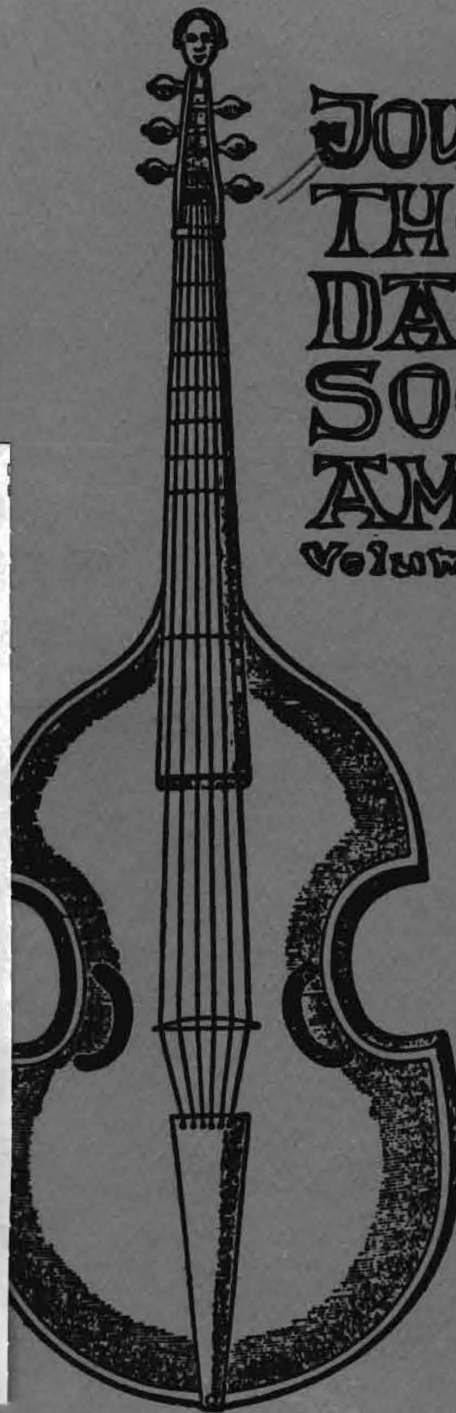


B

# JOURNAL OF THE VIOLA DA GAMBA SOCIETY OF AMERICA

VOLUME IV 1967



MUS

ML

1

.V295

v.4

-7

THE HECKMAN BINDERY, INC. N. MANCHESTER, INDIANA

VIOLA DA GAMBA SOCIETY OF AMERICA, INC.  
Fiddler's Hill, Edgewater, Md.

Publication Staff

Editors . . . . . George Glenn  
Wendell Margrave  
John F. Vickrey

Assistant Editors . . . . . George Bachmann  
Sara Ruth Watson  
Eloise Glenn

Officers

President . . . . . Karl Neumann

Vice Presidents . . . . . Elizabeth Cowling  
Barbara Mueser  
Gian Lyman Silbiger

Secretary . . . . . George Glenn

Treasurer . . . . . Gordon Fischer

Board of Directors

Sydney Beck	Gordon J. Kinney
Marjorie Bram	Arthur L. Loeb
David Burchuk	Wendell Margrave
Peter Farrell	Arthur Middleton
James W. Fitzgerald	Editha Neumann
Eloise Glenn	Verne Swan
Edgar M. Hoover	Martha Whittemore

VIOLA DA GAMBA SOCIETY OF AMERICA, INC.

VOLUME 4 NOVEMBER, 1967

CONTENTS

Editorial...Our Members.....	3
Wendell Margrave	
Diego Ortiz' <u>Tratado De Glosas</u> .....	5
Translated and annotated by Peter Farrell	
Transcription as an Element in Performance Practice .....	10
Efrim Fruchtman	
Viols and Violins in the 'Epitome Musical'(Lyon 1556)	
of Philibert Jambe de Fer .....	14
Translated and annotated by Gordon J. Kinney	
On Captain Hume's "Wrong" Notes .....	21
Karl Neumann	
George Herbert: Priest, Poet, Musician.....	27
Amy M. Charles	
Nomenclature of the Bowed Instruments by Fritz Ernst .....	37
Translated by Virginia Merritt Hefler	
A Review of <u>History of Violin Playing from Its Orgins to 1761</u>	
by David Boyden .....	43
by Sara Ruth Watson	
Review of <u>Three-Part Fancy and Ayre Divisions</u> by John Jenkins	
edited by Robert Austin Warner .....	46
George T. Bachmann	
Two Old English Viols .....	47
A Viol Discography: 1967 Supplement.....	53
Carl N. Helmick, Jr.	
A List of Doctoral Dissertations Accepted by American	
Universities on the Viola da Gamba: Its Music, Com-	
posers, and Performers .....	68
George T. Bachmann	
Membership Directory .....	72

EDITORIAL

Our Members

By this time, all of us are aware that viol playing, along with madrigal singing, masquing, discovering new continents, and writing plays, diaries, poems, and the like, was the sport of the gentleman of the late renaissance, and was the companion of his leisure. The gentle amusement of viol playing distinguished the gentleman, and separated him from those who indulged in such plebeian sports as mumble-sparrow.

It occurred to me that I was curious about the sort of twentieth-century people who were addicted to the viola da gamba. Are these gentlemen? Assuredly not in every instance, for among our professional members are such winsome ladies as Barbara Mueser, Judith Davidoff, Gian Lyman Silbiger, Marjorie Bram, and Carol Rowan. Are they people of wealth? Obviously not, for you (mostly) and I (certainly) have to sweat out a living.

Here, then, is a resume of the ecology of the members of the society. The treatment is synoptic, for the space allotted to an editorial precludes an exhaustive count. All the statistics, which for scientific method and validity rank somewhere between the Hagerstown Almanac and the latest census of unidentified people who have seen unidentified flying objects, are based on a list of 164 names, excluding honorary and institutional memberships, furnished by the society's secretary.

