familiarize you, however, with three other tunings in an easy procedure, since I have the same affection for you as I would to a brother or a son. Let us follow, dear reader, this rule for the tenor and alto viols, which are tuned in unison.

You should tune them a fourth higher than the bass and the treble, a fifth higher than the tenor or alto, or an octave above the bass. The other tuning will be the one which sets the tenor and alto viols a fifth over the bass.

You will see that in changing the tuning of the tenor and alto, a different procedure is required, as follows. The tenor or alto is to be tuned a fifth over the bass and the treble, a fourth higher than the tenor or alto. Thus through changing the tuning of the tenor, you also change the position of the notes and thereby, the fingering of the frets. The following will show the differences. Then I will discuss the alternative tuning, which applies to the treble.

FIRST ORDER, PLAYING b-naturals

1. 0-2-3
 2. 0-2-3
 3. 0-2-3
 4. 0-2-3
 5. 0-2-3
 6. 0-2-3

Second Rule

Tenor

The C clef (sol-fa-ut) is on the first fret of the fourth string, and the G clef (sol-re-ut) is on the third fret of the fifth string, as shown in the example.

SECOND ORDER, PLAYING b-flats

1. 0-1-3
 2. 0-2-3
 3. 0-2-3
 4. 0-2-3
 5. 0-2-3
 6. 0-2-3

Second Rule a

Tenor

The C clef (sol-fa-ut) is on the first fret of the fourth string, and the G clef (sol-re-ut) is on the third fret of the fifth string as shown in the example.

THIRD ORDER, USING MUSICA FICTA

1. 0 2 3

2. 0 2 3

3. 0 2

4. 0 1 3

5. 0 2

6. 0 2 3 5 7

Second Rule

Tenor

The C clef (sol-fa-ut) is on the third fret of the fourth string, and the G clef (sol-re-ut) is on the open top string, as shown in the example.

Chapter XVI

METHOD FOR THE THIRD TUNING

Having taught you the second rule for changing tuning of the tenor from the fourth of the first rule to the fifth, I will suggest now another change for the treble, which will be affected by the third rule, which is to tune from fourth to fourth. In this tuning, the treble establishes a new relationship with the lower instruments, as does the tenor in the first rule. Whereas that rule provided for tuning the tenor a fourth above the bass and the treble a fifth over the tenor, this change provides that the treble is tuned a fourth higher than the tenor or a seventh over the bass. This amounts to tuning by fourths, one instrument over the other. After this brief discussion, I now present the following to ensure your understanding of this rule.

FIRST ORDER FOR TUNING FROM FOURTH TO FOURTH PLAYING WITH b-naturals

1. 0 2 4

2. 0 2 4

3. 1 2

4. 0 2 3

5. 0 2 4

6. 0 2 4 5 7

Third Rule

Treble

The C clef (sol-fa-ut) is on the second fret of the third string; G clef (sol-re-ut) is on the open fifth string, as in the example.

SECOND ORDER, PLAYING b-flats

1. 0 2 4

2. 0 2 4

3. 0 2

4. 0 2 3

5. 0 2 3

6. 0 2 4 5 7

Third Rule

Treble

The C clef (sol-fa-ut) is on the second fret of the third string; the G clef (sol-re-ut) is on the open fifth string, as in the example.

THIRD ORDER, USING MUSICA FICTA

The diagram illustrates the Third Order using Musica Ficta. It consists of six staves, numbered 1 through 6. Staff 1 shows a C clef on the second line with a note on the second fret. Staff 2 shows a C clef on the second line with a note on the second fret. Staff 3 shows a C clef on the second line with a note on the second fret. Staff 4 shows a C clef on the second line with a note on the second fret. Staff 5 shows a C clef on the second line with a note on the second fret. Staff 6 shows a C clef on the second line with a note on the second fret. The 'Third Rule' section shows a G clef on the second line with a note on the second fret. The 'Treble' section shows a G clef on the second line with a note on the second fret. The notation includes various clefs (C, G, F), notes, and fret numbers (1-7) indicating the position of the strings.

The C clef (sol-fa-ut) is on the open fourth string; the G clef (sol-re-ut) is on the second fret of the fifth string, as seen in the example.

Chapter XVII

DEMONSTRATION OF THE THIRD TUNING

Note that the third rule for tuning, wherein the treble is tuned a fourth above the tenor, produces a somewhat strange effect, mostly in the first order, which has b-naturals. I thought it might be helpful to set the key of the bass on the third fret of the third string (tenor), thus a whole one lower (sic). This order is shown in the following illustration. Without repeating the method to be used for the treble and for the tenor, I can simply say that the treble is tuned according to the first order of the first rule. The bass is tuned so that the clef is found on the third fret of the third string (tenor), which is f. The treble will have a c" on its open third string (tenor) in its tuning and a g" on the third fret of the fourth string (mezana). The tenor viol will be tuned according to the second rule of the first order, in which its clef is located on the first fret of the fourth string (mezana). Since the treble part is more important in this case, I would tune more readily to this voice rather than to any other.

Having changed the bass tuning in the scale containing b-naturals, as explained earlier and as shown in the illustration, I shall now proceed to the tuning of the bass viol with a b-flat in the signature, which is the same order as in the musica ficta case in the first rule. In this case the treble is tuned as in the scale of b-naturals. If this should appear difficult, you can tune easily by using the same procedure as in the b-natural scale. If one wanted to describe all possible combinations of tunings, there wouldn't be enough paper to write them all down. In the absence of a more copious presentation, however, I believe that the following illustration of the rules will be sufficient for your purposes.

METHOD FOR THE BASS, TUNING IN FOURTHS,
PLAYING b-naturals

1. 2. 3. 4. 5. 6.

Third Rule

Bass

The diagram illustrates the 'Third Rule' for playing b-naturals on the bass. It consists of six numbered staves (1-6) and a 'Bass' staff at the bottom. The notation shows a sequence of notes with fingerings (0, 1, 2, 3) and a key signature of one flat (B-flat). The notes are arranged in a way that demonstrates the method for playing b-naturals in the key of C (sol-fa-ut) on the third fret of the third string.

The key of f (fa-ut) is on the third fret of the third string; key of C (sol-fa-ut) is on the first fret of the fifth string, as shown in the example.

Chapter XVIII

DEMONSTRATION OF THE FOURTH RULE

Since most players play the viol a fourth higher than in our first rule, I would like you to learn this method through the fourth rule. The method will be illustrated using another order. In this one the whole notes will represent the b-natural scale and those which have a diagonal line running through them will represent the fingerings of the b-flat scale. The notes which have the numbers below them will pertain to musica ficta. One order will suffice for the bass, one for the tenor and one for the treble. In the following chapter, you will receive instruction on the method for playing different canti firmi.

METHOD OF PLAYING A FOURTH HIGHER

1. _____

2. _____

3. 0 2 3

4. 1 3 4

5. _____

6. _____

Fourth Rule

Bass

Note that the black notes indicate that one is playing b-naturals; the slashes indicate playing b-flats; the numbers underneath are used for musica ficta.

METHOD FOR PLAYING A FOURTH HIGHER

1. _____

2. _____

3. 0 2 3

4. 1 3

5. _____

6. _____

Fourth Rule

Treble

The whole notes apply when playing b-naturals; the slashes for b-flats, the numbers for musica ficta, exactly as with the bass.

METHOD FOR PLAYING A FOURTH HIGHER

The image shows six staves of musical notation. The first five staves are numbered 1 through 5. The sixth staff is labeled 'Fourth Rule'. The notation includes various notes, rests, and fingerings (numbers 1-5). The notes are written in a way that suggests they are to be played a fourth higher than written. The staves are connected by a brace on the left.

The example for the treble is to be interpreted in the same way as for the bass and the tenor.

Chapter XIX

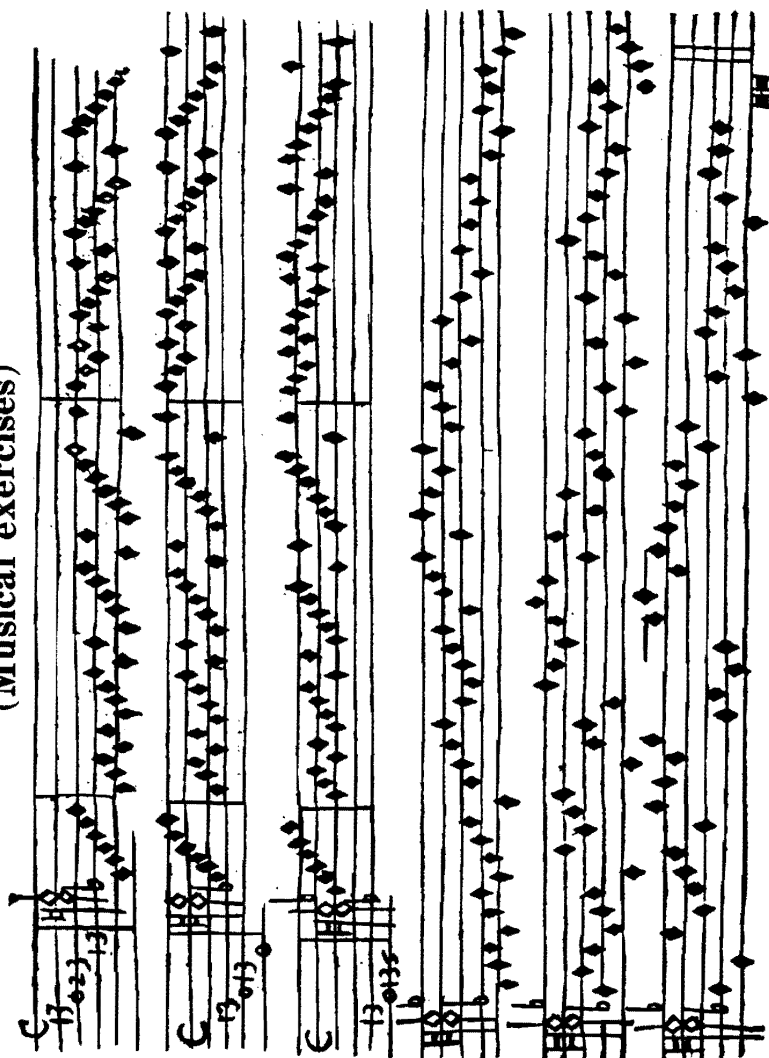
DEMONSTRATION OF THE LESSON ON THE CANTUS FIRMUS

I would like to point out that my discussion has ended on the four methods of tuning, which will suffice for the first book. In the second book I hope to provide still more information.

In the chapter to follow I shall instruct you on playing the instrument from notation through a lesson on the cantus firmus. This lesson is intended not only to show how to play the music with embellishments but also to explore diatonic music in general. To this end we begin with some canti firmi, with the appropriate fingerings for the left hand, enabling you also to recognize the theme. Later you will be given practical instruction on ascending and descending runs, with an example requiring you to do the runs, beginning each time one note higher. This will make you more secure in executing the runs. The notes in the example were selected so that the fingering falls naturally in place. In any such succession of notes, one shouldn't go beyond a tenth or a twelfth. If the composer, however, should have written music which goes above or below the permissible range in a plagal passage, I would retain the notation as written if it were inspired by the imitation of the mood of the text or by the composer's freedom in writing counterpoint. In this connection, I hope to discuss the theory and practice of counterpoint, as well as about the true art of composition, that is, if God grants me a sufficiently long life to bring it to pass.

But now, I shall give you a lesson on the cantus firmus composed with various runs, so that you will acquire some facility in playing. Then I shall give you some ricercari on the subject, and that will bring the first book to a close.

METHOD OF PRACTICING ON THE FINGERBOARD
(Musical exercises)



Chapter XX

**DEMONSTRATION OF THE METHOD
OF PLAYING RICERCARI**

It should be noted that the exercises written for the bass viol also can be played on the other viols, if it seems to you that they had been intended only for the bass. I selected the bass simply because it is the most important voice and because it was more convenient to settle on one voice only for the exercises.

In the following you will find four ricercari in different modes, which will serve to enhance your proficiency. These are repeated in tablature; the meaning of the numbers was explained in the previous examples. The lines over or under the numbers which do not have slashes through them signify the semi-breve. The line which has a single slash on top is the minim; the line with three (sic) slashes is a semi-minim; the line with three slashes is a crome, and the line with four slashes is a semi-crome. If you see a mysterious dot next to the line, it means the same thing as the dot in regular notation. I say this for those of you who have no experience with lute tablature. The ricercari which now follow bring this book to a close.

Recorchar primo :-

Recorchar primo :-

Recorchar Segundo

Recorchar Segundo

Handwritten musical score on page 62. The first system consists of two staves with notes and rests. The second system is a tablature for a lute or similar instrument, with numbers 0-7 written below the staff. The notation includes various rhythmic values and accidentals.

Recchar ter go

Handwritten musical score on page 63. The first system consists of two staves with notes and rests. The second system is a tablature for a lute or similar instrument, with numbers 0-7 written below the staff. The notation includes various rhythmic values and accidentals.

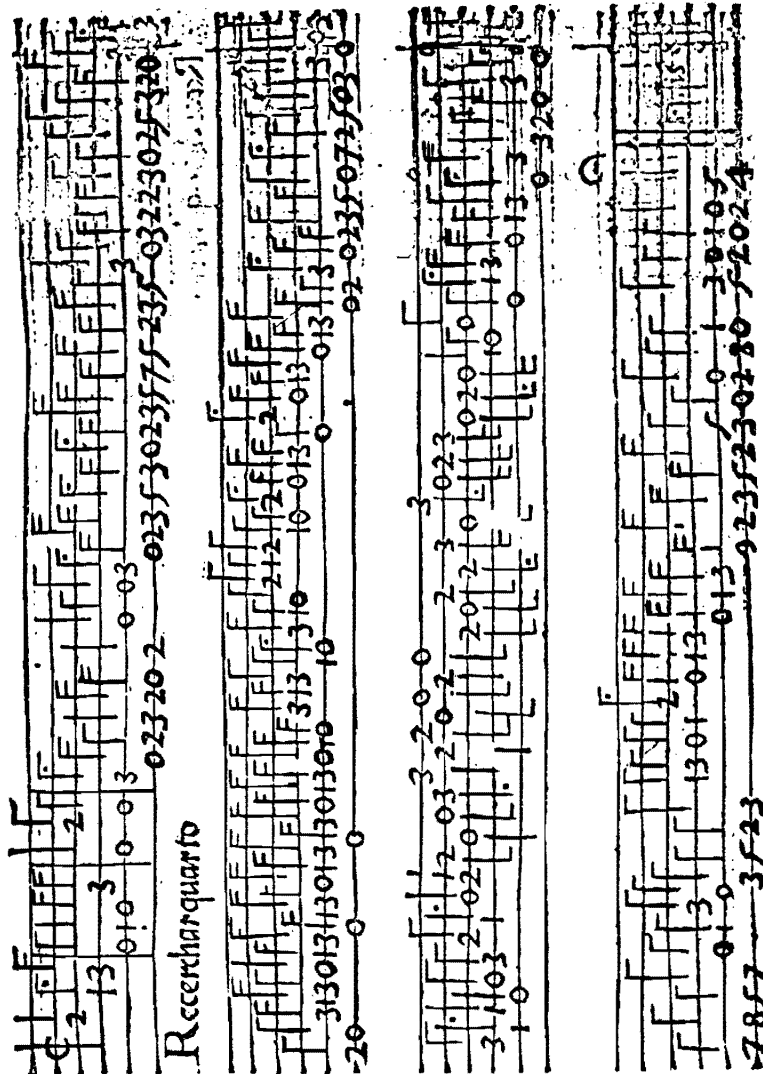
Recchar quier ty.

DESCRIPTION OF THE TRANSCRIPTION OF THE RICERCARI INTO TABLATURE

Note that I have transcribed the *ricercari* into tablature, so as to facilitate fingering technique on the instrument. I did not alert you to this in advance. Although you would not have had much difficulty, perhaps, in executing consonances, I believe you will understand me better through examples. It is possible, as I said earlier, that through my limited experience I might have neglected some details, but certainly not out of a lack of good will nor of good intentions. I believe that this will prove itself to you in the second book, which will deal with the method of tuning the viol and which will help you to play any musical composition with six, five, four and even only three strings. This might happen if, on account of circumstances of place or time, you were to find no extra strings available. Since this could easily happen, often with the top (*canto*) string but also with the fifth (*sotana*) and fourth (*mezana*) strings. I would like you to learn to play even with only three strings and thereby to share the faith I have in being able to do this. I do hope that this labor of love will merit your acceptance and that it will inspire your own pursuits in accordance with your own predilections. I bid you farewell.

Note that there are three kinds of tuning. In the first, the tenor or alto is a fourth higher than the bass and the treble, a fifth higher than the tenor; this means an octave over the bass. In the second tuning, the tenor is a fifth higher than the bass, while the treble remains an octave higher than the bass or a fifth higher than the tenor. In the third tuning, the tenor is a fourth over the bass and the treble also is a fourth over the tenor, which is in effect tuning a fourth over a fourth. In the fourth rule, there is no change in the tuning but in the location of the key signatures on the finger-board, which you have been told are a fourth higher than that which is in the first rule. Although I have said there are four tunings, anyone can make a mistake. Nothing matters so long as there is a solution to the problem.

Nota bene. If you wish to acquire expertise in a short time, learn how to learn. If you do want to know how to learn, you must



be diligent and do all things necessary for the achievement of your objective; above all things, these three are the most important: practice, patience and moderation — practice by devoting time, patience through hard work and moderation through attitude.

G.

Charles Dolle's First Work For Pardessus de Viole

Robert A. Green

Charles Dollé, more than any other composer, devoted his creative efforts to the exploration of the possibilities of the *pardessus de viole* and produced some of the most interesting music for it.¹ During the period 1737 to 1754, he published four collections of works for his chosen instrument. It has been generally assumed that only two of these works have survived; *Sonates, duo et pièces* (*Oeuvre 4e*, 1737) and *Sonates à deux pardessus de violes sans basse* (*Oeuvre 6e*, 1754), and that the two other works (*Oeuvre 3e*, 1737 and *Oeuvre 5e*, 1749) have been lost.² In fact, Charles Dollé's first work for the *pardessus de viole*, *Oeuvre 3e*, has survived as part of the music collection of Yale University.³ Its examination makes possible a general outline of this composer's stylistic evolution and the way in which he explored the resources of his chosen instrument.

Little is known of the life and career of Charles Dollé except what little can be gleaned from his publications.⁴ His first work was a set of trio sonatas for violins and continuo (*Oeuvre 1er*, 1737), and his second work as a set of *pièces de viole* (*Oeuvre 2e*, 1737). This double interest in Italian violin music, then becoming popular in Paris, and the music for the *basse de viole*, an instrument in its decline, plays an important part in Dollé's works for *pardessus*. The full title of *Oeuvre 3e*, which appeared in the same year as the composer's first two works is:

*Pièces pour le pardessus de viole avec la basse continue,
divisées en trois classes pour la facilité de ceux qui appre-*

¹ Adrian Rose, "Music for the *Dessus* and *Pardessus de voiles*, Published in France, ca. 1650-1770," *Journal of the VdGSA* 16 (1979): 40-41, called attention to this fact.

² Most recently in *The New Grove Dictionary of Music and Musicians*, s.v. "Charles Dollé," by Mary Cyr.

³ I wish to thank Professor Craig Monson of Yale University for calling my attention to its location.

⁴ It is generally assumed that he was a student of Marin Marais on the basis of a *tombeau* for "Marais Le Père" in his *Pièces de viole*. In *Oeuvre 3e*, *Le Roland* and *La Morel* further suggests associations with his contemporaries Roland Marais and Jacques Morel.

*ment à jouer de cet instrument. Composées par Mr. Dollé.
On peut jouer les mêmes pièces sur le dessus de viole, vio-
lon, ou flutte allemande. Oeuvre IIIe . . .*⁵

This work is written for the six-string *pardessus* tuned g, c', e', a', d'', g'', and many of the chords would be playable only with alteration of the later five-string instrument with its tuning of fourths and fifths. As such, the *pardessus* in its six-string version is an altered treble viol (*dessus de viole*), and it is worthy of note that the latter instrument appears on the title page as an alternate instrument even at this late date, although all the pieces in this collection would take the treble player above the frets.

Still more interesting is the fact that the work is divided into three levels of difficulty and was most likely used by the composer for teaching purposes. While various viol composers made reference to the relative difficulty of the pieces in their publications, no other composer in this period organized his work on that basis. Dollé says no more about this organization, and the following discussion of the progressive technical aspects based on a study of the publication may make it seem somewhat more systematic than it really is. While technique was an obvious consideration on the part of the composer, so was the musical cohesion of the individual suites. The work contains twenty-eight pieces with descriptive titles arranged in seven suites (first class: C major and G major, second class: A major and C minor, and third class: G major and A minor).⁶ The suites in A major, C minor, and A minor are unaccompanied duos: the others are for solo and continuo.

It quickly becomes apparent with an examination of the pieces in the first group that the work is not intended for the rank beginner. It seems most likely that this work is intended for a student who is already a viol player. Dollé is concerned here with

⁵ There is no date on the title page, however since the *Sonates, duo et pièces, Oeuvre 4e*, is dated 1737, and the work was advertised in this year, there is little question as to this fact. Since Dollé's first four publications all date from this year, it seems likely that they were composed over the preceding several years and that the actual composition of this work dates from somewhat earlier in the 1730's.

⁶ The last suite in A minor seems to have been added as an afterthought and bears no relation to the ordering of the rest of the collection.

technical features associated specifically with the *pardessus* and his own musical style. These include string crossing and large leaps, extension of range above frets, more complex chords and double stops, and most important the interrelationship between fingerings and bowing patterns.

As the eighteenth century progressed, viol composers acquired certain stylistic features of Italian string music which in turn required new technical solutions. Most obvious in this respect is the grouping of motivic patterns under one bow.⁷ The resultant bowings require fingerings which could grasp all the notes without shifting. A prerequisite for this technique was a thorough knowledge of alternate fret positions for each note so that adjacent strings could be used to form the patterns. Hubert Le Blanc indulged in a polemic for the acceptance of the new technique over the old.

. . . one ought to teach the Viol as one teaches the Harpsichord to the ladies, that is, to make each shift of the hand be in accordance with a phrase of music which forms a new sentence, to have 3 or 4 tones outlined at a time, placing the fingers simultaneously on that many frets.⁸

There was no question for Charles Dollé that the new bowing combined with features of the old, fit that particular combination of French and Italian styles he wished to introduce into his works for *pardessus*.

The first piece of *Oeuvre 3e* explores standard string crossings and fingerings without making any other demands with respect to rhythm, bowing, or articulation. The highest note of the piece (c'') requires no more than what would be first position. Here Dollé makes use of all the strings of the instrument, moving to adjacent strings, but note the leap in measure three.

⁷ See Hans Bol, *La basse de viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven: A. B. Creyghton, 1973), 133-136, for a discussion of some features of this change. The possibilities are somewhat greater on the *pardessus*, which uses diatonic rather than chromatic fingerings. For standard fingerings on the six-string *pardessus*, see Michel Corrette, *Méthode pour apprendre facilement à jouer du Pardessus de viole à cinq et à six cordes* (Paris, 1748), 43-45. Corrette's method also contains some exercise pieces much more basic than Dollé's.

⁸ Hubert Le Blanc, *Défense de la basse de viole contre les entreprises du violon et les prétensions du violoncel* (Amsterdam, 1740), as translated by Barbara Garvy Jackson, *Journal of the VdGSA* 11 (1974): 41. Le Blanc goes on to discuss the four possible positions of any note.

EXAMPLE 1. Charles Dollé, *Le petit rien*, measures 1-10.



The prelude which begins the second suite in the first class, on the other hand, is much more complex with regard to bowings, articulation, rhythm, chord patterns, and ornamentation (including the vibrato on the first note); and the opening measure requires the top fret of the instrument (d''). This is clearly bass viol music transposed up. The passage requires knowledge of only the standard position or lowest fret for each note, with the exception of the a'' in measures one and nine, which are most easily played on the d'' string.

EXAMPLE 2. Charles Dollé, *Prélude*, measures 1-16.



The suites of the second class, however, begin to explore patterns which require the new bowing. In the example which follows, the player must work out patterns using adjacent strings and some alternate fret positions. Earlier in this piece, notes above the frets (e'') occur for the first time.

EXAMPLE 3. Charles Dollé, *La douché*, measures 23-31.



The third class contains "test" pieces which are as musically difficult as the composer's later sonatas. In the following example, the player must reposition his hand for each group by stretching or contracting.

EXAMPLE 4. Charles Dollé, *Le badinage*, measures 52-60.



Another piece in this section combines parallel thirds and standard chords from bass viol music with patterns using the new bowing.

EXAMPLE 5. Charles Dollé, *La Victoire, mineur*, measures 1-4.



Having mastered the difficulties of this first work, the player is now ready for the sonatas and pieces of *Oeuvre 4e*. In the sonatas of this work, Dollé further combines elements of the French and Italian styles, although the spirit of the individual movements places them in one category or another. Graceful minuets and other dance movements are juxtaposed with lyrical arias and vigorous allegros, and the order of movements is such as to provide

the greatest variety. In each movement the articulation is very carefully marked; however, the groupings alternate between the widest possible variety and no variety at all. In the following example, the sixteenth note patterns are grouped in several different ways.

EXAMPLE 6. Charles Dollé, Sonata III in G Major, Second Mov't., *Aria gratoso*, measures 16-24.



Further exploration of styles and techniques found in *Oeuvre 3e* are most obvious in the descriptive pieces which occur at the end of the collection. In the rondeau *Les regrets*, motives stated in the opening couplet are sequenced through a wide variety of keys in the succeeding couplets. That each couplet seems to have its own mood helps to alleviate the monotony of the articulation. Here Italian motivic treatment (perhaps in this case somewhat overused) and its attendant technique is combined with a French form and mood.

EXAMPLE 7. Charles Dollé, *Les regrets*, 3e couplet.



Dollé's set of duos from 1754 (*Oeuvre 6e*) differs considerably from his earlier publications (perhaps the set from 1749 could provide a missing link). The work shows the extent to which the composer adapted to changing musical style in mid-century Paris. Technical aspects of French viol music have all but disappeared. Although the works lean heavily toward the Italianate, French and Italian characteristics have become much more integrated into a new international style. In this work, Dollé explores the sonorities of the five-string *pardessus* with its characteristic widely-spaced chords. This feature contributes to the distinctively violinistic quality of the music. In the following example, the spacing of the chords with which each instrument accompanies the other in turn creates an orchestral effect. We can imagine this as a slow movement for a double violin concerto. Whereas the earlier *duos* in *Oeuvre 3e* had been limited to melody-bass textures (see example 3), this later work makes a real attempt to integrate the two instruments.

EXAMPLE 8. Charles Dollé, Sonata VI in B Minor, First Mov't., *Adagio*, measures 5-14.



The relationship between the first and last works makes clear the extent to which the composer followed changing musical fashion. The first publication begins with traditional viol music associated with Marais and introduces later techniques, some of them associated with Italian string music. By the last publication, Dollé has all but abandoned his origins. There is a clear advancement in compositional technique between the first and last works in that the technical difficulties of the later pieces seem to be more of an integral part of the music. At the same time, it must be remembered that one of the primary purposes of Dollé first work for *pardessus* is technique.

While the focus of the preceding discussion has been the technical and stylistic features of Dollé's *Oeuvre 3e*, it should be pointed out that Dollé had that all-too-rare ability to write exercises which were at the same time interesting music. After playing this work, one has the feeling that he was probably an interesting and demanding teacher. That his publications stretch over seventeen years indicates that he was also very successful, and he certainly did as much as any composer to provide substantial literature for his chosen instrument.

* The French Viol School Before 1650

Michel Sicard

The viola da gamba, an instrument generally forgotten since the end of the eighteenth century, has known for some years now a great revival. Makers of renown are copying the historical instruments and, in cooperation with performers, are making the repertoire of the viol appreciated. Musicologists, also, are interested in this instrument, publishing notable works such as those of Barbara Schwendowius¹ and Hans Bol.² But their research is concerned chiefly with the historical aspect. Therefore, I would like to produce a modest contribution to the study of the instrument, applying myself to the problems that are posed for the instrumentalist in his search for knowledge of the old French repertoire. This has been possible for me thanks to a long practice of playing the viol, and I am happy to give acknowledgement here to Solange Corbin, who, about twenty years ago, was interested in the viola da gamba well before it became fashionable; and to my teachers, August Wenzinger and Hannelore Mueller, who initiated me into the technique and the aesthetics of the instrument.

It is the point of view of the interpreter that I would like to express in this work, limiting my study to the examination of French pieces before 1650. Indeed, the repertoire of the viol in France is hardly abundant before the middle of the seventeenth century. This is not to say that the instrument was neither practiced nor appreciated: numerous iconographic documents, paintings, and sculptures give us an idea of the popularity the viol enjoyed at that time . . . the viols, we should rather say, if we take into account the very great differences that existed at that time in the dimensions, forms, and tunings found in instruments of the same type (bass, tenor, or treble).

In fact, the instruments differed widely in their measurements. Let us take for example the length of the bass viol as a whole: in

* Translated from the French by John A. Whisler.

¹ Barbara Schwendowius, *Die solistische Gambenmusik in Frankreich von 1650 bis 1740* (Regensburg: Gustav Bosse Verlag, 1970).

² Hans Bol, *La Basse de viol du temps de Marin Marais et de Antione Forqueray* (Bilthoven: A. B. Creyghton, 1973).

1636 Marin Mersenne noted that one can construct viols as long as

"quatre pieds et demy environ, quoyque l'on puisse les faire de sept ou de huit pieds si l'on a les bras assez grands."³

about four and a half feet, although they may be seven or eight feet if one has long enough arms.

Taking the length of the foot as proposed by Tolbecque⁴ (32 centimeters), a viol of four and a half feet would have to approach 140 centimeters; and one of eight feet would reach 250 centimeters, a ratio in size of one to two. Another testimony of about 1650⁵ makes clear to us that viols found at the court of Marguerite de Valois were of

"toutes sortes de grandeurs, dans lesquelles on peut enfermer de jeunes pages pour chanter le dessus de plusieurs airs ravissans, tandis que celui qui touche la basse chante la taille . . ."⁶

all kinds of sizes, in which one may enclose young pages to sing the treble of several charming airs, while he who plays the bass sings the tenor.

Of course, it's a question here of a fantasy ornamenting some opening of a ballet, but in any case one can derive from the text the great variety of sizes of the instrument.

Likewise, the tuning could vary considerably from one theorist to another. Philibert Jambe de Fer, in his *Epitome Musical* of 1556, noted the tunings of five strings, from low to high:⁷ E A D G C

³ Marin Mersenne, *Harmonie Universelle, Contenant la Théorie et la Pratique de la Musique* (Paris, 1636; reprint ed., Paris: Editions du Centre National de la Recherche Scientifique, 1963), livre IV, pp. 191-192.

⁴ August Tolbecque, *L'Art des Luthiers* (Niort: 1903), p. 37.

⁵ The year of the death of Mathias Granier, violist to the court of Marguerite de Valois, queen of Navarre, daughter of Henry II and Catherine de Medici. Granier fulfilled the function of Master of the King's Chapel. None of his works is known. See M. Jurgens, *Documents du Minutier central* . . . (1600-1650) Paris: 1967, tome I, p. 73.

⁶ Mersenne, *Harmonie Universelle*, livre IV, p. 193.