For 15 names, I have no information about the vocational hobbies (except gamba playing). Of the remaining 149, the largest concentration is, not unexpectedly, to be found among musicians and music teachers, of which we have 58. Teachers, not of music, number 14. There are 13 scientists and engineers, 10 musicologists, 8 housewives, and 5 instrument makers. Four of the members are employed by museums, including the Smithsonian, the John Ludkin Memorial Museum, and Boston's Museum of Fine Arts. We also have four each of physicians, librarians, and students. Three are authors; three Naval officers. There are pairs of dentists, secretaries, social workers, and architects. Of the nine singles, the best known is George Glenn, who is eligible in many classifications, but who is most importantly an avant-garde artist. Examples of his powerful composition and superb technique are to be seen at Fiddler's Hill. To complete the gamut, we muster one each of X-ray technicians, advertising directors, clergymen, certified public accountants, guidance counselors, and real estate salesmen. Forty-six members have doctor's degrees.

JUN 24 1967

Library

Journal of the Viola da Gamba Society of America  
Vol. 4 1967  
Music  
ML1

The sorting out is my own, and is arbitrary. Many of our members fall into two or more professions: for example, Dr. Arthur Larson, Rhodes Scholar, teacher of law at Cornell and Pittsburgh, currently Director of the World Rule of Law Center at Duke University, Undersecretary of Labor 1954-56, and Special Assistant to the President 1957-58, was classified "lawyer". Most of the musicologists are either university professors or reference librarians; the authors include Charles G. Bell, another Rhodes Scholar, poet and novelist, but also a teacher, but might well list Robert Donington, Murray Lefkowitz, Sidney Beck, and Howard Mayer Brown, whose publications in musicology are most impressive. I confess that personal vanity led me to include myself as a musician, rather than as an employee of the Federal Civil Service.

With no eye to completeness, but for general interest, may I mention that our musician members include, besides the ladies mentioned above, such celebrated gambists as Karl Neumann, Alfred Zighera, Martha Whittemore, John Hsu, and Peter Farrell? Or that James B. Caldwell, first oboist with the Philadelphia Chamber Orchestra, is a good viol player? Or that Gerhart Niemeyer, internationally known professor of political science at Notre Dame is also gambist, recorder player, and the society's number one water witch?

In sum, the typical member of the Viola da Gamba Society of America is an individual, either male or female, between the ages of 6 and 106, who plays the gamba well enough for his own enjoyment; who can converse freely about the instrument and its music (and anything else); who is unlikely to be a high school dropout, and who must, perforce, labor in some other vineyard to provide logistic support for the gamba. If that defines a gentleman, make the most of it.

I should like to see future issues of the Journal graced with biographies of our members. Do I hear a second?

Wendell Margrave

# DIEGO ORTIZ' TRATADO DE GLOSAS

by  
Peter Farrell  
School of Music  
University of Illinois

Diego Ortiz' Treatise on the variation of cadences and other types of notes in viol music, Rome, 1553, one of the most valuable sources of information concerning instrumental musical practices in Renaissance Italy, is of special interest and value to viol players. Although viols were popular and widely used in Italy during the sixteenth century, we have no solo music and relatively little composed ensemble music specifically for viols from this period. Along with simple explanations of the musical practice of viol players of the time, Ortiz' treatise mainly presents composed musical examples illustrating the manner in which these practices are to be carried out. Among Italian musical traditions illustrated by this book are the following: the adaptation of polyphonic vocal compositions for performance by instruments; the free embellishment of a composed musical text; playing continuous variations over a repeated harmonic pattern or bass; and playing extempore.

Ortiz' first book consists of examples of diminutions to be applied when polyphonic vocal compositions are played by a consort of viols. The second book, after presenting four studies for unaccompanied viol for the practice of learners, gives various examples illustrating the use of a solo viol with harpsichord accompaniment: playing over a cantus firmus; playing over a repeated pattern, such as the passamezzo bass; and the adaption of polyphonic vocal compositions. In addition he describes fantasy, or free improvisation by the two players. The musical examples in the second book are delightful, and occupy an important place in the repertory for bass viol and harpsichord.

A modern edition of Ortiz' Tratado is published by Bärenreiter Verlag, Kassel, ed. no. 684, giving both the original Spanish text and a German translation. For those readers who may wish to study this work but who do not read either of these languages, I have made the following translation of the text from the original Spanish.

## BOOK I

### TO THE READERS

Diego Ortiz of Toledo, thinking how much music flourishes in our times, not only that which consists of vocal harmony, but that of instruments; seeing also all the diversity of instruments that are found written about so that those interested may progress studying

their precepts and manner so as to play them: it surprised him greatly, the bowed vihuela being such an important instrument and so much in use, that there should not be one among so many men able and practiced on it who might have given basic instructions so that the studious might have some way to train themselves on it. In order that no one might charge him with the same fault, he determined to make a start in this study, giving some precepts with which those who wish to study may be able with good instruction to proceed and play with reason and not by chance. Because this instrument is played in two ways: in a consort of vihuelas, or playing melody with an accompanying instrument, he divided the treatise in two parts: in the one he shows the manner of playing (in consort), with examples of all the variations that can be made on the closes, with all the varieties of notes which might be found; and in the other he shows the manner of playing solo with an accompanying instrument, with the necessary examples; so that those who may have to train themselves in one or the other part may have for the bowed vihuela some basic instructions, such as the information they will draw from the preceding work, in which they will easily find what they desire.

#### THE WAY IN WHICH VARIATIONS ARE TO BE MADE

He who should wish to take advantage of this book must consider his own ability and conform to it in selecting the variations most suitable to him; because, even though the variation is good, if the hand cannot manage it, it cannot show up well, and the defect will not be in the variation. This book shows the way in which the notes are to be varied, but the charm and the effects to be made are in the person who plays, in playing sweetly that the voice may come out sometimes one way, sometimes another, mixing some muted trills and some runs, may the bow hand not make strokes but draw the bow smoothly; and the left hand principally makes harmony. When there are two or three quarter notes in a row, may only the first be marked, and the others pass without taking a new bow stroke, as I have said, and because this can be shown; but because it is theoretical I leave it to the good judgment of the musician, and I will treat the ways to vary, which are three.