⁷ Philibert Jambe de Fer, *Epitome Musical* (Lyon: 1556). Reprint edited and with introduction by François Lesure, *Annales Musicologiques* 6 (1958-1963), pp. 56-62.

(for bass and treble) and B E A D G (for tenor). Later, for better coverage of the musical intervals, Pierre Trichet proposed in his *Traité des Instruments de Musique* of about 1640 a tuning similar to that of the lute: two fourths, a major third, and two fourths.⁸ It is a matter here of a viol with six strings, an innovation that, according to Mersenne, we owe to Jacques Mauduit who

"a ajouté la sixième corde aux violes qui n'en avaient que cinq auparavant."⁹

added the sixth string to viols which had only five previously.

The same theorist also described the tunings:¹⁰ D G C E A D (for bass and treble) and A D G B E A (for tenor). The creation of a high tenor, presenting a tuning different from that of the tenor, or C F B-flat D G C (one tone below the small soprano viol), marks an evolution comparable to that of the violin family, since at the time of Lully three instruments held the role of the present day viola: the high tenor violin, the tenor violin, and the *quinte de violon*.

Finally, as concerns the forms, the examination of some iconographic documents will permit the appreciation of the numerous differences in these instruments, classified into two principal kinds: viols of the French type and of the Italian type. Let us consider first of all a wood carving belonging to the base of the organ case of Saint-Vivien of Rouen, made after 1515. (Plate I) On this panel we can distinguish a French viol of curious appearance: the belly is ornamented by four roses, it has very rounded ribs, sound holes in the shape of a C, and a crude neck that is not tilted back. The player holds a bow very tensely, and is depicted in a stylized position.

The second document (Plate II) represents an ensemble playing a fantasy in 1583, in Paris, in front of the School of Music of

⁸ Pierre Trichet, *Traité des Instruments de Musique*. Autograph MS ca. 1640, Paris, Bibliothèque Ste. Geneviève, MS 1070. Reprinted by François Lesure (Neuilly-sur-Seine, 1975), p. 165.

⁹ Mersenne, *Harmonie Universelle*, tome I, Première Préface générale au lecteur.

¹⁰ Jacques Mauduit, correspondence in *Bibliothèque des Archives de Philosophie* (Paris: 1945), vol. 1 (1617-1627), p. 82.



Plate I: Document reproduced by Norbert Dufourcq. *Esquisse d'une histoire de l'orgue en France du XIIIème au XVIIIème siècle* (Paris: Larousse, 1935), Plate XXIII.

the Hospice established in 1578 by Nicholas Houel.¹¹ We notice four instruments in the French style, of great height, resting on the ground. Their bows are very rounded, and the bridges are placed

¹¹ Nicholas Houel was governor of the "Nouvelle Maison Chrétienne," inaugurated for the event by Queen Louise de Lorraine, wife of Henry III.

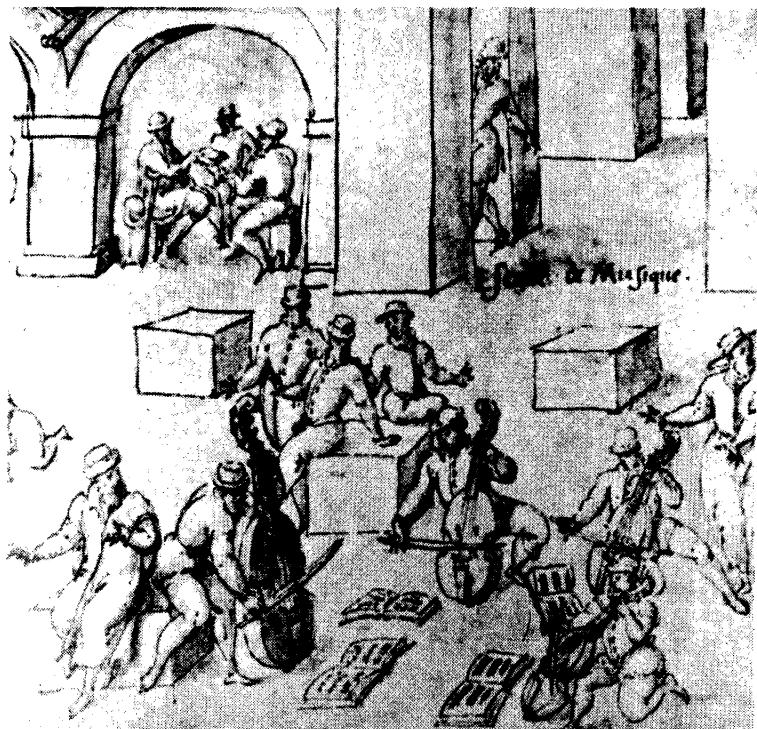


Plate II. Paris: Bibliothèque Nationale, Département des Estampes, Pd. 30, Pl. 11.

low and close to the tailpieces. Notice the elegant positions of the instrumentalists; positions that are, as a matter of fact, perfectly practicable if one does not have to use shifting too much.

Of the same period, we have a viol drawn about 1587 (Plate III) that appears to be a *dessus* of respectable dimensions, or perhaps a small *taille*, less figured than that presented by Philibert Jambe de Fer,¹² known by all devotees of the viol and revived by Mersenne in his *Harmonie Universelle*.¹³ Under the drawing a legend specifies that the viol

"s'accorde à la quarte . . . se jouant près du pied . . ."

is tuned in fourths . . . being played near the foot.

¹² Jambe de Fer, *Epitome Musical* p. 383.

¹³ Mersenne, *Harmonie Universelle*, livre IV, proposition V, p. 191.

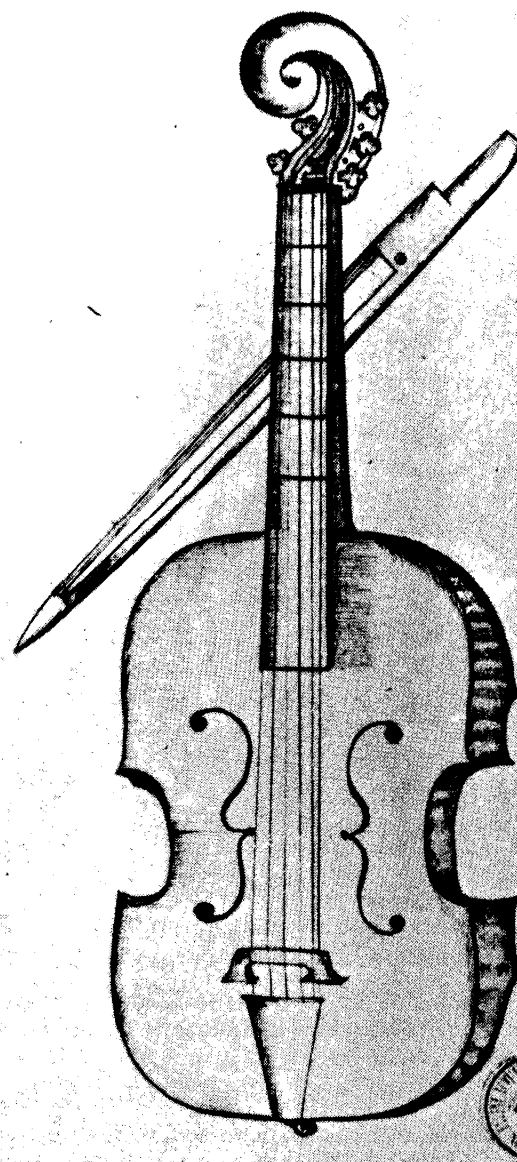


Plate III. Francois Merlin, *Recherches de plusieurs singularités* . . . Paris: Bibliothèque Nationale, Département des Manuscrits, MS fr. 9152, fol. 175.



Plate IV. *Ballet comique de la Reine*. Paris, 1582. The document is preserved in Paris, Bibliothèque Nationale, département de la Musique, Rés. 117, fol. 17vo.

We recognize here the tuning proposed by Philibert Jambe de Fer for the French viol of five strings. The sound holes are entirely strange, neither C nor F nor flame shaped; the bridge is situated low and the body appears very wide at its center.

By contrast, the bass viol played by a triton (Plate IV) reveals Italian workmanship, with the use of six strings, the refinement of the belly and ribs adorned by purfling, in a harmonious balance of

proportions. But this does not mean that the French tradition was extinguished at the end of the sixteenth century: on the contrary, it survived to the seventeenth century, as is shown by the following document (Plate V) borrowed from the "Declaration of the Fifth of the Ten Great Tables" included in the "Funeral Ceremony of Charles III of Lorraine" in 1608. We discern clearly the mounting of the five strings, with a French bridge placed very low, a belly



Plate V. Frederic Brentel, *Pompe funèbre de Charles III de Lorraine*, Paris, Bibliothèque Nationale, Département des Estampes, PE 52, fol. 7.

with wide sound holes and with agreeable proportions able to rival transalpine instruments.

These several iconographic documents, chosen from among the large number available to us, emphasize the popularity of the viola da gamba in France in the various moments of social life. Therefore, there is no reason to be surprised by the number of *faiseurs d'instruments* constructing viols in French territory. Among these luthiers active in the sixteenth century we may cite Nicholas Bontemps (d. 1517), Yves Menager (d. 1556), Simon Bongars (d. 1565), André Vinatte (d. 1572), Philippe Flac (d. 1572), Simon (d. 1573), Claude Denis (d. 1587), and Pierre Aubry (d. 1596).

In the face of such activity in the domain of the viol, we may ask what was the repertoire performed at that time. In fact, we presently know only a small part of it. As for the period encompassing the sixteenth and the beginning of the seventeenth centuries, all that has been preserved, to our knowledge, are the following: *Ricercare* of Nicholas Benoist, Guillaume Colin, and Gabriel Coste, published in 1540;¹⁴ *Fantasies* of Eustache Du Caurroy¹⁵ and of Charles Guillet,¹⁶ dated 1610; *Fantasies* of Claude Le Jeune, taken from his *Second Livre des Meslanges*, published in 1612.¹⁷

The *Ricercare* of Benoist, Colin, and Coste, printed in Venice, are of a rather austere simplicity, and we think that they must have received an ornamentation of the type proposed by the contemporary masters Ortiz¹⁸ and Ganassi.¹⁹ These three works contain hardly any innovations in view of the style of the period: their structure always presents the same succession of fragments in imitation of various motifs, sometimes connected in a rather loose manner (for example, conjunct ascending units are utilized descending in another section). The recollection of old polyphonic models is still very perceptible in the use of stereotyped themes, offering numerous ascending intervals of the fourth, generally placed at an upbeat,

¹⁴ *Musica Nova* (Venice, 1540). Reprinted by H. Colin Slim (Chicago: University of Chicago Press, 1964), pp. 25-34, 88-102, 128-129.

¹⁵ *Fantaisies à 3, 4, 5, et 6 parties*. Copy transcribed by H. Quittard and A. Guilmant, dated 1903. Paris: Bibliothèque Nationale, Vma MS 50.

¹⁶ *Ibid.* Rés. Vm7 342 (1-4).

¹⁷ Paris: Bibliothèque Sainte-Geneviève, Vma 75.

formulas of repeated notes, progressions of descending thirds, and a rather conjunct melodic flow.

The narrowness of the range again constitutes an archaic trait, connecting this writing to vocal polyphony. Here, as an example, are the ranges used by the treble and bass in the *ricercare* of Colin:²⁰



This narrowness of range implies the necessity of many voice crossings in the writing, an arrangement one finds frequently in the polyphonic vocal repertoire of this time.

However, if one reflects on the fact that Benoist and Colin were probably disciples of Adrian Willaert,²¹ one remains astonished at the absence of Italian influence in their compositions: the superius never shows supremacy, its writing remains intimately bound to the play of imitation; modulations are limited to the usual relations, without any harmonic surprise being accomplished.

The Italian influence would perhaps be more noticeable sev-

¹⁸ Diego Ortiz, *Tratado de Glosas* (Rome, 1553; Reprint edited by Max Schneider, Kassel: Bärenreiter, 1936. Facsimile reprint, Kassel: Bärenreiter, 1967).

¹⁹ Silvestro Ganassi, *Regola Rubertina* (Venice, 1542), and the *Letitione seconda pur della prattica di sonare il violone d'arco da tasti . . .* (Venice, 1543). Facsimile reprint, Bologna: Forni (Bibliotheca Musica Bononien-sis), 1970.

²⁰ These pieces may be played without difficulty on the French viols with five strings.

²¹ "avant et après l'arrivée du Maistre à Venise en 1527 . . ." before and after the arrival of the master in Venice in 1527 . . . At least this is the opinion of H. Colin Slim in the preface to his modern edition of *Musica Nova*, p. XXXVI.

enty years later in the fantasies of Eustache Du Caurroy,²² whose counterpoint is

"nourri de Zarlin, auquel tous les autres compositeurs ont puisé ce qu'ils savent de pratique . . ."²³

nourished by Zarlino, from whom all the other composers have drawn what they know about practice.

Indeed, Du Caurroy always used learned counterpoint,²⁴ in a generally sober and austere style, in accordance with the religious themes he borrowed.²⁵ But his melodies present infinitely more suppleness than those of his three predecessors: the expressive intervals (especially the ascending minor sixth) and the frequent leaps of the octave animate the lines and bestow on them a new expression. Similarly, the rhythms, in their great variety, recall the formulas already used by Ganassi and Bovicelli. Finally, Du Caurroy did not scorn the themes of chansons: abandoning sometimes the proportions of liturgical melodies, he wrote fantasies on popular songs, as in the case of Fantasy IX.

Published at the same time as those of Du Caurroy, the fantasies of Charles Guillet are from the onset less interesting. A keen theorist,²⁶ Guillet presented his works a little like a demonstration, classifying them "according to the order of the twelve natural modes."²⁷ Here we find again the same limited range as in the works of his predecessors, thus permitting performance on the French viols with five strings. But the melodic contour is much less supple than that of Du Caurroy and the rhythms are less varied.

²² Published posthumously in 1610. The composer died in 1609.

²³ Mersenne, *Harmonie Universelle*, tome III, livre V, proposition I, p. 283.

²⁴ Antoine Parran, *Traité de la Musique Pratique* (Paris: 1639; reprint ed., Geneva: Minkhoff, 1972), p. 83.

²⁵ *Regina Coeli* (Fantasy III), *Cunctipotens Genitor* (Fantasy XII), *Salve Regina* (Fantasy XIII).

²⁶ Author of *L'Institution Harmonique* (MS ca. 1642, Vienna: Österreichische Nationalbibliothek, SM 2376). He addressed the delicate problem of temperament on the viol (chapter CXXVIII and CXXIX), declaring a type of equal division of semitones.

²⁷ That is to say, the twelve modes of Glaréan. The endeavor is parallel to that accomplished by Claude Le Jeune in his collection of psalms, the *Dodécacorde* (La Rochelle, 1598).

Guillet often gives in to the simple charm of garlands of equal eighth notes filling the intervals, in a technique rather close to that of variations for the lute.

Composed before the pieces of Du Caurroy and Guillet, the three fantasies of Claude le Jeune benefited from a posthumous publication in 1612.²⁸ These also adopted the structure in sections with imitative entries, but their language appears very new and diversified. In fact, the composer uses very different instrumental arrangements, alternating fragments for two or four voices, juxtaposing in this manner the high and low voices a little as he does in his polyphonic chansons.²⁹ In addition, and in a parallel way to the care of the counterpoint, we feel in the fantasies of Le Jeune the beginning of a search for harmony: the cadences always take on a greater importance, preceded by long pedals in the bass; suspensions abound, creating chains of bold dissonances; the modulations are increased in number, furnishing new insights. Under the apparent simplicity of these fantasies, the first manifestations of a new style are elaborated, characterized by his desire for expression and discreet lyricism. As was said so precisely by Odet de la Noue, a contemporary of the composer:

"Soubs ce simple contrepoint
Se cache un art admirable,
D'autant plus inimitable
Qu'il semble ne l'estre point."³⁰

Under this simple counterpoint
There hides an admirable art,
So much the more inimitable
Because it appears not to be.

With the publication of the fantasies of Le Jeune, we come to

²⁸ Claude Le Jeune died in Paris in 1600. His fantasies were published in his *Second Livre des Meslanges* (Paris: 1612). An example of this original edition is preserved in Paris: Bibliothèque Sainte-Geneviève, Vm 75. The *Second Fantaisie* has been reprinted in Paris by Henry Expert, Senart, No. 2644; and later in 1963 in Amsterdam by Gerrit Vellekoop Muziekuitgeverij LXYZET.

²⁹ As in *Le Printemps*, for example.

³⁰ Cited by O. Douen, *Cl. Marot et le Psautier Huguenot*, Paris, 1878-1879, vol. II, p. 69.

the year 1612: it is the time when a French violist, André Maugars, prepared for his journey to England.³¹ He stayed there from 1620 to 1624, in the service of King James I. The journey permitted him to acquire knowledge of techniques and musical culture, which he displayed in his *response faite à un curieux . . .*, acknowledging with good grace:

"Je confesse que je leur ay quelque obligation . . ." ³²

I confess that I am somewhat obligated to them.

A very capable instrumentalist, he

"exécute seul et à la fois deux, trois, ou quatre parties sur la basse de viole, avec tant d'ornements et une prestesse de doigts dont il parait peu se préoccuper."³³

performed alone and at the same time two, three or four parts on the bass viol, with so many ornaments and such agility of fingers, with which he appeared little preoccupied.

Upon his return to France, he rivaled in talent with the young Nicolas Hotman,³⁴ instigating the praises of Mersenne, who declared them

"hommes les plus versés en cet art, . . . capables des coups d'archet [les plus] délicats et suaves."³⁵

the best versed men in that art, . . . capable of the most delicate and suave strokes of the bow.

³¹ Born about 1580, and died about 1645. He was active as a performer under the reigns of Henry IV and Louis XIII. (see Ernest Thoinan, *Maugars célèbre joueur de viole, sa biographie . . .*, Paris: A. Claudin, 1865)..

³² Thoinan, p. 42.

³³ Marin Mersenne, *Harmonicorum Instrumentorum* (Paris, 1635), liber primus, proposition XXX, p. 47. (May be consulted in Paris: Bibliothèque Nationale, Département de la musique, Rés. F 187-1).

³⁴ A native of Spanish Flanders and born in Brussels before 1614, Hotman would be named with S. Le Camus in 1661 to the succession of Louis Couperin. He died in 1663. (see François Moureau, "Nicolas Hotman, Bourgeois de Paris et musicien," *Recherches sur la musique française classique* 13 (1973), pp. 1-22).

³⁵ Mersenne, *Harmonicorum Instrumentorum*, p. 47.

With these two celebrated virtuosos, a new period in the French repertoire of the viol, characterized by its composite aspect (a synthesis of different styles) and the constant concern with a personal expression associated with an ever increasing virtuosity. It is in that perspective that we must address the following compositions, taking us to about the middle of the seventeenth century:³⁶ the *Fantaisie en faveur de la quarte* of Antoine Du Cousu, 1636;³⁷ the *Trois fantaisies pour violes* of Etienne Moulinié, 1639;³⁸ the *Fantaisies à deux parties pour les violes* of Nicolas Métru, 1642;³⁹ the *Préludes et Meslanges* of Henry Du Mont, 1657;⁴⁰ and the *Fantaisies et Symphonies* for viols by Louis Couperin, undated.⁴¹

A mathematician and, like composers of his generation, an admirer of Zarlino, Du Cousu invites comparison with Charles Guillet. He used austere thematic material, abundant disjunct intervals, and set aside all ideas of lyricism or charm:

"La musique est une science spéculative des mathématiques . . ." ⁴²

Music is a speculative science of mathematics.

Therefore, being little preoccupied with musical expression, he concentrated his interest on the play of combinations of sounds. His fantasy is presented like a demonstration of the different possible usages of the harmonic fourth, whether in the case of suspensions,⁴³ or in the form of the six-four chord.⁴⁴ The latter formula is not

³⁶ All of them except the first, which is associated with the preceeding period.

³⁷ Mersenne, *Harmonie Universelle*, tome II, livre V, pp. 299-303.

³⁸ Taken from *Vème Livre d'airs de cour à 4 et 5 parties*, (Paris, 1639). Bibliothèque Royale de Bruxelles, Fétis 2326, A.C.P. micro 804.

³⁹ Reprint ed., P. Hooreman, Paris: Heugel, coll. "Le Pupitre," 1973.

⁴⁰ Paris: Bibliothèque Nationale, Département de la musique, Rés. Vm1 94 (1-3). There also exists a modern manuscript copy under the number ms. fr. XXème s. Vmb ms-3.

⁴¹ In *Pièces de clavecins de différents auteurs . . .* Manuscrit Bauyn, Paris: Bibliothèque Nationale, Département de la musique, Rés. Vm7 675, tome II, fol. 100vo-103.

⁴² Antoine Du Cousu, *La Musique Universelle*, (Paris, 1658), chapt. II, p. 2.

⁴³ See measures 27, 28, 53, etc.

⁴⁴ See measures 23, 59, etc.

restricted uniquely to the cadences, but may be presented in passing, or even in the case of an appoggiatura of long value. The austerity of this work links it to the fantasies of the preceding period.

On the contrary, with Etienne Moulinié, the fantasy appears to be oriented toward the new style, characterized by its harmonic search in a perspective of expression, done largely by calling upon Italian chromaticism, with daring dissonances and modulations.⁴⁵ Its vivacity and spontaneity liberate the fantasy from its usual severity and unity of expression; even humor is encountered in the citation of an air that one may without doubt classify in the category of drinking songs.⁴⁶

With Nicolas Métru we find again the demonstrative spirit of Guillet and Du Cousu. In fact, he wrote his fantasies for young students, in the spirit of the *bicinia* of the preceding century. His didactic concern is expressed constantly in the course of his thirty-six easy pieces with clear melody and without great technical difficulties.

The slightly stiff delicacy of Métru is opposed by the grandeur of style of Du Mont, who was one of the first to introduce the usage of the *basso continuo* in France.⁴⁷ His *Meslanges* contain vocal pieces preceded by long instrumental preludes designed for viols or other instruments. These preludes furnished the ideal occasion for the virtuosos of the time to demonstrate their abilities: Du Mont at the organ, Jean Itier on the bass viol, and Nicolas Hotman on the treble viol rivaled in ability the singers, each instrumental part expressing itself like the voice of a soloist.

But it is above all with the *Fantaisies et Symphonies* of Louis Couperin for treble viol and *basso continuo* that the new style of the period is affirmed.⁴⁸ In fact, the present soloist expression of

⁴⁵ See, for example, the first fourteen measures of the second fantasy, where four tonalities are arrived at successively: G minor, C minor, B flat major, and D minor. With regard to the style of the period, this frequency of modulation is very important.

⁴⁶ The conclusion of the third fantasy, bass part, measure 64 and following.

⁴⁷ See Michel Brenet, *Les Concerts en France sous l'ancien régime* (Paris: 1900), p. 81.

⁴⁸ Manuscrit Bauyn, *op. cit.*, tome II, fol. 100vo-103.

Couperin is opposed to the collective expression of the previous fantasies. The "hero" occupies the scene in a baroque perspective. One may not refrain from comparing the sound of the treble viol to the voice of the counter tenor, loved by the musicians of the seventeenth century. The small viol is capable of the same tenderness, but also the same generosity, above all in the upper register, a zone judged, without doubt, "dangerous" until then, and little explored by composers. The contagion of vocal repertoire is equally noticeable in the form: in the *ballet de cour*, then very much in style, Louis Couperin borrowed the play of articulations between recitative and aria, assimilating its text into a veritable discourse in music. The harmony, rich in chromaticism and suspensions, again reinforces the very personal aspect of the expression; the melodic line abounds with leaps, graceful and lively attacks, in contrasts which give to the text that vivacity, that mobility so peculiar to French music. It is on the very new conceptions of Louis Couperin that, in the second half of the seventeenth century, the great works of Nicolas Hotman, then considered as the best French violist,⁴⁹ and of Du Buisson, Sainte-Colombe and finally Marin Marais would be built. These masters were to lead the French school to its highest point, and the study of their compositions greatly surpasses the limits that we have set for ourselves.

This brief survey of the French repertoire for the viola da gamba before 1650 has shown us the course traveled between the *ricercare* of Colin or Benoist and the fantasies of Louis Couperin. Little by little the viol was liberated from the rule of vocal polyphony to become a soloist affirming its calling as an expressive instrument of a very diversified language. The acquisition of a still greater virtuosity and the enlargement of the range by the conquest of the upper register enriched its possibilities, permitting it to express all the feelings and passions. Only then are the specific traits of the French school manifested in the writing for the viol. How better to define this than by the terms used by Le Gallois in his letter to Mlle. Régnault de Solier:

⁴⁹ "le meilleur en cas de viole" wrote Loret in *La Muse Historique*, letter XIII, March, 1661. Without doubt Hotman was the French composer most influenced by the English experience of Maugars: the play of harmony and the use of very disjointed melodic formulas very clearly evoke the influences of Christopher Simpson.

"Tout le monde demeure d'accord qu'afin qu'une pièce soit belle, il faut que le chant en soit beau, bien tourné et bien naturel; qu'il y ait de petits endroits touchans et passionnez avec des cheutes agréables; qu'il y ait quelque chose qui surprenne et qui ne soit point commun; que son chant ne soit point répété, c'est-à-dire qu'on n'ait pas souvent entendu les mêmes traitez dans d'autres pièces; qu'il ne soit ny trop recherché ny trop remply de cadences; qu'il soit bien lié et ne ressemble pas aux ouvrages de pièces rapportées; qu'il y ait de la diversité; qu'il soit d'un beau mouvement et marque bien; qu'il ne fasse point de contre-temps et n'ait rien qui gehenne la mesure; que la pièce soit remplie de beaux accords, ornée et enrichie d'agrémens touchans, et de beaux ports de voix; que tout y soit bien adapté, et que la basse, avec les autres parties, y fasse de belles imitations ou redites les unes après les autres; enfin que la pièce soit bien animée et contienne de beaux mouvemens qui ne soient ny trop lents ny trop vites."⁵⁰

Everyone remains in agreement that in order for a piece to be beautiful, it is necessary that the melody be beautiful, well turned and natural; that there be little touching and passionate passages with pleasant ornaments; that there be something surprising and not at all common; that the melody not be repeated, that is to say, that one has not heard the same treatment in other places; that it be neither too contrived nor too full of cadences; that it be well unified and not resemble imported works; that it have diversity; that it have beautiful, well marked rhythm; that it not make any disturbance of the rhythm or interfere with the measure; that the piece be filled with beautiful harmonies, adorned and enriched with moving ornaments and beautiful *ports de voix*; that all be well adapted, and that the bass, with the other parts, make beautiful imitations or repetitions, one after another; finally, that the piece be well animated and contain beautiful movements that are neither too slow nor too fast.

According to this document, it appears that the French taste

⁵⁰ Letter of M. Le Gallois to Mlle Regnault de Solier regarding music, 1680. Some extracts are published by Fétis in *Revue Musicale*, Sept. 28, 1834, p. 305 and following.

is primarily distinguished by its moderation; never extreme sentiments as in Italian music; even despair takes on a reserved coloring, as is the case between people of quality. But this moderation does not involve the flattening of the expression: quite to the contrary, the French music charms by its diversity, by the presence of those things that "surprise" and that "touch" at the same time. No sustained melody as in the Italian instrumental style, no play of counterpoint in the German manner: the French writing of the seventeenth century, and particularly that for the viol, did not seek continuity. It abounds with short flights, lively or tender movements that give variety and elegance to the score. Nevertheless, nothing is incoherent in this musical style: Le Gallois insisted on the fact that the melody must be "well bound together." In effect, the continuity of the score does not present itself at the level of the motifs, but at the level of expression, each piece fundamentally respecting a unity of sentiment which guarantees that aspect "pursued" in discontinuity. This typical French aesthetic appeared for the first time in the *Simphonies* of Louis Couperin, and would characterize the French school of the viol until its decline.

The Music Of Johann Schenck: Some Observations

Stephen Luttmann

It is an example of justice delayed that the music of Marin Marais, long looked upon as one of the many byproducts of French Baroque music, is now receiving the critical study and performance it so richly deserves — that is, as one of the French Baroque's creative pinnacles. Perhaps, then, it is a law of nature that, just as the music of Marais had been largely ignored, the current attention paid to it by students of music for viola da gamba should serve, however unintentionally, to obscure the merits of music for that instrument by Marais's contemporaries. Certainly there is a measure of justice in the fact that, if a disproportionate amount of attention be paid to any of these composer-gambists, it should be to Marais. Limited justice, however, ever fails to suffice, and the music of such composers as Hacquart and Schenck, Kühnel and Höffler all deserves its rightful place in the sun, the library, and the recital hall.

Of these, the music of Johann Schenck has received the lion's share of scholarly consideration. From the first study of his music in Alfred Einstein's *Zur deutschen Literatur für Viola da Gamba im 16 und 17 Jahrhundert* and later studies by E.S.J. Van Der Straeten, Ernst Hermann Meyer, and especially Karl Heinz Pauls, a picture of Schenck has emerged as a composer of merit, in whose music can be found a well-managed assimilation of styles, a fondness for and competence in complex and extended forms including unaccompanied fugues, a thorough understanding of musical elements and procedures, and a highly advanced technique. Despite the overall excellent quality of previous commentary on Schenck's music, it is a favorable comment on the breadth of his accomplishment that there is room for a little more.

Schenck was an unusually popular composer in his day; of his ten published collections, two are known to have attained multiple editions, and all but the solo part of the last survived into the twentieth century (if not, in the case of his Opus 3, past the Second World War), some in multiple copies. Of these, three have been reprinted in modern editions: *Scherzi Musicali*, op. 6, for viola da gamba and basso continuo *ad lib.*; *Le Nymphe di Rheno*, op 8, for

two solo unaccompanied viols; and *L'Echo du Danube*, op. 9, six sonatas of which two are for solo viol and continuo, two for viol and continuo *ad lib.*, and two for unaccompanied solo viol. It is upon these three works that most of the following comments are founded.

As might be expected, Schenck's musical style reflects in part his choice of medium. Thus the *Scherzi Musicali* is especially notable for the richness of the solo writing. The solo line not only abounds with multiple stops — quadruple stops are not infrequent — but also the *style brisé* originally from lute music. Either the solo line incorporates within it the basso continuo line or construes an imitative, sequential dialogue between imaginary higher and lower voices:¹



More important, Schenck's use of such sequential material is extensive, but rarely leaves the impression of watering down, of any poverty of invention.

Another characteristic peculiar to the writing in this work is the wide and unusual tonal range, from the sixth-string D to b-flat (although about half of the pieces are written within a normal range, many of the others reach as high as f[#]). Such exceptional demands, as well as at least one painting of Schenck with a seven-stringed viola da gamba,² led W. J. von Wassielewski to first conclude that Schenck's instrument had seven strings, the highest of which was tuned to g[#].³ It should be said, however, that these pieces remain quite playable on an ordinary six-stringed instrument

¹ A prevalent characteristic of Schenck's Opus 2, . . . *Tyd en Konstoefeningen*, according to Ernst Hermann Meyer, who refers to the usage as "*verkappte Zweistimmigkeit*." ("Die Vorherrschaft der Instrumentalmusik im niederländischen Barock," *Tijdschrift der Vereeniging voor Nederlandse Muziekgeschiedenis* 15) (1936-39), p. 278.

² The one referred to by Wassielewski and others is seen to best advantage in the MGG article on Schenck and in the critical edition of *Le Nymphe di Rheno* in EDM 44; the second portrait, unidentified but possibly of Schenck, can be found in *The New Grove Dictionary of Music and Musicians* in the article on Viol.