#### THE WAY TO VARY A GIVEN TEXT

The first and most perfect way is that after having made the diminution or variation on a given note, before passing on to the following note, the last note of the embellishment should be the same given note that was varied, as these examples show:

As I have said, this is the most perfect way because it begins and ends the variation on the same note, and the progression is the same as in the plain song, so that there cannot be any defect in it.

The second way takes a little more license, because at the time of change from one note to another, it does not progress as in the plain notes, but on the contrary as these examples show:

This manner is necessary, because with the license which is taken very good things and very pretty flourishes are made which one would not be able to do using the first way alone, and for this I use it in some places in this book. And the fault that can be found in it is that at the time of passing from one quarter of a note to another, since the progression is different than that of the plain notes, the other voices can come so that the embellishment makes two perfect consonances with some of them; which is a thing that matters little, because with the rapidity they are not heard. The third way is to depart from the composition and play by ear, or with little difference, without any certainty of what one is doing. Some use this, for since they have a little ability they wish to practice it. They set forth without purpose and out of time with the composition, and they will end on some cadence or figure they have already learned. This is a thing disapproved in music, because, since it does not go in accordance with the composition, it cannot have any beauty whatsoever. Because the reason for this is not understanding the musical structure, I have written this book through which, although one may know nothing but organ song, with little work one will play perfectly, because here will be found on all the cadences, all manner of notes that are necessary to make variations according to the reason of the musical structure.

#### RULE FOR HOW ONE MUST VARY A VOICE IN ORDER TO PLAY, OR SING

Although the way to vary a voice for playing or singing may be known easily from this book, still I want to say how it is to be done because some probably will not catch on to it. One must take the voice that is to be varied and write it out again. When he arrives at the place he wishes to vary, he should go to the book and search for that formation of notes; if it is a cadence, in the cadences, and if not, in the other notes. He may take that which suits him best and put it in place of the plain notes. In all the places he wishes to vary, he may do in like manner.

Cadences on high G sol re ut, found on the treble on the third fret of the third string, are found on the bass in the same place an octave lower, because the treble is tuned an octave above the bass, and the tenor and alto a fifth above.

One must notice that whenever in the plain cadence a sharp is marked, which is this sign #, as in this first cadence, then all the notes of the counterpoint which pass through there should be raised.

If there is no sign in the plain cadence, then none of the notes should be raised.

## BOOK II

### EXPLANATION OF THE WAYS OF PLAYING THE VIOL WITH THE HARPSICHORD

This second book deals with the ways of playing the viol with the harpsichord, of which there are three: the first is fantasy; the second on plain song; the third on a composition. I cannot demonstrate fantasy because each one plays it in his own style, but I will say what it required for playing it. Fantasy played on the harpsichord should consist of well ordered consonances, and the viol should enter with some elegant passages. If the viol should set out on some plain notes, then the harpsichord should respond fittingly, both playing in imitation, one waiting for the other, in the manner concerted counterpoint is sung. In this way they will find themselves in agreement, and with practice they will discover very excellent secrets which are to be found in this style of playing. Of the other two ways, mention will be made in the proper place.

### THE MANNER OF TUNING THE VIOL WITH THE HARPSICHORD

There are many ways of tuning the viol with the harpsichord, because one can play at any pitch, raising or lowering a note or more in playing, as the pitch of the harpsichord might require; which, although it may be difficult, will become easy with continuous practice. But the easiest and best way of tuning the viol with the harpsichord is to tune the open fifth string in unison with the G ma ut of the harpsichord. In this way they share equally in the high and low notes, and in this manner of tuning everything which is written here is to be played. The four studies which ensue I thought to set down here, free and separate, in order to train the hand, and in part to give notice to the discourse to be presented when one plays a viol unaccompanied.

### CONCERNING THE SECOND WAY OF PLAYING THE VIOL WITH THE HARPSICHORD, WHICH IS ON PLAIN SONG

To illustrate this way of playing I set forth here six studies on the plain song which follows. The plain song is to be played on the harpsichord, for which it is notated in the bass, accompanied with consonances and some counterpoint apropos to whichever of the six studies the viol is playing. In this way the study will be correct, because it is in free counterpoint. May the reader take note that for this way of playing there are other examples, on tenors, at the end

of this book, to satisfy different tastes. Each person may take that which suits him best.

### THE THIRD WAY OF PLAYING THE VIOL WITH THE HARPSICHORD, WHICH IS ON COMPOSED PIECES

One must take a madrigal, motet, or whatever other work one wants to play, and play it on the harpsichord, as it is customary to do. The violist can play using each composed part, two or three different ones, or more. Here I write four on the madrigal which follows. The first uses the bass of the work, with some variations and extended passages. The second way is the soprano varied, and this way has more charm if the harpsichordist does not play the soprano. The third way is in imitation of the first, but it is more difficult to play, because it requires more agility of the hands. The fourth way is a fifth voice, to which we do not obligate anyone, for it presupposes ability in composition on the part of the player to do it.

Whoever makes use of this way of playing should notice it is different than that which we discussed in the first book, which is playing in consort with four or five vihuelas. There it is necessary, in order that it be well done, that the counterpoint should always be fitting to the voice being played, for it must always be subject to it, in order to avoid the error that some commit, amusing themselves by doing as they please, leaving the principal subject which is the composed voice. But in this way of playing it is not necessary to continue always attached to one voice. Even if the principal subject is to be the bass, the player may leave it and play on the tenor or alto, or soprano if that seems better to him, taking from each voice that which should best suit his purpose. The reason for this is that the harpsichord plays the work complete, with all its voices, and what the viol does is to accompany and give charm to that which the harpsichord plays, delighting the listener with the different sound of the string.