³ *The Violoncello and its History*, tr. Isabella S.E. Stigand (New York, Da Capo, 1968) p. 25.

for any competent performer. The use of such an extended range does not occur in Schenck's later works, and there appears to be no reasonable explanation for this.⁴

Perhaps it is inevitable that the independence of the solo line from the continuo should vary. In one instance this is formalized (the Sonata con Basso Obbligato 27). The continuo lines in the Fantasia 32 and the Allemande 33 are not necessary for harmonic foundation, but they are melodically and rhythmically independent to a great degree, and their use adds much to the effect of these pieces. In others, however, the need for continuo or alteration of the solo line is more pronounced. The first-strain cadence in the Sarabande 54 is especially weak when considering the solo line by itself:



The following example, from the Courant 99, is better:



but an unaccompanied performer would doubtless opt to add the c' below the dotted-quarter f', something Schenck himself does in countless other instances (one example: the end of Sarabande 16, quoted below).

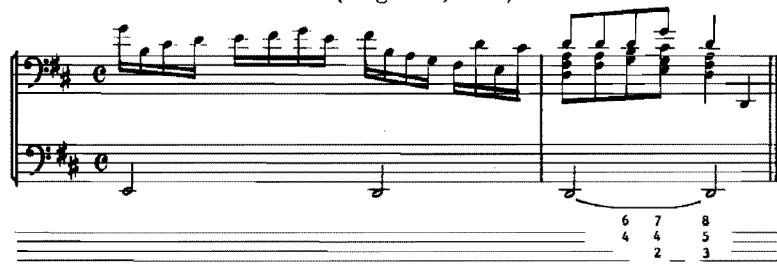
Other quirks of writing and style are peculiar to the *Scherzi*.

⁴ A Buxtehude cantata, *Jubilate Domino*, and a sonata by Jean Snep, a Dutch contemporary of Schenck, both span the tonal range of the viola da gamba from D to a', a semitone lower than Schenck's highest note. One wonders whether either of these composers wrote with a seven-stringed viol in mind, and how many other works exist that cover a similar range. The Snep example is mentioned by Meyer in "Vorherrschaft," p. 280.

Frequently, extraneous notes are thrown in at cadences for no apparent reason (Sarabande 16, end):



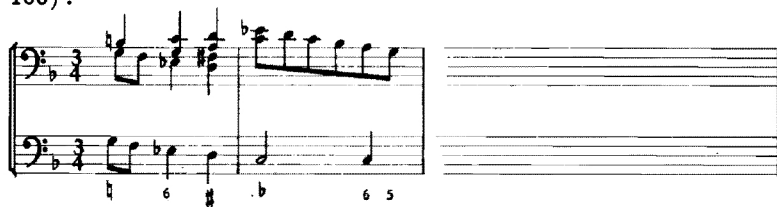
or left out when the voice-leading would require it, perhaps because of instrumental limitations (Fuga 78, end):



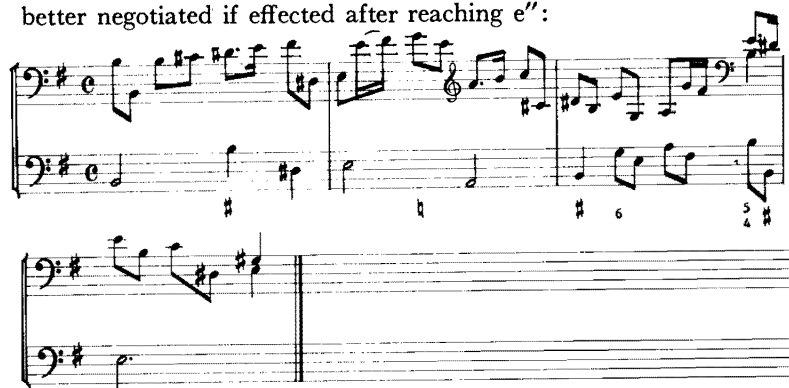
Especially noticeable is the frequent use of the ii#⁶₈ chord, but only in the key of d minor or in passages temporarily in that key (Tempo di Gavotte 92, beginning):



Unless the following is an egregious misprint, this is the wildest harmonic twist in a style otherwise very regular tonally (Sarabande 100):



There is no apparent salvation for the following example, the end of Allemande 61: even altering the c" to c#" fails to smooth completely the downward skip following, which could be marginally better negotiated if effected after reaching e":



Note also the b absent at the end, when a complete E-major triad would not have been difficult to produce. No doubt instances such as these are merely examples of carelessness on the part of a composer who smoothed over the rough spots in performance, and expected others to do likewise.

Compared to the *Scherzi Musicali*, *Le Nympe di Rheno*, Schenck's Opus 8, is altogether simpler in its technical demands — which are far from slight — and pose fewer stylistic problems as well. Chordal writing is much less prevalent, as might be expected, as is the *verkappte Zweistimmigkeit* characteristic of the former work, even though two viols presumably could do this at least as well as one. On the other hand, the two solo instruments are for the most part equal partners in the musical argument; the two lines frequently cross, alternate having the most elaborate or prominent line, combine homophonically, and so forth. To be sure, the style of writing that characterizes the *Scherzi Musicali* largely returns in the latter four sonatas of *L'Echo du Danube*, op. 9 (with some exceptions, as will be seen), while the solo line of the first two sonatas is either melodic in character or replete with violinistic figuration.

The inevitable question of national influences is more difficult to answer, and there is some justice in that the more one tries to explain allegiances and tendencies, the more difficult it becomes to avoid dubious and pointless conclusions. Nonetheless, a few basic tendencies can be noted. Schenck was Dutch, and we know that

the instrumental music of the Dutch Baroque is notable for its melodic character derived from folk material and its straightforward sense of rhythm (as opposed to motivic themes and *Zählflüssige und synkopierte Durchführungen*, as Meyer describes them, found characteristically in the works of many of Schenck's German contemporaries.)⁵

In many ways this serves well to describe Schenck's writing, especially in the binary dance movements. One cannot, however, easily discount French influence, which is strongest in the *Scherzi Musicali*. These dance movements reflect, if not an exclusively French sense of melody, a marked preference for French types — courante over corrente, gigue over giga, and so forth, with personal variations.⁶ Yet this French character is easily overestimated, for Schenck has no overwhelming weakness, as did his French contemporaries, for rondeaux and minuets. His fondness for fanciful titles does not extend beyond the title page of any of these works, and character pieces are entirely absent. Echo repeats appear frequently at the ends of pieces but *petites reprises* never do. Finally, as will be seen, Schenck's attitude toward fugue and counterpoint is much stricter than that found in contemporary French chamber music.

It therefore makes better sense to conclude that Schenck, although perfectly aware of a number of national styles and practices — especially those of contemporary French, German, Italian, and of course Dutch music — was slave to none of them. On the contrary, he made use of them as he saw fit. Interesting features abound in his binary movements, some which reflect contemporary practices in uniting the two strains, and others that reflect attempts to do the same that are entirely his own. Some of his giges begin on a point of imitation (op. 6/26, 31) in both strains or with a motive in the first strain inverted in the second (op. 6/56). Instead of joining the two strains with rhymed cadences, a frequent practice among the French, Schenck frequently begins both strains in similar fashion,

⁵ Meyer, "Vorherrschaft," especially pp 75-80.

⁶ Einstein mentions that Schenck's sarabandes and gavottes tend to break away from standard forms, and used the terms "Tempo di Gavotte," "Tempo di Sarabande," etc., to underscore this. Although Einstein's consideration of "die Grenzen des Typus" is open to some question, and in spite of Schenck's usual disregard for precise and consistent nomenclature, this comment is helpful, also offering a possible explanation of his use of the term "Tempo di Passagallo." See Einstein, *Literatur*, pp. 33-34.

sometimes literally save for the transposition to dominant (op. 6: Bouré 70, Courant 98, Courant 99, Sarabande 100, Gigue 101) and sometimes by more subtle means.

Literal repetition itself can be used more extensively in a piece, as in the Allemande 28. The initial motive appears three more times, all in the dominant: halfway through the first strain; inverted at the beginning of the second strain; and halfway through the second strain. The Gavotte 44 is the sole example of rhymed cadence and is unusual in its use of literal repetition. The two bars before the final cadence in the first strain are repeated in the corresponding position of the second; the first two bars of the first strain are repeated two and a half bars later (also neatly overlapping a half-bar of the two cadence bars), an internal repetition usually reserved by Schenck for rondeaux and minuets. Also worthy of note is that only the second strain is marked for repetition, a characteristic found in one other instance, also a gavotte (the tenth sonata of *Le Nymphé di Rheno*).

Such unity between strains is sometimes suggested rather than stated outright. The Tempo di Gavotte 92 is a striking example: both strains begin with four bars of markedly chordal writing and are followed by sequential two-voice passagework. Both strains conclude with echo repeats, and the only difference here is that they are four and eight bars in length respectively.

There is one stylistic change deserving of special mention: the increasing predominance of Italian forms and styles in the three works. Among the noticeable changes are the increased number of real sonatas (disregarding the nomenclature, because Schenck uses the term "sonata" exclusively from his Opus 7 on), aria movements and improvisatory movements, and the decrease in the number of rondeaux, minuets and chaconne-type movements. This is not noticeable to any significant extent between the *Scherzi Musicali* and *Le Nymphé di Rheno* — whose composition, given the difference in performing forces, may have been to some degree simultaneous — but it is quite noticeable between these works and *L'Echo du Danube*.

This is not to suggest, however, that just because one suite, sonata or movement may seem more "Italian" than another it

follows that it must have been written later. First, Italian and French styles are part of Schenck's musical vocabulary in all of these works, and doubtless in the others. Second, evidence often serves only to confound. *L'Echo du Danube*, for instance, is the most Italianate of the three works with regard to movement types and musical style, but reference to the courantes (called here, as in *Le Nymphé*, *correnti*) shows how misleading such an observation can be even as a generalization. The *corrente* of the second sonata is undeniably based on the Italian model, with almost constant eighth-note movement, mostly in broken chords. Yet the two other *correnti* are more patent examples of courantes than most of the examples in the *Scherzi*.

The organization of Schenck's sonatas and suites can lead to much understandable confusion. In the *Scherzi Musicali* one finds movements grouped together in as simple an ordering as introductory movement — allemande-courant (spelled incidentally, without the final *e*) — sarabande-gigue (as in the fourth suite, in a), and as complex or haphazard an ordering as the thirteen-number suite with an extra gigue and two additional minuets (the sixth suite, in a) or the second suite, apparently two suites in one, but arranged in somewhat the fashion of a French *ordre*. Are these groupings really suites, then, or are they more properly *ordres*? A simple answer does not present itself, and Schenck offers no help, for he uses neither term.⁷ In fact, no grouping of the various pieces is made verbally explicit; the pieces are grouped according to key, and only those changes of key or the beginning of a new movement sequence serves to distinguish the beginning of a new suite.⁸

⁷ Meyer, in *Die Mehrstimmige Spielmusik des 17. Jahrhunderts in Nord und Mitteleuropa* (Kassel: Bärenreiter, 1934), offers the full title of the work as *Scherzi Musicali (ou Suites pour une Basse de Viole et une B. c., composees de Preludes, All., Cour., Chac. etc.)* (p. 142). The title does not correspond with that found in the reproduction of the title page of the print in Hugo Leichtentritt's edition of *Scherzi Musicali* (Amsterdam, 1906): *Scherzi Musicali per la Viola da Gamba con Basso Continuo ad libitum*. Where did Meyer acquire his version of the title, since all surviving copies of the *Scherzi* are of the same, presumably the only, edition? Perhaps it is from the catalogue of Estienne Roger, Schenck's publisher, from which Meyer quotes frequently; see especially "Vorherrschaft," p. 264 ff.

⁸ Which may help explain just how Wasielewski and Van Der Straeten, after studying the same print, found only 12 and 13 suites, respectively!

Meyer has noted that the prevalent attitude among Dutch composers toward suite construction was either to combine movements in a simple scheme (as in Hacquart's opp. 2 and 3) or without any preconstrained ordering.⁹ Schenck's works thus fall rather closely under the strictures (or lack of them) of Dutch suite construction. To the simple five-movement structure mentioned earlier are added, in some of the suites, one to three extra movements, such as gavottes, menuets, rondeaux, variations of the sarabandes, chaconnes and so forth; six more of the suites follow this principle (nos. 1, 3, 5, 8, 11, 12). A second type of suite is made up of various movements not corresponding to the standard French pattern but short enough to be satisfyingly presented together, such as the ninth suite, which is comprised of an overture, an aria, a menuet, a gavotte, a bouré and a final aria (the same obtains in nos. 10 and 13).

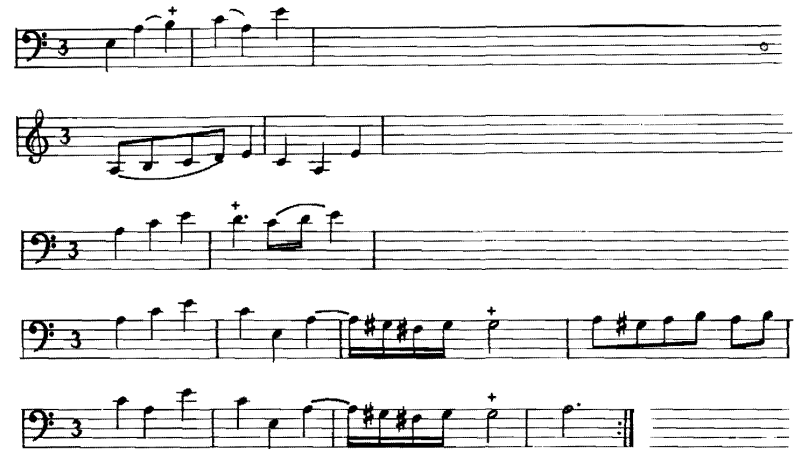
But if the "suites" of the Scherzi are not *ordres*, they still appear in many respects to be at least a "housecleaning" of various pieces arranged by key. Why else should the sixth suite have an extra gigue and two extra menuets, and the seventh suite two extra giges? Moreover, why are these extra pieces arranged one after the other — surely Schenck did not play three giges or menuets in a row, or expect anyone else to. One also suspects that at least some of the suites were ordered after the individual pieces had been written. Thus the fourth and fifth suites, both in a minor, are in standard sequence, but the sixth suite, also in a minor, is a standard five-movement suite with eight "leftovers" added. The twelfth suite, in d minor, is likewise in standard sequence while the next suite, also in d minor, contains only two of the standard five movements. Inasmuch as we can only poorly conjecture how Schenck composed music, such an idea is plausible; an examination of existing manuscripts¹⁰ could be enlightening.

One also finds in the suites only the most tenuous attempts to unite the pieces by common features. Van Der Straeten offers one

⁹ Meyer, "Vorherrschaft," p. 78.

¹⁰ A few are listed in Meyer, *Spielmusik*, pp. 240-41.

example of similar openings in some of the pieces from the sixth suite:¹¹



One hesitates to accept this as patent proof of thematic unity however, for there is much more difference than unity in the examples quoted; furthermore, various pieces from the other two a-minor suites exhibit unity within Van Der Straeten's broad limitations.



All of this suggests that even if Schenck was consciously attempting thematic interrelationship, the results fail to be distinctive either within any suite or from one suite to the next.

Another example can be found in the ninth suite, in which the following idea, a few not uncommon bars of passagework, appears

¹¹ Karl Heinz Pauls, *The History of the Violoncello . . .*, pp. 69-70.

in an episode in the first fugal section of the opening Overture 66:



The same appears in the latter strains of the next two pieces, the Aria 67 and Menuet 68. Obviously this is of limited significance because of the limited use (the other three pieces in the suite do not contain this passagework) and the facelessness of the idea itself. At most it suggests that Schenck may have composed the pieces together and run out of fresh ideas for them.

A third and final example occurs in the fourteenth suite, in which four of the six movements (Courante 98 and 99, Sarabande 100, Gigue 101) are alike in that their second strains begin with literal repetitions, in the dominant, of the first-strain openings. As has been mentioned, this practice does not commonly appear in Schenck's music, and this could be an intentional attempt at unity, a more effective attempt than the other two mentioned.

Matters are considerably simpler in *Le Nympe*. Two qualities immediately impress, the first being the regularity of the suites and sonatas. Even the longest of them, in terms of number of movements, does no more than add a rondeau, gavotte and menuet to the standard five movements, and the two suites that forsake the standard construction appear logically ordered, for instance the ciaccona-bouré-rondeau-menuet ordering of the fourth "sonata."

Elements of the Italian church sonata are somewhat more frequent in this work; five of the "sonatas" (a term Schenck uses exclusively from his Opus 7 onward) either follow sonata ordering or combine elements of sonata and suite. Although this represents an increase of two sonatas from the number found in the *Scherzi Musicali*, in which they were relegated to introductory movements for suites, it is easy to read too much significance into this detail; in fact, the situation is much the same here as concerns the increase of Italian styles, of which a fondness for church sonatas is a part. Elements of the church sonata occur frequently in Opp. 3 and 7¹²;

¹² Karl Heinz Pauls, Introduction to *Le Nympe di Rheno*, EDM 44.

they are noticeable present in Op. 2 as well.¹³ Again the cohesive integrity of the sonatas and suites of *Le Nympe* is achieved (to use Meyer's term) "*auf unmittelbare Ueberzeugungskraft*"¹⁴, because thematic interrelations in the suites are even more absent than in the *Scherzi*. The church sonatas are similarly lacking in the formal relations between movement and symmetries of movement organization that characterize the works of Schenck's German contemporaries.¹⁵ One sonata is organized according to the simple S-F-S-F plan; the others are seemingly planless.¹⁶

The shifting of allegiance from suite to sonata — or more accurately, sonata and groupings combining elements of both — is more clearly pronounced in *L'Echo du Danube*. The third sonata is a suite; the first a sonata; the fourth a sonata followed by a suite and the other three combinations of both.¹⁷ Although only one of the sonatas possesses a deliberately achieved unity through device, the sonatas are all integral entities; the second sonata even calls to mind, in a roundabout fashion, Brossard's definition of the sonata, for its penultimate movement is not written in the tonic of a minor but in F major. (The choice of tonality is unusual, but Schenck uses this same relationship in one other instance: the third movement of the sixth sonata, also in a minor, begins in F major as well). The one exception to the absence of imposed inter-relationships can be found in the sixth sonata. This features what Van Der Straeten calls an "aria with episodes,"¹⁸ as is demonstrated by the following outline of movements:

- (1) Adagio-Allegro-Adagio
- (2) Presto

¹³ Meyer, *Vorherrschaft*, p. 278; Pauls, "Der kurpfälzische Kammermusikus Johann Schenck," *Die Musikforschung* 15 (1962), p. 164.

¹⁴ "Vorherrschaft," p. 79.

¹⁵ for which, see Meyer, *Spielmusik*, Chapter Four, especially pp. 69-78.

¹⁶ Again, Meyer sees this as a specifically Dutch tendency; see *Vorherrschaft*, pp. 78-79.

¹⁷ The fourth sonata is replaced by another "mixture sonata" in a manuscript — perhaps an earlier version — of *L'Echo du Danube* preserved in the Austrian National Library. This sonata, and a variant version of the sixth sonata from the same manuscript, can be found in Pauls' critical edition of *L'Echo*, EDM 67.

¹⁸ *The History of the Violoncello*, pp. 71-72.

- (3) Adagio
- (4) Aria Largo
- (5) Vivace
- (6) Aria Largo (repetition)
- (7) Allegro
- (8) Largo
- (9) Aria Largo (repetition)
- (10) Aria Adagio
- (11) Giga

In addition to the occurrences of the Aria Largo, the opening of the tenth movement is directly derived from it. Also notable in these sonatas is their breadth, achieved not by a mere piling-up of movements as previously, but by the added length and weight accorded the individual movements. Exception is made, of course, for the various short, improvisatory movements that usually serve as interludes, appendages, or introductions to more full-scale movements.

One standard feature of the church sonata is largely and notably absent from *L'Echo du Danube*, and this is the presence of fugal movements. Only one is to be found, along with three movements in imitative counterpoint that are by no stretch of the imagination fugal. This is not, according to Pauls, the case with Schenck's Opus 10, *Les Fantaisies Bizarres de la Goutte*, which represents a further displacement of suite characteristics by those of the sonata.¹⁹ Unfortunately only the continuo part of this work survives.

Certainly Schenck's most ambitious independent structures are his movements in chaconne and fugal styles. The chaconnes will be dealt with first. In the three works under consideration, there are six:

- | | |
|--------|------------------------|
| Op. 6: | Ciaccona 17 |
| | Tempo di Passagallo 18 |
| | Tempo di Passagallo 50 |
| | Chaconne 76 |
| Op. 8: | Sonata IV: Ciacona |
| | Sonata XI: Ciacona |

¹⁹ Pauls, "*Kammermusik*," p. 169.

It would be best to state at the outset that Schenck appears to draw no real distinction between chaconne and passacaglia — which is not surprising, considering Schenck's tendencies and the disappearance of most meaningful distinction between the two terms by his time anyway. If the passacaglia movements appear farther removed from the standard four-bar-phrase-repeated structure, there is still hardly enough evidence to draw any meaningful conclusions. Furthermore, the irregularities of the passacaglia movements might be reflected more by the titles Schenck assigned to them (see footnote 6).

What is most distinctive about these pieces is not the previously mentioned phrase structure nor their use of almost every technical feat imaginable (the b-flat" occurs in the Chaconne 76). Rather, it is their uncommon asymmetrics, which even the most regular of them possesses to some degree. In the Ciaccona 17 the constant pattern of four-bar phrases repeated either by indication or by written-out variations is broken once by a six-bar phrase in the middle and a five-bar phrase at the end. This practice is slightly more noticeable in the Chaconne 76. Some four-bar phrases are neither marked with repeats nor repeated with slight variation, for example, most of the phrases in the parallel minor. It is difficult to distinguish the extent of this practice, however, because of the capricious placement of repeat signs. Frequently eight-bar phrases are marked to be repeated entire, which seems plausible in some cases (for instance, mm. 153-161) but much less so when the eight-bar phrases are in reality a four bar phrase and its variation (mm. 9-16).²⁰

With the two passacaglia movements, unusual practice affects the movement formally, and in both cases beneficially. The Tempo di Passagallo 50 consists almost entirely of four-bar phrases (with one exception), each marked with repeats. What distinguishes the work, and also effectively prevents any encroaching sense of tedium, is the constantly changing bass pattern and more importantly, the changing tonal pattern from phrase to phrase. Some of these begin and cadence on i (a minor); others begin and cadence on III, or

²⁰ Einstein refers to the Chaconne 76 as "eine lange dürre Chaconne," (*Literatur*, p. 33).

begin on III and cadence on i; still others begin on V⁶ of iv and cadence on i; and so forth.

The Tempo di Passagallo 18 is an extreme case of constantly changing bass patterns. Incidents of repetitions are few — there are three; all of them are varied repetitions and only two are complete. The result is a free form utilizing typical grounds extensively enough to leave the impression that the piece is based on ground patterns. The reality, however, is far more ambiguous: not only do the grounds vary greatly in length and character but the demarcation between them is often obscured by lack of cadential finality or wholly nonexistent.

The two chaconnes in *Le Nymphe* are far more regular; the first is based exclusively on four-bar phrases, the latter exclusively on interlocking eight-bar phrases. One practice is curious, however, especially because it defies explanation. In both of these chaconnes all repeats are written out, and these repeats are so arranged that the two parts exchange musical material for the repetition. This voice exchange, however, is not maintained throughout, even though the two parts remain roughly equal in technical demands. In the former chaconne, this exchange stops at bar 33, resumes at bar 89, and stops again at bar 113. In the latter chaconne the exchange stops at bar 29 and is never resumed.

Surpassing the chaconnes in formal interest are Schenck's fugal movements, certainly among his most significant achievements. These are without parallel among the solo viol works of his contemporaries, and among these works are the only extant examples (excepting a later one by C. F. Abel) of fugues for unaccompanied viola da gamba. Such praise can easily ring hollow — it is easy to write "greatest works" in a medium few if any have cared to utilize — but a look at the works themselves reveals a more reassuring situation. Schenck's fugal movements are somewhat irregular, but this is not a matter of great significance, since few rules for fugal procedure had yet been written down or frequently followed, but their seriousness, breadth of intent, resourcefulness and musical content establish their worth not only as artifacts but as viable music. What is more, Schenck's solutions to adapting fugal procedure to the

media he used, especially the forbidding one of unaccompanied viola da gamba,²¹ are of considerable interest.

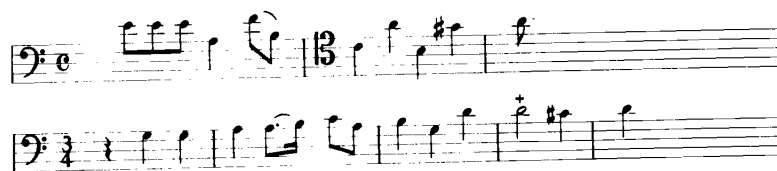
The number of fugues and fugal sections found in the works under consideration is itself impressive:

Op. 6 Sonata con Basso Obbligato 27	{ Canzona Alla Breve
Ouverture 66: (actually a sonata) ..	{ Allegro Alla Breve
Fuga 78	
Ouverture 91:	Allegro
Fuga 95	
Op. 8 Sonata III:	three allegro movements
Sonata V	first movement
Sonata VII:	second movement
Sonata XII:	fourth movement
Op. 9 Sonata I:	fifth movement

As can be seen, most are sections from Italian church sonatas; one is the central section of a French overture; and two are independent works. Such an interest in fugal writing is especially pronounced in comparison to the number of comparable works by Schenck's contemporaries. In Kühnel's collection, for instance, only one eighteen-bar *Serenata à 2* is comparable; there are two fugues in the twelve suites of Höffler's *Primitiae Chelicae*; and in all five books of pieces by Marais only two fugues and one fugal section of a French overture can be found.

²¹ Of course, most of the fugal works in the *Scherzi Musicali* are, strictly speaking, written for solo instrument and basso continuo *ad lib.* Because the continuo part in these works is optional, they are for all practical purposes scored for unaccompanied viola da gamba.

Nor did Schenck confine his fugal writing to any particular type. One finds, in addition to the motivic chanson-style variety, alla breves, one in gigue style (no doubt an out-growth of the practice of beginning many giges with a point of imitation) and a variation fugue. The first type is the most common; Schenck's choice of themes include melodic, even folk-like fragments as well as motivic, disjoint themes of markedly instrumental character. The following examples are typical.



Almost all Schenck's fugal themes begin on a rhythmically propulsive weak beat.

Although it is practically impossible to maintain more than two genuinely contrapuntal voices, Schenck's initial expositions often contain a greater number of entries, a common practice in his day. Schenck's utilization of the extra entries is always logical and purposeful. Frequently he employs double expositions in which the second mirrors the first, an example of which can be found in the Canzona from no. 27 of the *Scherzi*. There are two tripartite expositions, each giving the first two statements to the solo instrument and the third to the continuo, but the order of subject-answer is reversed in the second exposition. (This particular practice is also not uncommon; one need go no farther than the aforementioned example by Kühnel to find the same structure, the only difference being the instrumentation, two solo instruments and continuo.) The same obtains in two of the fugues from *Le Nymphe*, but since each exposition contains only two statements, the order of the instruments stating the fugal theme is reversed, so that the first soloist will have, say, the first entry of the subject and the second of the answer. Entries in single initial expositions almost always proceed from highest to lowest (with no fewer than five in the Fuga 78), and after a three-voice exposition one sometimes finds a fourth entry added in high register after the lowest and last entry, as often obtains in the three-voice fugues of Bach.

Frequently Schenck combines a countersubject with the fugal answer, although this is a dubious proposition. In the two- and three-part writing that characterizes Schenck's fugal counterpoint (when one finds much real counterpoint at all), the very writing of a countersubject poses immediate difficulties. For one, the new theme should be both distinctive and contrapuntally invertible, not to mention playable. Furthermore, the composer must resist the temptation to use it as a convenient crutch rather than write new counterpoint, especially unfortunate in two- or three-voice texture.²² Schenck's use of countersubject has the negative virtues of being rarely extensive and effected in different ways. The alla breve section of Sonata 27 comes closest to the ideal use of countersubject as a vital fugal ingredient (fugues with them, after all, were then referred to as double fugues): although the use of invertible counterpoint is avoided — Schenck almost never uses this technique — the countersubject does make four appearances throughout the fugue, and its most prominent feature, a chain of 7-6 suspensions, is developed somewhat near the end. The fugue from the second sonata of *Le Nymphe* uses two different countersubjects. The countersubject in the first fugue of the third sonata of *Le Nymphe* is directly derived from the subject. In the final, gigue-like movement of that same sonata, the countersubject, actually more an echo of the subject, appears alternately at the sixth above, the third above and the sixth below the voice with the fugal theme. A countersubject appears in the first allegro section of the Ouverture 66 that is used in invertible counterpoint and in development, but it is quite faceless, serving almost as wholly a harmonic filler as that in the canzona from Sonata 27, which disappears without a trace anyway after the initial double exposition.

²² It is interesting to note that even the use of stretto can effect exactly the same results. Two two fugues by Höffler begin in stretto, a procedure still frequent in his and Schenck's time, so that the answer begins half a bar after the subject. Unfortunately, most of the subsequent entries of the subject are slavishly followed by the answer at the same half-bar interval, thus diminishing greatly the amount of real invention in his fugues. Alfred Einstein's scathing comments on these pieces, not to mention his invective on Höffler's music in general, makes for delightful reading for its own sake (*Literatur*, pp. 40-42). One of the two fugues by Marais follows a similar procedure, introducing unrelated virtuoso interludes between the two-voiced stretto. Of course Marais did not have the same attitude toward counterpoint and fugue as did Schenck — there is a double of the continuo part of this fugue that replaces the theme in half and quarter notes with running eighth notes!

Finally, the overall organization of the fugues. None of them climaxes with a pileup of statements in stretto (another device Schenck habitually avoided), pedal points, or any other devices common to the ending of an eighteenth-century fugue. Indeed, Schenck was like most other composers of his day in that he felt no need to bring to climax his fugues at all near the end. Without exception they dissolve into free counterpoint, harmonic passagework, or a section of considerably different character. In the same way the musical argument pursued during the fugue is governed only by the rule that the composer be guided by his imagination, and although Schenck's inventiveness varies, the range of his solutions to the problems at hand and their overall success deserve comment.

One of his most interesting approaches to fugal structure seems to be descended from the variation canzoni and ricercare of composers like Froberger and Frescobaldi. Two examples can be found in the works under consideration, the more conclusive of which can be found in the first movement of the fifth sonata of *Le Nymphé*. The subject of the second exposition, entered at bar 11, is clearly derived from the first.



Likewise is the third more distantly but still distinctly related, entering in bar 23:



The result is one of the most "regular" of Schenck's fugal movements, with three three-part expositions followed by seventeen bars of episodic counterpoint and a lively, if unrelated, section in six-eight meter. The second example, the alla breve of the Overture 66 is much more vague; its expositions are related more by character than by thematic relationship, and therefore tenuously:



Note that two themes are in counterpoint at the start, resulting in (to use Einstein's qualified description of the whole) "wenn man will, ein Doppelfuge";²³ also the stretto in the second quotation.