The better to complete this work, I thought to set forth here these studies on plain songs, which in Italy are commonly called tenors. One must notice that the principal way they are to be played is as notated here, with four voices and the study on them. But if one wants to play the counterpoint over the bass alone, the counterpoint remains perfect, as if it were made for this one voice. If by chance the harpsichord is missing, one may study and play in this way.

# TRANSCRIPTION AS AN ELEMENT IN PERFORMANCE PRACTICE

by  
Efrim Fruchtman  
Trinity University  
San Antonio, Texas

It is necessary for those of us concerned with problems in the revival of a remote art to reassess our attitudes as more information becomes available and as more individuals become involved in similar undertakings. Scoring is one aspect of performance practice that is in need of further investigation. The study of scoring in early music would reveal not only information useful to the performer, but also information on the development of characteristic instrumental idioms. This article will consider some examples of transcriptions of music from the sixteenth through the eighteenth centuries. The term transcription is used here to include arrangements also.

Transcription is as old as the history of music itself. The repetition of sung melodies on instruments might be considered an early example of this practice. The practice of transcription may be stimulated by different causes. It may result from the need to provide a particular instrument with a larger repertory. In the musical anthologies of eighteenth-century tutors for flute, violin, oboe, recorder, etc., for example, there appear arrangements of operatic arias and music from other sources. Transcription may result from the need to make available to a wider circle of performers music that is popular. Much eighteenth- and nineteenth-century symphonic music appeared in versions for keyboard shortly after these works were first performed. The same renaissance dances were scored for a variety of media: solo keyboard, lute, and for various ensembles of instruments. In addition to these practical reasons for the transfer of music to other settings is the creative urge to provide new and individualized settings of pre-existent works. In transcriptions of this type special skill is required in adapting the music to the new setting and in further embellishing it in a style characteristic of the new medium of performance.

The simplest type of interchange of instruments occurs in music in which individual parts may be assigned with little or no modification to a variety of instruments, either treble or bass. An example well known to performers on the viola da gamba is that of Bach's *Sonata in G Major*, which also exists in a version for two flutes and continuo. The only change necessary is the scoring of the viola da gamba part one octave higher for the second flute. This same sonata could also be performed by oboes and continuo, or one oboe and harpsichord, or by one flute, viola da gamba, and continuo. It is well known that Corelli performed his trio sonatas for two violins and continuo as organ solos. Indeed, the repertory of baroque trio and solo sonatas is particularly adaptable to performance

on a variety of instruments with only minor adjustments. The writer has successfully performed one of Telemann's sonatas originally scored for recorder, oboe, and continuo as a trio sonata for viola da gamba and harpsichord. One may feel critical of the American Recorder Society because the one Marcello sonata they chose to publish was not intended for recorder. This modern edition is a transcription of Marcello's *Sonata in F Major for Violoncello*. However, the transcription is as suited to the recorder as any of the twelve sonatas that were originally indicated for that instrument.

A somewhat more complex type of transcription occurs in the transfer of music conceived in terms of a particular instrumental idiom. This occurs especially in unaccompanied music. Let us digress momentarily to consider similarities and individual differences among renaissance and baroque plucked, bowed, and keyboard instruments. Lute, viol, and violin have in common the pitch selection mechanism of strings stretched over a fingerboard. Individual differences arise from the number of strings present on each instrument and from their tunings. The means of tone production, i.e. plucking versus bowing, determines further differences in scoring. The plucked instruments, like the keyboard instruments, lack the means of sustaining and varying the intensity of individual tones. But they are able to maintain independent bass parts, and are capable of performing sequences of unbroken three- and four-note chords. An example of scoring of this type may be found in a version for lute of J. S. Bach's *Suite No. 5 for Violoncello*. For the most part the two settings are alike. In some instances chords are rearranged in keeping with differences in tuning and in the number of strings available on each of the instruments. The lute version, at times, contains an added bass part in keeping with the technical resources of that instrument. (Example 1)

The image displays a musical score for two pieces, 'Gavotte I' and 'Gavotte II'. Each piece is transcribed for two instruments: Lute and Violoncello. The Lute part is written on a single five-line staff in treble clef, while the Violoncello part is written on a single five-line staff in bass clef. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature for both pieces is one sharp (F#), and the time signature is 3/4. The score is presented in a clear, legible format with standard musical notation.

Example 1

A more individual type of transcription occurs when the music is placed in a totally different setting and contains embellishments in keeping with the character of the new instrument. Example 2 is an excerpt from Muddara's adaptation of Josquin's *Missa faisant regretz* for vihuela. Muddara was able to maintain the independence of the individual lines except for the middle voices in the last three measures of the example. Usually in this type of transcription much of the polyphonic texture becomes obscured. Furthermore,

Example 2

this scoring in tablature of a polyphonic vocal work sheds light on the use of *musica ficta* (measures 2, 5, 8, and 9). Since tablature notation indicates finger placement and leaves no opportunity for the improvisation of chromatic alterations of pitch, there can be no doubt as to Muddara's intentions. Characteristic embellishments occur in the cadence figurations, ornamenting the altus line in measure six and the superius line in measures nine and ten.

Example 3

Another example of this type of transcription occurs in the second movement of J.S. Bach's arrangement for solo harpsichord of Benedetto Marcello's *Concerto for Oboe*. (Example 3) The simple string accompaniment is taken over intact by the left hand of the keyboard player. The melody, consisting of sequences on a chordal outline, appears in an ornamented version in the treble part of the keyboard setting. The harpsichord, not capable of the gradations of intensity possible on the oboe, is given a version of the melody in which each repetition of the sequence becomes more elaborately embellished. These embellishments, idiomatic to the harpsichord, serve to substitute for the capability of the oboe to vary tonal intensity.

The performer has much to gain from further investigation of the practice of transcription and arrangement. In addition to the practical result of enriching his repertory, he gains an insight into the creative process of the composer and into the problems involved in adapting musical ideas to media of performance.



VIOLS AND VIOLINS IN THE 'EPITOME MUSICAL'  
(LYON 1556) OF PHILIBERT JAMBE DE FER

by  
Gordon J. Kinney  
University of Kentucky

When Gerald Hayes brought out his important work The Viols, and Other Bowed Instruments in 1930, his only access to the Epitome Musical was limited to a brief excerpt quoted in Lüttendorff's Geigen und Lautenmacher. He was unable to consult the Epitome itself and begged help from his readers to help him locate a copy. We are more fortunate, for, through the good offices of the eminent French musicologist François Lesure, a facsimile edition is now available (Neilly-Sur-Seine: Société de Musique d'Autrefois, (1958-1963).

David Boyden, in his splendid History of Violin Playing (London: Oxford University Press, 1965)--which every viol player should read, calls Jambé de Fer's statements "the earliest specific account of the violin" and gives his own translation of the passage in question.

Lack of access of the Epitome led Hayes to disparage Jean Rousseau's (1687) statement in regard to early viols in France as "not to be taken too seriously". What Rousseau said (Traité de la Violle, p. 19) was:

The first Viols that were played in France were with five strings and very large; their use was for accompanying. The bridge was very low and placed below the sound-holes. The bottom of the finger-board touched the table [ i.e. the top ], the strings were very thick, and its [sic] tuning was entirely by Fourths.

As will be seen below, this agrees closely enough with Jambé de Fer's description a century and a half earlier to make one wonder if Rousseau had not read the Epitome Musical.

According to Lesure, Philibert Jambé de Fer was born (date unknown) in the little village of Champlitte in the Franche-Comté and died in 1566 in Lyon. He was a Huguenot composer who wrote, among other things, settings for all 150 Psalms. His earliest known work is a 4-voiced motet published in 1547 at Lyon by Jacques Moderne, the most influential French publisher of the 16th century. Philibert appears to have made his home in Lyon from 1553 on.

The Epitome is a little treatise of some seventy pages consisting of twelve chapters (pp. 8-47) dealing with the structure of the scales and modes, their notation, the notation of rhythm, etc. Then follows (pp. 47-64) sections dealing with flutes, recorders, viols and violins, with fingering charts for the woodwinds. The remaining pages (65-69) discuss intervals, consonances and dissonances. Like

so many works of this kind, the Epitome is in dialogue form. An illustration of the viol is given, but only the fingerboard and scroll are present, the page with the rest of the instrument on it being lost. However, Lesure has found that this illustration is practically identical with the one given by Mersenne in his Harmonie universelle (1636), now also available in facsimile, so it may be consulted instead.

The full title of the work reads:

EPITOME MUSICAL | DES TONS, SONS | ET ACCORDZ,  
ES VOIX | HVMAINES, FLEUSTES | d'allemans, Fleustes  
à neuf trous, | Violes, et Violons. | ITEM. | Vn petit deuis  
des accordz de Musique, par forme dialogue interro |  
gatoire & responsif entre deux interlocuteurs. P. & I. | A  
LYON, Par Michel du Bois. M.D. LVI. |

[ Musical Epitome of Pitches, Sounds and Chords, for  
Human Voices, German Flutes, Flutes with Nine Holes,  
Viols, and Violins. Item: A chat on the chords of Music,  
in the form of a dialogue--interrogatory and responsive--  
between two interlocutors, "P" and "I". At Lyon, via Michel  
du Bois, 1556. ]

The portion of the work with which we are concerned here begins on page 56 with:

The method of tuning viols, one by one or all together,  
for singers and Musicians [sic!].

First, open [ strings ] , string by string.

The author then presents two charts, one in "music"--i.e. notes on the staff, the other in a "figure"--i.e. in a tablature of five lines, which represent the five strings, labelled, in descending order: Chanterelle [=melody string, 1st string], Seconde [2d string], Tierce [3d string], Quarte [4th string], Bourdon [ "hummer," "bumble-bee," 5th string], the frets being indicated by numbers. This latter point is of interest, because later French viol and lute tablatures (also English) employed letters for this purpose.

Philibert comments on the tablature:

For those who do not understand [= know how to read ]  
Music, the figure [= tablature] is very propitious; also  
this example agrees with the upper one, point by point.

Following this hint, I have revised these two charts by placing them, "music" above "figure", for each instrument, thus making them mutually explanatory. I have also corrected the notes where

they disagreed with the tablature, and added missing notes indicated in the tablature for the Tenor. These alterations are bracketted. The clefs are also modernized in form. The first measure of the chart is captioned "Justly, in 4ths". The subsequent measures are captioned "Note by note, then by 4ths. One part in no way contradicts the others."

Dessus. [= Treble]



Bas. [= Bass]



Taille. [= Tenor]



Thus we see that the five-stringed viols in France in the mid-16th century had the following tunings:

Strings:	1st	2d	3d	4th	5th
Treble:	c''	g'	d'	a	e
Tenor:	g'	d'	a	e	B
Bass:	c'	g	d	A	E

It might be worth while to play some of the French music of this period, say some of the dances published by Attaingnant or Moderne, with this tuning. It would probably bring out sonorities obscured by the later, more familiar tunings. If this is done, it would be well to follow the suggestion given to me by Nathalie Dolmetsch for playing lyra viol music; namely, for a' use a pitch a semitone lower than 440 to avoid breaking those strings that have to be tuned higher than their usual pitch.

With these remarks out of the way, I now proceed with a translation of the remainder of that portion of Philibert Jambe de Fer's treatise dealing with viols and violins.

\*\*\*

Rule.

Note that on all kinds of musical instruments # (sharp) and b (flat) have no difference in their playing as [ regards ] the situation, place, or location of the said # (sharp) and b (flat), as can be seen in the diagrams contained in this little volume. And hold [ it ] for quite certain that all other instruments not contained or illustrated in this present book do not extend their powers beyond those herein, as regards difference in the two Playings named above.