Expositions after the initial one(s) in the remaining fugal movements are irregular as often as not, ranging from further complete exposition (the canzona from Sonata 27 and the final allegro from the twelfth Sonata of *Le Nymphé*) to isolated entries of the subject or answer (the alla breve of the Sonata 27 and the allegro of Overture 66, to name two). Not always do the further expositions or single statements occur in tonic or dominant; the second exposition of the final allegro in Sonata XII of *Le Nymphé*, for instance, follows the tonal pattern iii-vi-iii-V; conversely, the Fuga 95 features an exposition in the relative major. The Fuga 78 is even more unusual, with an irregular exposition in E major (the fugue itself is in D), with the answer, as is sometimes the case elsewhere, stated first.

A final point to consider is the episodic material or rather, the unity of material throughout the piece. It is not crucial that Schenck derive his episodic material from the expository material, but one expects more than the lengthy passagework that bleeds the vitality consistently from some of the fugues (for example, the Fuga 95). The inordinate amount of passagework in the allegro of Overture 66 has at least the virtue of being derived from the subject, but its lack of harmonic variety wears thin its interest long before the end.

Such is not always the case. Charles W. Hughes has commented at length on the Fuga 78,²⁴ and with good reason: it is

²⁴ "The Music for Unaccompanied Bass Viol," *Music and Letters* 25 (1944), pp. 159-162.

Schenck's best essay in the form. It is, as has been mentioned earlier, irregular, but its use of imaginative development, tonal adventure and the full technical resources of the instrument are undeniable virtues. Nearly every bar is derived from the subject, and the ways in which the subject enters vary in texture.



Inversion is also utilized.



One also notes a sense of continuity, even a sense of drama in this fugue that does not easily obtain in works in which the fugal character is either watered down by literal repetition or dissolves too soon into free counterpoint. This is not to impute inferiority to the other works, for one should also note that here Schenck's concept is slightly different — this fugue (and the Fuga 95 as well) is conceived as a totally independent structure rather than a complete section of a larger movement, and these fugues point out the difference quite noticeably. The ending of the Fuga 95 would have been more conclusive — certainly it is exciting — had the digressions preceding it been better controlled. The ending of Fuga 78 is much more satisfying: an *allegro tremolo* of twelve bars that not only makes reference to the subject of the fugue, but complements in its fullness of sonority and stately character the concentration and vigor of what had preceded it.

Finally, a few comments on the notation of Schenck's works.

²³ *Literatur*, p. 35.

Schenck did not strive, as did his French contemporaries, to notate the various embellishments he must have used; the sole notation appearing in the works is a trill, notated by a +. In the preface to his only extant collection of sonatas Kühnel explained that he had notated only the trills, leaving the other embellishments to the discretion of the performer, because he found more explicit indications impracticable;²⁵ no doubt Schenck felt the same way. Internal evidence bears this out, as can be seen in echo repeats and phrase repetitions in the chaconne movements when they were varied and written out.

It is likely that many of the problems of voice leading, missing cadential notes, and so forth, noted earlier with reference to the *Scherzi Musicali*, were not deliberate failings of the composer but rather further signs that the performer was expected to re-create music rather than reproduce notes. Frequent examples can be found in *Le Nymphe* in which one concludes that the notation does not quite reflect the intent. Consider the following examples from the corrente of Sonata I, the first four bars of both strains:



Schenck is not at all consistent in maintaining the dotted eighth-sixteenth pattern; after the third bar the pattern disappears almost without a trace in the second solo part and is not consistently maintained (in fact, practically abandoned in the second strain) in the first solo part. It seems reasonable to assume that the pattern was meant to be maintained more or less constantly throughout, and that straight eighth notes were simply easier to notate. Other ex-

²⁵ "Le altre maniere varranno insegue ad ogn'uno dal suo proprio gusto, e piacere; essendo impossibile di metterle tutte in carta." The quotation also appears on the next page in a German translation of the preface, addressed to "dem Leser, so der Italiänischen Sprache nicht kündig."

amples occur: another involving disappearing dotted eighth- sixteenth patterns is the Courant 12 from the *Scherzi*, in which straight eighth notes are found almost exclusively from the seventh bar onward. Again, the sensitivity of the performer is paramount in determining how to resolve (or how much to resolve) apparent inconsistencies to the best effect of the music. It is also worth noting that although embellishment is hardly foreign to the performance of *L'Echo du Danube*, the notation of this work is far more consistent.

A much knottier conflict between printed page and apparent intent exists with regard to the presence of unnecessary repeat signs and the absence of necessary ones. In the various introductory, improvisatory and unisectional pieces, this is a relatively unimportant matter; in general, the shorter and more homogenous a piece is, the more likely it will be marked with a repeat. Besides, it is not difficult to imagine, let alone sanction with authority, the repetition of a short movement not so marked (for instance, the seventh-movement Allegro from the sixth sonata of *L'Echo*), the addition of an echo repeat when one seems necessary (the opening movement of the tenth sonata of *Le Nymphe*²⁶) or the ignoring of a marked repetition as with an improvisatory movement that divides into sharply contrasted sections; the opening movement of the manuscript version of *L'Echo* is an example). One might also freely opt to disregard the repeats marked at the end of most of the alla breve movements and even some of the fugal movements (Sonata 27: canzona and alla breve; Overture 66: alla breve; *Le Nymphe*, Sonata III: second allegro; *L'Echo*, Sonata I: alla breve, etc.).

Other instances seem to be more likely a matter of conscious design than careless indication. The two gavottes (Gavotte 44 and from *Le Nymphe*, Sonata X), in which only the second strain is repeated, have already been mentioned. In both instances the repeat is indicated by a *dal segno* mark, the use of which further obviates Schenck's intention. Certain of Schenck's rondeaux also could be interpreted either way. In the Rondeau 58 the two episodes are both marked to be repeated, while the rondeau in the fourth sonata of

²⁶ The final measure ends most improbably on a last-beat V⁶ chord — cf. the Wenzinger-Mueller performance (Gasparo GS-210), in which the echo repeat is taken, concluding on the first-beat tonic chord in the same (last) measure.

Le Nymphe has nothing marked for repeat — the restatement of the rondeau theme is written out between episodes and at the end, apparently eliminating all possible ambiguity concerning formal structure, although the double bar after its first statement just as likely implies its repetition there. More curious is the rondeau from the eighth sonata of *Le Nymphe*, which is written in the form of a binary movement with both strains marked for repeat. The double bar dividing the two "strains" falls after the initial statement of the rondeau theme; after it, two episodes, each followed by a restatement of the rondeau theme:

m. 1-7	9-15	16-22	23-34	35-41
rondeau theme	episode	restatement of rondeau theme	episode	restatement

There is no compelling reason to doubt that these instances reflect exactly what Schenck intended. The one exception is the remarkable finale of the second sonata of *L'Echo*, a rondeau by design if not by proportion, in which the final restatement of the rondeau theme is neither written out nor indicated, but is obviously necessary.²⁷

With the various binary movements of the *Scherzi Musicali*, however, a much different situation frequently obtains. This is the frequent absence of marked repeats at the end of many second strains. The practice, universal at the time, was of course to repeat both strains, and should repeat signs be missing, one would probably add them to satisfy convention. Indeed, Robert Donington is quite adamant on this point, maintaining that the practice of repeating strains was so obvious then as to have been taken quite for granted by writers on music. The only explicit contemporary instructions he is able to produce in behalf of his argument (or concerning his argument, for that matter) is a quotation from Benjamin Hely's *The Compleat Violist* (ca. 1700).²⁸

What is more, there is no compelling internal evidence to suggest that any second-strain repeat should not be taken. In about

²⁷ See also Pauls' edition of *L'Echo du Danube*, EDM 67, and this writer's review of an Oberlin performance of this work, this *Journal* 17 (1980), p. 71.

²⁸ *The Interpretation of Early Music*, 1974 ed. (New York: St. Martin's), p. 378.

half of Schenck's binary movements the second strain is considerably longer than the first, but there is no correspondence between lack of repeat and second strain that either delays the return to tonic or prolongs it once attained. Nor does any correspondence exist between nonrepetition and rounded binary form (a feature that did not occur with any regularity for at least another generation), for the only example of this form is a menuet from *Le Nymphe*, Sonata X, in which both strains are marked with repeats. Furthermore, final repeats are perversely absent from the final phrases of those chaconne and passacaglia movements based on repeated four-bar phrases; surely if Schenck or his engraver(s) omit repeats here, the reason must be sheer carelessness or lack of concern for precise indications.

One reluctates, however, upon considering the extent to which this carelessness has been carried. Of the eighty binary movements in the *Scherzi Musicali*, full forty-six lack the second-strain repeats. Could it not be the case that Schenck left out at least some of the repeats intentionally, either by whim or by experiment, and meant what he failed to indicate? There is nothing in the music of the two gavottes discussed earlier to indicate that the first strains had to be repeated; cannot the situation occur both ways?

Nonetheless, if one had to solve the knotty problem in only one manner, one would do best to choose the Alexandrine solution, even if this were to constitute an act of homage to that bitch goddess of musicology, Consistency. Evidence from other contemporary prints suggests that other engravers or composers are also prone to frequent carelessnesses and inconsistencies, and among these are the placing of repeat signs. Final repeats can be found missing in some of the pieces of Carolus Hacquart's Opus 3 (*Chelys*, twelve suites for unaccompanied solo viol), Roland Marais' two books of *pièces de viole*, and L. Caix d'Herlevois's *Premier livre* (in which second-strain repeats are occasionally missing in the solo book but present in the continuo book). Only in the books of Marais *fls* is the frequency of missing repeats as widespread as in the *Scherzi*, but one ultimately concludes that such omissions in so many prints much more logically betrays taking repetition for granted rather than a widespread and hitherto-unknown practice.²⁹

²⁹ The omission of second-strain repeats in the music of Marin Marais does follow a pattern, but is not indicative of a different practice. Because

Schenck's music is admittedly not of the first rank, and fault-finding is not difficult. In general his music lacks that final measure of imagination and self-assurance found in the work of a master. Nonetheless the music is almost always charming, intelligently written, and technically sure. If there is any conclusion to be drawn from an examination of those works of his currently available, it is that they are worthy of their small but proud place in the repertoire. One cannot help but conclude, moreover, that further study into music for viols from what might rightly be called its greatest age would be both profitable and useful. An edition of Schenck's Opus 2 would be welcome, but Schenck did not compose in a vacuum, and the works of Kühnel and Hacquart, to name only two, are still largely unavailable either in modern edition or in facsimile. Given the revived and growing interest in music for viola da gamba, there is no reason why this should not eventually come to pass.

this matter seems never to have been explained, the following digression might be of some value. The situation is, briefly, as follows:

In both the solo and continuo volumes of the First Book not only are the binary movements marked with final repeats, but every other piece is so marked, even the large two- and three-page preludes. Second endings and *petites reprises* appended *pour le 2e fois* are followed with repeat signs as well, such that the last musical indication found in any piece in the First Book is a repeat sign. In the Second Book is found a considerably different situation: some of the first seven pieces (mostly introductory or improvisatory movements) are marked with final repeats and some are not. After this, final repeats are the rule through no 81. After this the incidence of final repeats occurs intermittently, and none at all are found from no. 95 to the last piece in the volume, no. 142. For these pieces, and for the Third, Fourth and Fifth Books entire, the following practice obtains: if the second strain uses a variant ending upon repetition, the repeat is duly marked after the first ending. If a *petite reprise* is appended, no repeat is marked after it; if no variant endings or *petites reprises* are written out, no repeat indication is made at the end. In short, the last musical indication in these pieces is never a repeat sign.

Now, it would seem highly unlikely of Marais (or anyone else) to consign all of his second strains to non-repetition, from the end of the Second Book on, simply because he had not written out a variant ending. What is more, this rule is followed with remarkable fidelity; of the seven exceptions in the Fifth Book, for example, five of them are further cases in which repeat signs are omitted, in these cases before a *petite reprise*.

Well and good, but what causes the discrepancy in practice? It seems this corresponds quite closely to the different engravers who produced Marais' pieces. The two volumes of the First Book were engraved entirely by Bonneuil. The solo volume of the Third Book was engraved by H. de Baussen, and the continuo volume, as well as the Fourth and Fifth Books entire, was engraved by F. du Plessy. So much of the confusion resolves itself along the lines of which engraver produced which volume. The pieces continue to fall into place (so to speak) when one notes that two engravers signed the solo volume of the Second Book — Bonneuil and de Baussen — and their engraving styles are easily distinguished by differences in key signatures, bass

clefs and end decorations (i.e. the flourishes appearing after the final double bar), among other things. Bonney McDowell has even listed which pages were engraved by which engraver (in "Marais and Forqueray: A Historical and Analytical Study of their Music for Solo *Basse de Viol*" (PhD. dissertation, Columbia University, 1974), p. 36, and this corresponds very closely to the different practices in indicating final repeats.

Of course, there are a few difficulties with this hypothesis. The continuo volume is signed by de Baussen only, yet the incidence of final-bar repeats corresponds closely with the incidence in the solo volume the few exceptions being omissions, and these usually in preludes. A number of pieces in the solo volume, mostly from nos. 74-94, are de Baussen's work but have final repeats. On the other hand, it is quite likely that the two engravers exerted some influence on each other's work during their collaboration. It is worth noting, for instance, de Baussen not only employs Bonneuil's repeat indications, but his end flourishes as well, when reproducing the continuo part of a piece for which Bonneuil engraved the solo part.

Admittedly I have not seen any other work by Marais's engravers, nor are there any extant manuscripts of Marais's works. Nonetheless it seems more plausible to ascribe the discrepancy in indication of final repeats to the engravers rather than to chronic carelessness on anyone's part, or to a changing notational practice of Marais himself. Nor do suggestions such as those offered by Richard Taruskin (in his thoughtful and entertaining review of the first installment of the Marais Critical Edition, this *Journal* 17 (1980), pp. 82-83) offer much help. The association of these omissions with the rise of Classic style seems especially unlikely, if not simply historically untenable. Furthermore, when one looks upon repetition as an opportunity for embellishment and variation, to which Marais so frequently avails himself in written out repetitions, *petites reprises*, and extreme cases of endings *pour le 3e*, *4e* and even *5e fois*, one finds a "capricious asymmetry" by which difficult to imagine even as isolated practice.

Reviews:

John Coprario. *Fantasia-Suites*. Transcribed, edited by Richard Charteris. (Musica Britannica, a national collection of music, XLVI). London: Stainer & Bell (Galaxy), 1980. \$75.00.

John Daniel. *Songs for the Lute, 1606*. Edited by David Greer (English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 13). London: Scolar Press (Brian Jordan, Early Music Centre Publications), 1977.

Like many English musicians in the seventeenth century, John Cooper was enamored of Italian music. He is supposed to have studied in Italy and even changed his last name to Coprario. His music, however, remained close to the English polyphonic tradition, and he was responsible for the genesis of a uniquely English genre which flourished from about 1620 until 1683 now known by the modern term "fantasia suite." The first documented information about Coprario's life concerns a trip which he made to the Netherlands in 1603, at which time he received the sum of £3 from Sir Robert Cecil, whose papers at Hatfield House mention a number of payments to Coprario between the years 1607 and 1613. Edward Seymour, Earl of Hertford, was another of Coprario's patrons, and it was apparently at Seymour's Wiltshire Estate that Coprario was the music instructor of William Lawes. Both Hawkins and Burney indicate that Coprario was also the teacher of Charles I while he was the Prince of Wales, and there is documentation mentioning him in the Prince's household as early as 1622. Charles appointed him composer-in-ordinary in 1625, a post which he held until his death in 1626.

The fantasia-suites were apparently composed during Coprario's service with Charles I, and the bass viol parts were played by the King himself. Extant sources contain three sets of eight suites composed by Coprario. Each suite has three movements: fantasia, almaine, and galliard with duple coda. These works are innovative not only for the instrumentation (early use of the violin in a small chamber ensemble) and the composite form (approaching the sonata), but also for the treatment of the instruments (idiomatic writing for violins and concertante interplay of all instruments, including the bass viol and the organ).