#### The Tunings and Pitches of Viols

The Tuning of the viols is quite diverse and difficult to put in writing so as to please everyone, inasmuch as many Frenchmen and others tune it [ sic ] in various ways. And the Italians tune it differently than the French, wherefore, if I am forced to give you to understand the most convenient and easy [ way ] that is nowadays current among gentlemen & merchants, you will please not be angry--those of you who do not agree with me in this. For I have never undertaken to make the blind see, still less to deprive of sight those seeing well; but if it so happen that the one-eyed would see and understand some little, very well, then, let us begin.

The viol in use in France has only five strings, & that in Italy has six; the French viol is tuned by a fourth from string to string without any exception. That of Italy is tuned exactly like the lute, to wit: fourth and third. The clef for our viols in use in France, for the bass part and for that of the treble, is taken from the second open string from the top--what we call *G sol re ut*; thus that for the bass is the second [ clef ] contained in the gamut [ i.e. the first would be the gamma-clef on G ], and that of the treble is the thirteenth, making a difference from one to the other of eight voices [ =staff degrees ], which we call octave.

The tenors [ tailles ] and contraltos [ haute contres ] tune their *chanterelles* [ =1st strings ] exactly to the second [ string ] open of the treble [ dessus ], just as all [ this ] is contained in the diagram.

We have the custom of tuning the bass first, rather than the other parts, as is quite reasonable, for it renders sweet and harmonious that which, in its absence, is harsh and dissonant [ e.g. a 4th between two upper parts ]. And insofar as, most often, we have only to make the *chanterelle* [ fit ] to the said Bass. This is why we take its clef on the second open string.

"Open" [ Vuyde ] means that the left hand nowhere touches the strings. And for the greatest facility, let us tune the treble in the

same way: because these [ i.e. the bass and the treble ] are the two principal parts, notwithstanding that the said treble is different from the bass as regards the chanterelle, for we have always to do with that one [ d'icelle ], and not with its bass string. And because [ they ] agree quite properly in their names: for the bass has always to do with its bourdon, which is its lowest string, and the Treble has always to do with its chanterelle.

On each string we make three pitches [ tons ] or "voices" [ voix = staff degrees, notes ], the lowest of which is open; and placing the hand on the first, or second fret, we make a tone, or semitone [ i.e. vice versa ] higher than the first, according as the situation of the Music shows it to us. Likewise we make the other [ pitch ], which is the third, on the third or fourth fret; but to go on to the fifth is something lost [ i.e. wasted ], because the next string going upward has the same pitch that we find at this same quinte, or fifth fret, & because it is more clear-sounding, more natural & less constrained [ i.e. muffled ]. It is true that for making some passage or diminution, it is a great deal easier and more convenient to seek out [ i.e. to shift from half to first position ] this fifth fret than to go to the other string. In descending, you are constrained, willy-nilly, to fall down upon other strings after having made the three tones on the one upon which it [ i.e. further descent ] is then for you prevented. The chanterelle has the power (by being the last) of giving four, five, even six tones & more if it should be necessary: but one rarely sees Music so forced [ contrainte ] that it exceeds the six notes [ voix ] (or pitches) named above. The said Viol contains within itself from seventeen to eighteen pitches, & more if it is necessary, as much on one part [ i.e. a viol of one size ] as the other, for all have as many strings, the one as the other, and of frets as many as one wishes. Some good players do not wish for any, as [ being ] quite sure without any marks of where they should place their fingers. Music of [ =in ] # sharp [ s ] is found [ to be ] more pleasing on the said viols and violins than that of [ =in ] b flat [ s ], and for that reason I have [ so ] put it for you in the example.

#### The Tuning and Pitch [ ton ] of the Violin.

The Violin is very different from the viol. First, it has only four strings, which are tuned at a fifth from one to the other, and each of the said strings has four pitches in such wise that on four strings it has just as many pitches as the viol has on five. It is smaller and flatter in form and very much harsher in sound, and it has no frets because the fingers almost touch each other from tone to tone in all the parts [ ! ]. They all [ i.e. all sizes ] take their pitches and tunings at the unison, to wit: the treble takes its [ pitch ] on the lowest open string; the bass takes its [ pitch ] on the open chanterelle [ i.e. the bass violin = violoncello was then tuned g c F Bbb ], the tenors and contraltos take theirs on the second [ string ] from the bottom next to the bourdon [ i.e. the violas tuned their 3d

string to g ], and called G sol re ut at the second [ i.e. the second clef in the gamut = bass clef ], all together. For the rest, the said violin resembles the viol, point for point, and the French differs in nothing from the Italian as regards the instrument and likewise in the playing [ of it ].

Why do you call the former Viols, the latter Violins?

We call viols those upon which gentlemen, merchants, and other persons of culture [ vertuz ] pass their time.

The Italians call them "viole da gambe [ sic ]", because they hold them at the bottom [ en bas ], some between the legs, others upon some seat or stool; others [ support them ] right on the knees of the said Italians, [ but ] the French make very little use of this method [ Ganassi, 1542, had already condemned it as "Moorish" ]. The other kind [ of instrument ] is called "violin", and it is this that is commonly used for dance music [ dancierie ], and for good reason: for it is easier to tune, because the fifth is sweeter to the ear than the fourth is. It is also easier to carry, which is a very necessary thing, especially in accompanying [ conduisant--a curious survival of the function of the conductus ] some wedding or mummery.

The Italian calls it "Violon [ sic ] da braccia" or "violone" because it is held upon the arms [ sic ], some with a scarf, cord, or other thing. The Bass, because of its heaviness, is very troublesome to carry, hence it is supported with a little hook in an iron ring, or other thing, which is attached to the back of the said instrument quite suitably, to the end that it does not hamper him who plays upon it. I did not put the said violin in a diagram, for you can consider it upon [ the one for ] the viol, joined [ to the fact ] that few persons are found who make use of it other than those who, by their labor on it, make their living.

The lines of the example [ in tablature ] represent for us the strings of the said instruments, and the numerals of cipher [ i.e. the figures ] represent for us the frets.

Well now, then, there you are, tuned up--if the string does not break, [ so ] touch the gambe a little; Yes indeed, Sir, we recommend it [ her? ] to you.

"Gambe" is an Italian wench, and also means "leg."

End of the Musical Epitome.  
\*\*\*

It is not the "end," however, as the "chat on the chords of Music" follows. The latter concludes with a charming paragraph, which I cannot resist quoting.  
\*\*\*

The difference between Musician & Singer.

What difference is there between Music & Singing, between

musician & singer? There is as much difference as between a poet and the reader of poetry: for the poet is inventor and maker of the thing, without which the reader could read nothing. Likewise the Musician is inventor & composer of some Music, without which the singer could not show off (or make heard) his voice.



Who, while their stopping finger teeter,  
Produce a melody much sweeter  
Than 'tis on the other fiddles done.

Agricola, 1545

\* \* \*

Shaked graces we call those that are performed by a shake or tremble of a finger, of which there are two sorts, viz. closed and opened: close-shake is when we shake the finger as close and near the sounding note as possible maybe, touching the string with the shaking finger so softly and nicely that it makes no variation of tone.

Christopher Simpson,  
The Division Viol, 1665

## ON CAPTAIN HUME'S "WRONG" NOTES

by  
Karl Neumann  
University of Southern Mississippi

Because of the almost total neglect of Tobias Hume on the part of our commercial publishers, the handiest, though still regrettably limited, access to his work is through Vol. IX (Jacobean Consort Music) of the Musica Britannica series. The student interested in Hume's highly original experimentations in the field of viol technique will find in that volume twelve representative examples of his viol compositions, the selection being done by the editors Thurston Dart and William Coates with a view to showing Hume's wide expressive range and remarkable technical resourcefulness.

Since the "Musica Britannica" series prides itself on meeting not only the textual needs of the scholar, but also on serving "as a basis for practical performance" (p. VII of the forementioned volume), any gambist might feel encouraged to take up his instrument and try to play through one or another of the twelve offered numbers.

Now should he chance to start with "Death", the second piece in that selection (p. 202, No. 117), it can be safely predicted that he will not get very far - not farther in fact than to the third or fourth beat of the very first measure - before finding himself arrested by one or two anomalous chords.

In order to explain the player's predicament, example 1 reproduces that first measure and the opening chord of the second, adding to it the only practicable fingering for the four chords contained in that passage:



Example 1

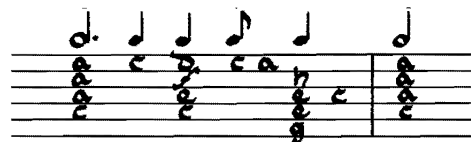
The incongruity of juxtaposing four chords such as these, so greatly at variance in point of fingering and, consequently, of sonority, must seem obvious to the mere eye. In actual performance the misrelation of their sonorities is flagrant.

The fact is that the opening chord (a-minor), because of its three "open-string" notes, rings out with such bright and vibrant resonance that, in contrast with it, the next chord (also in a-minor

and almost immediately sequent, but formed exclusively of "stopped" notes) sounds flat and muffled, like a miscarried replica of the former.

Even more ineffectual is the third chord (E-major). Not only is it likewise built exclusively of "stopped" notes, but here an additional drawback supervenes in that all stopping fingers without exception are to be placed against "high" (this is, relatively weak-sounding) frets, with the inevitable result of a weak jejune sonority.

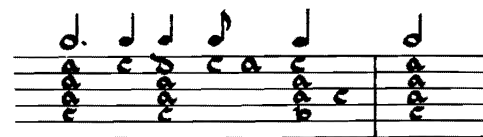
The unsatisfactory high finger-placement in that chord, and also the particular fingering problem in the preceding one, can be viewed at a glance if we transcribe the entire first measure - in the reading offered by the *Musica Britannica* volume - back into its original tablature notation:<sup>1</sup>



Example 2

(For readers not conversant with tablature let it be added that the alphabetical order of the letters used corresponds to the progression, from low to high, of the frets to be stopped by the playing fingers and that the six staff lines stand for the six strings of the viol.)

If we now compare example 2 with Hume's original tablature we shall discover surprising differences. Hume's own passage reads as follows:



Example 3

and if, in reverse, we transcribe it back into modern notation we get the following:

<sup>1</sup>Hume's larger time values (double of those used in the *Musica Britannica* volume) are given in the two examples (2 and 3) dealing with tablature.



Example 4

We have now only to set side by side the *Musica Britannica* reading (Example 1) and Hume's authentic version (Example 4) to see that the editors have tampered with the second and third chord of the measure.

As for the second chord, they have rearranged the constituent notes of the a-minor triad in a more conventional manner (doubling the root and not, as Hume does, the third; giving furthermore greater "spacing" to the lower notes of the chord).

In the matter of the third chord they went somewhat farther, not merely rearranging, but actually changing, or as they might prefer to say, "correcting" it.

This brings up two questions:

a) whether there existed sufficient reasons for such "corrections"; and

b) whether in attempting them the editors have actually improved upon the original.

Thurston Dart, himself one of the co-editors, has in his booklet *The Interpretation of Music* (Hutchinson University Library, London 1958) narrowly delimited the editor's right to change an original text. "Changes should be few", he says on p. 26, "when in doubt, leave them out." He went on to give additional force to that restriction by quoting Dr. Johnson:

"It has long been found that very specious emendations do not equally strike all minds with conviction; there is danger lest peculiarities should be mistaken for corruptions, and passages rejected as unintelligible, which a narrow mind happens not to understand."

(The underlining is ours.)

Dart, it would now seem, has not himself avoided the trap he has been careful to warn other editors against. A simple playing test will suffice to convince the ear of the inferiority of the cramped, factitious sounding sonorities resulting from the Dart-Coates ver-

sion as compared with the healthy resonance and perfect balance of the three chords written by the composer.

We shall now take a closer look at the editorial changes of the two chords in question so as to prove the fallacy of the editorial method.