The contents of this volume are arranged in two main sections: Fantasia-suites for violin, bass viol and organ, nos. 1-15, and Fantasia-suites for two violins, bass viol and organ, nos. 1-8. The appendices include incipits for the three movements of the Suite no. 16 for violin, bass viol and organ, which survives with the organ part only, and alternative versions of the Galliards of Suites nos. 2 and 3 for two violins, bass viol and organ. The textual commentary includes an annotated list of all known sources, citing secondary literature and noting all variants in the string parts and significant variants in the organ parts. Among the facsimiles included at the front of the volume is a reproduction of a signed, autograph letter discovered by Richard Charteris in the Cecil Family and Estate Papers at Hatfield House. In a 1975 article ("Autographs of John Coprario," *Music & Letters*, LXVI [1975], 41-46), Charteris uses this example of Coprario's handwriting to show that none of the extant manuscripts of Coprario's instrumental music are actually in his hand.

In the absence of autograph sources for the fantasia-suites, the editor has chosen as primary sources the string parts in the Christ Church Library, Oxford, Music MSS 732-734, and the organ part in the British Library, London, Royal Music MS 24.K.3. These manuscripts form a companion set of parts which originated at the court of Charles I about 1625. Unfortunately, the organ part is incomplete, providing only an unfigured bass line for the last seven suites for two violins, bass viol and organ. For these suites, Charteris selected as his primary source the organ score in the British Library, Add. MS 23779, copied by John Jenkins about fifteen years after Coprario's death. Suites nos. 4 and 7 of this set were published earlier in *Musica Britannica* (volume 9, *Jacobean Consort Music*, edited by Thurston Dart and William Coates, 1955), using a freer realization of the organ part based on the Royal Music MS 24.K.3, but the present editor maintains that the organ part in the Jenkins manuscript more accurately reflects the interpretation of a seventeenth century organist. Suites nos. 9 and 12 for violin, bass viol and organ were also included in the earlier volume, based on the King's College, Rowe Music Library, Cambridge, Music MSS 112-113, a source which Charteris criticizes as containing "a fair number of inaccuracies."

This is an expensive paperbound volume, but Charteris' dis-

covery of Coprario's autograph letter and consequent re-evaluation of the sources does justify its publication, particularly in light of recent interest in the fantasia-suite as a significant manifestation of English music in the seventeenth century. Hopefully, more moderately priced performance parts will be available soon.

John Daniel's *Songs for the Lute, 1606* is a reissue from a series of photographic reproductions of thirty-six lute songbooks, first reprinted in nine cloth-bound volumes by Scolar Press in 1968-1971 under the general editorship of F. W. Sternfeld. As is frequently the case with reprints, the editorial remarks are very brief, but if this perhaps will keep the price of the work within reason, then practicing lutanists, toward whom this publication is no doubt aimed, may not consider the lack of emendations or transcriptions to be any great loss. The editor does give the important information that there are only three known copies of this book: one in the Huntington Library in San Marino, California, one in the Folger Shakespeare Library in Washington, D.C.; and the British Museum copy (K.2.g.9), which was used for this original size reproduction.

Although not as fine as in the earlier reprint, the notation in this issue is still quite clear, and the lutenist skilled in reading tablature will be grateful for this paperbound edition which opens flat either on a table or a music stand. The text suffers more from the fuzziness, and singers may prefer to use the edition without tablature, transcribed and scored by Edmund H. Fellowes in *The English School of Lutenist Song Writers*, second series, volume eight. This edition, first published by Stainer & Bell in 1926, was revised by David Scott in 1970 and is still available. The bass viol part is not indicated in the Stainer edition except by small notes where it differs from the lowest sounding part of the transcription, so the player of this part may also want to use the facsimile.

Very little information is available about John Daniel's life. The probable date of his birth is 1564, and he received the Bachelor of Music degree from Christ Church College, Oxford, in 1603. He was the brother of the poet Samuel Daniel and succeeded his brother as "Master of the Revels to the Queen" in 1615. His association with the court apparently continued after this, and the last mention of his being in the King's service occurred in 1625.

The book of "Songs for the Lute, Viol and Voice" was printed

by Thomas East for the publisher Thomas Adams in 1606 and is the only printed source for John Daniel's music. It contains twenty-one songs, numbers 1-18 for solo voice, lute and bass viol, number 19 for four voices and lute, number 20 for four voices and two lutes, and number 21 for lute solo titled "Mrs. Anne Grene her leaves be greene." Despite the extreme scarcity of Daniel's extant music, the intense, expressive power of his songs places him in the company of John Dowland as one of England's greatest composers of lutesongs.

—Ann Viles

Julie Anne Sadie. *The Bass Viol in French Baroque Chamber Music*. Ann Arbor: UMI Research Press, 1980. 189 pages. \$29.95.

Within the past decade, the appearance of musical editions, treatises in facsimile and translation, books and dissertations have helped overcome 200 years of neglect of the viol in French Baroque music. Now Julie Ann Sadie examines the rich and varied role of the bass viol in the chamber music of the *Grand Siècle*. *The Bass Viol in French Baroque Chamber Music*, No. 26 of the *Studies in Musicology series* edited by George Buelow, is drawn largely from the author's Cornell dissertation of 1978 (under the name of Julie Anne Vertrees).

Mrs. Sadie's experience as a bass viol performer brings an important dimension to this book. She is one of the welcome new breed of young scholar-performers able to balance purely historical and theoretical data with an intimate understanding of the strengths and limitations of the instrument under study. "The music must be played," she writes, "It must once again be 'dans l'air' in order to be understood and sorted out" (p. xii). Mrs. Sadie writes clearly and with precision. She has a genuine talent for seeking out *le mot juste* unfettered by the over-abundance of qualifiers and substantives that mar so many doctoral dissertations. In these days of high publishing costs, UMI is to be commended for using a photo reproductive process as opposed to engraving to permit the inclusion of so many musical examples (83) that do much to illustrate the text.

The book is arranged in five chapters followed by an Appendix in which Mrs. Sadie discusses the significant role of Marc-Antoine

Charpentier's Sonata for Eight Instruments in the history of the French ensemble sonata.¹

Chapter I ("Players and Repertory") introduces the most important performers and summarizes the history of the bass viol in France. "Cursory," as she says, of necessity, the summary is perhaps too restrictive with regard to the subject of the 17th-century viol fantasy which is limited to Eustache du Caurroy and Claude le Jeune. Some discussion might have been appropriate concerning the shift in style away from the vocally dominated, *a5* textured early fantasies to the more idiomatic and dance-like fantasies of Etienne Moulinié (*Fantasies à quatre pour les violes*, 1639), Nicolas Metru (*Fantaisies à deux parties pour les violles*, 1642), and Louis Coup-erin (*Fantaisies pour les violes*, 1656).

Chapter II ("Jeu de l'Accompagnement") deals with the bass viol primarily as a continuo instrument. Mrs. Sadie repeatedly points out that the viol was the "customary choice as an accompanying bass instrument as long as an essentially French style of expression in chamber music remained the objective." (p. 23). Sauval and Trichet might be added to Mersenne, Godefroy and the journals of Loret and Robinet as sources for documenting the use of the viol as an accompanying instrument in the early 17th century. Sauvel tells us that Mauduit recognized the close affinity between viols and voices.²

Mrs. Sadie emphasizes the fact that the bass viol co-existed with the *basse de violon* and bassoon and that on occasion the entire continuo ensemble would be used simultaneously in chamber works for larger forces. In this regard one might add a most amusing example of such scoring in the manuscript cantata *Le mauvais ménage*, by the Avignon composer Reboul, in which two bass viols, a *basse de violon*, a bassoon and a harpsichord combine to describe the chaos of a quarreling married couple.³

¹ Mrs. Sadie's persuasive arguments both in this Appendix and in person have convinced me that I was too hasty in questioning the authenticity of this work (see *French Baroque Music*, rev. ed., New York, 1978, p. 301).

² Henri Sauval, *Histoire et recherches, des antiquités de la ville de Paris*, Vol. II (Paris, 1724), p. 493.

³ This cantata is one of four eighteenth century cantatas found in a *Recueil d'airs françois et italiens avec symphonie* in the Museum Calvet in Avignon (MS 1182). Mrs. Sadie calls attention to it in her article "Bowed Continuo Instruments in French Baroque Chamber Music," *Proceedings of the Royal Musical Association*, 105 (1978-79), p. 41.

In Chapter III ("Jeu de Mélodie"), Mrs. Sadie discusses the bass viol as both melodist and accompanist. The viol serves in this capacity in ensemble music by Couperin, Marais, Marchand, Montéclair and Rameau, among others. For a few short years it even co-existed with the violin or flute in Italianate trio sonatas or appeared as a *récit* grafted onto a violin sonata. In such a manner did it create a true "réunion des goûts" and assist in "Frenchifying those foreign genres, thus hastening their assimilation" (p. 97).

Quite correctly, Sadie perceives the French cantata of the first third of the eighteenth century as playing a central role in exploiting the melodic viol. She cites examples from the cantatas of Clérambault, Montéclair, Stuck, Elisabeth Jacquet de La Guerre, Bouvard, Rameau, Cousset and Gervais.

Only one example of the melodic viol in stage music is given: "Beaux lieux" from the prologue to Destouches's *pastorale héroïque, Issé* (2nd ed. 1708). The lack of additional examples is puzzling in view of the obvious cross-fertilization between the cantata and such *préramiste* genres as the *opéra-ballet*, the *ballet héroïque* and even the *tragédie lyrique*. There are, for example, the three "cantates" incorporated into the *divertissements* of three different acts of *Compra's opéra-ballet, Les fêtes vénitiennes* of 1710. It was common practice for composers such as Comprà and Stuck to write brilliant airs or *ariettes*, often exploiting obbligato instruments, for operas composed many years earlier. It is possible that hiding among the many manuscript copies and *parties séparées* at the Bibliothèque Nationale and the Bibliothèque de l'Opéra there may be other such airs with viol obbligato.

In Chapter IV ("Reflections of Solo Viol Playing"), Sadie examines the critical role of Marin Marais in creating a corpus of solo literature for the melodic viol. Marais shifted the emphasis away from the bass viol as an instrument primarily concerned with accompaniment. The author examines in detail selected couplets from Marais's "Les Couplets de Folie" (Book II, 1701) to illustrate how Marais conceived an idiomatic style suited to this instrument.

The author as performer and scholar meet on equal ground in this and the final chapter ("Ad Libitum Practices"). For the non-performer, these two chapters are the heart of Julie Anne Sadie's book. Only a viol player would immediately recognize that

the obbligato from the final air of Rameau's cantata "L'Impatience" requires minimal shifting, thereby freeing the player to concentrate on bowing. Only a viol player would see at a glance that certain passages played on the viol in Telemann's "Concert Primo" from *Six quatuors à violon, flute, viole ou violoncelle*, fall within one hand position, whereas the same passages, if played on the violoncello would require many shifts. As performer, the author can and does go beyond written indications in score and title page to determine an appropriate choice of instrument where alternative instrumentation was suggested by the composer. In many instances this route leads to detailed examination of such practical procedures as transposition through clef supposition.

The book appears to be free of any serious factual or typographical errors. For this reason, I am the more puzzled by the ambiguity resulting from the statement that "*Les Gouts-réunis* (1724), Couperin's second set of 'concerts royaux,' never depart from a trio texture of two treble parts and one bass" (p. 17). The unwary reader could with reason interpret this sentence to mean that *all* of the concerts of *Les Gouts-réunis* are in trio texture. Since this is patently not the case (only the "Grande Ritournelle" of Concert VIII and the "Plainte pour les violes" of Concert X are consistently *a3*), it is clear that the reference is to trio texture "when employed."

Julie Anne Sadie's book is an important contribution to our knowledge of the use of the bass viol in French Baroque chamber music. By consulting a vast number of scores and contemporary treatises and by applying those insights born of performance, she has offered fresh and original solutions to the many perplexing performance problems found in this repertoire. I would only recommend as a courtesy to those among her readers who may not be well versed in French that in any subsequent edition, Mrs. Sadie translate in the Notes those well-chosen and engaging paragraphs that follow the titles of each chapter.

—James R. Anthony

Contributor Profiles

James R. Anthony has received degrees from Columbia University, the University of Paris, and the University of Southern California. After serving on the faculty of the University of Montana, he became a professor at the University of Arizona, where he is currently. His particular area of study is the opera-ballet of the French baroque. In addition to his book *French Baroque Music from Beaujoyeux to Rameau* (Norton, 1974, 1978), he has written a number of articles for the *Journal of the American Musicological Society*, *Notes*, *Musical Quarterly*, and other journals.

Richard D. Bodig is an economist by profession, serving as Economic Advisor to General Counsel on Antitrust Litigation for Mobil Oil Corporation. He has received degrees from Rensselaer Polytechnic Institute and Columbia University, and is an accomplished linguist with knowledge of nine foreign languages. He has previously published "Silvestro Ganassi's *Regola Rubertina*: Revelations and Questions" in the 1977 issue of this Journal, and is preparing an edition of Vincenzo Ruffo's *Capricci in Musica* for Ogni Sorte Editions. He has performed and recorded as a singer with Cappella Nova, the Dessoff Choirs, and the Canby Singers; voice and viols with the mixed consort Arcadia; and on viols with Amici Cantanti.

Robert A. Green received his bachelor's degree from the U. S. Naval Academy and his master's and doctorate from Indiana University. He also attended the University of Paris for a year as a Fullbright scholar. He currently teaches music history courses and directs the Collegium Musicum at Northern Illinois University, and performs with several groups in the Chicago area. He has previously published "Jean Rousseau and Ornamentation in French Viol Music" in the 1977 issue of this Journal, and has contributed "Haydn's and Regnard's *Il Distratto*: a Re-examination" in the 1980 *Haydn Yearbook*. He is expecting publication in 1982 of "The *Pardessus de viole* and its Literature" in *Early Music*.

Rey M. Longyear has received degrees from Los Angeles State College, the University of North Carolina, and Cornell University. He has held teaching positions in musicology at the University of Southern Mississippi, the University of Tennessee, and current-

ly at the University of Kentucky, where he was a colleague of Gordon Kinney for many years. In addition to his books *Schiller and Music*, University of North Carolina, 1966) and *Nineteenth-Century Romanticism in Music* (Prentice-Hall, 1969, 1973), he has written a number of articles and reviews for noted scholarly publications.

Stephen Luttmann received B.M. and B.A. degrees from Memphis State University in 1981, and is now a doctoral student in musicology at the University of Louisville.

Michel Sicard has earned the *Licence de Concert et d'Enseignement* from *l'Ecole Normale de Paris* with an emphasis in viola, and the *Docteur de troisième cycle en Musicologie* from the Paris Sorbonne. His thesis was entitled "*L'école française de viole de gambe, de Maugars à Sainte-Colombe*." He has previously published an article "*La technique française de violon au XVIIIème siècle d'après les méthodes et les partitions*" in *Musica Antica: Actes du Congrès de Musicologie de Bydgoszcz* (Poland, 1978). He is currently preparing a thesis for the state doctorate on the French viol school from Sainte-Colombe to Bathélémy de Caix. He has performed as viola soloist with the symphony orchestra of the region Poitou-Charentes, and is professor of viola and viola da gamba at the Conservatoire National de Région de Poitiers. He has also served as *Chargé de cours complémentaire* at the University of Poitiers, Institute of Musicology, for viola da gamba and ensemble music.

Ann Viles has received degrees from the University of Tennessee and the University of North Carolina at Chapel Hill, and is currently a doctoral candidate at Bryn Mawr College. She has been a music librarian at the Curtis Institute of Music, the University of Tennessee, and currently at Memphis State University. She has also served as *Musikhändlerin* for Otto Harrassowitz in Wiesbaden, Germany.