Concerning the second chord of the first measure, it has already been said that the editors quite obviously were aiming at a more conventional, less compacted spacing of the constituent notes. In so doing they have ignored the fairly conspicuous acoustical fact that the "crowding" (i. e. the close intervallic spacing) of the lower portion of a gamba cord does not necessarily - as it would on the keyboard or in a consort - produce a clogged, congested texture, particularly not so if the chord, as is here the case, is adequately freed and lightened by several open-string notes.

Incidentally, Hume's spacing of that a-minor chord (and the same applies to the corresponding A-major chord) is not in the least anomalous in baroque gamba settings. It can be variously found even in music more conformable to rule than the music Hume himself cared to write. Two random examples from August Kuehnle's Sonata No. 8 in A-major shall demonstrate the point:

1st movement, meas. 36/37



Example 5

and 2nd movement, meas. 27/28 from the end:



Example 6

Turning now to the third chord of the first measure, we see that it has presented the editors with a somewhat different problem. Hume has here included in the context of an E-major triadic chord a (natural) C, to be played (according to his tablature) on the open C-string. That C, it goes without saying, is foreign to the given chord. Must we therefore take it for a slip of Hume's pen? Or for a printer's error? And in either case, are the editors now called upon to correct that "mistaken" note?

Here is the place where Dr. Johnson's warning, not to mistake "peculiarities" for "corruptions", might stand any would-be-corrector in good stead. Hume, it would seem to us, knew perfectly well

what he was doing when he wrote that "false" open-string C. If a proof is needed, try the editors' "corrected" version - it sounds pedantic and labored; then play the passage as originally given - you'll find it rich and satisfying.

By their fruits ye shall know them . . . and with this one might let the matter rest. Hume himself, if we may judge of his character from the unorthodox, devil-may-care spirit of his music, would have brushed any questioning of the "rightness" of that one C contemptuously, and with some artistic bravado, aside.

But for us, who unlike Hume do not live in the bold, grandly self-reliant Shakespearean world, the case is different. Being heirs to a timorously academic, textbook-oriented musical tradition, we must try to find an acceptable "justification" for that offending open-string C; therefore, two theoretical vindications of the offending note shall now be offered:

1) That open-string C might be interpreted as part of an inner pedal-point extending from the beginning of measure 1 to the first chord of measure 2 (and perhaps even to the double-stop on its third beat). This pedal-point, to be sure, is carried out only in Hume's text (cf. Example 4) and not in the editorial emendation (Example 1).

2) Recalling to the memory the manifold uses of drone-(bourdon-)strings in earlier instrumental eras will help us to realize that the simultaneous striking, in chord or double-stop, of the neighbor string can serve other ends than merely the completion or enrichment of a given (or implied) chord. Such other ends might involve added resonance, amplification of dynamics, diversification of color, or even just the "spice" of clashing pitches. But we may take it that the most general reason for the sounding of the drone-string, or for that matter of any neighbor string - a sounding no doubt often done spontaneously and unpremeditatedly - is to be found in the fact that the other string happens to be just there.

Such subsidiary use of the neighbor string so easily suggests itself to the string-player that it must have persisted in one form or other through all historical phases. That it is not spurned even by 20th-century composers shall be shown by two examples:

Zoltán Kodály, Sonata for Violoncello solo, op. 8, movement III, p. 14, line 1 and 2 in the original Universal Edition:



Example 7

(Because of the scordatura prescribed for the C- and G-strings, the actual pitches of the notes produced on those strings are one semitone lower than written.)

Paul Hindemith, Sonata for Violoncello solo, op. 25, No. 3, movement V, measures 8/9 and 13.



Example 8

Our examination has sampled only two chords that we think have been unjustifiably changed by the Musica Britannica editors. The fact, however, ought to be mentioned that numerous other inaccuracies and mistakes are to be found in the Hume selection. To conclude our critical discussion, three of them shall here be mentioned:

a) In measures 5 and 14<sup>2</sup> of the "Pavan" (No. 120, p. 203) the open-string C within an E-major chord has been subjected to the same "correction" as in the first measure of "Death".

b) In "Hark, Hark" (No. 116, p. 202) the editors have ignored the characteristic change between arco and pizzicato, a change quaintly but unmistakably indicated by Hume's note, "Play nine letters with your fingers" (the reference is here to the second half of meas. 4 and the entire meas. 5), and similarly, "Your finger as before" (concerning the identical passage in the second half of meas. 10 and the entire meas. 11).

c) Various instances of arbitrarily (or at least unexplainedly) added or omitted notes in chords and double-stops can be found scattered over the printed text. In "Death" (see above) for instance the last note in meas. 9 is given as single-note B, whereas Hume writes the double-stop E and B (perfect fifth). On the other hand, the third eighth-note in meas. 20 of the same piece is given by the editors as major triad G-B-D, instead of Hume's mere double-stop B-D. Hume's original version is patently preferable, the double-stop agreeing better than the editorial chord with the given context where for the duration of three full measures only single notes and double-stops (but no chords) appear.

<sup>2</sup>The editors have regularized Hume's rather arbitrary placement of bar-lines. The numbers given here and in the next paragraph refer to the measures of the Musica Britannica volume.

# GEORGE HERBERT: PRIEST, POET, MUSICIAN

by

Amy M. Charles  
University of North Carolina  
Greensboro, North Carolina

The fellowship of music is always open to kindred spirits, and the boundaries of time and place form no barrier. Those whom love of music carries back to the seventeenth century inevitably learn of the musical interests of George Herbert (1593-1633), the rector of Bemerton, near Salisbury, in Wiltshire, England, and surely one of the most musical of English poets. Herbert played both the lute and the viol (both represented in Christopher Webb's modern memorial window in Salisbury Cathedral), and his love of music recurs throughout the poems in The Temple, published in the year of his death by his good friend Nicholas Ferrar.

To understand how thoroughly music pervades many of Herbert's poems requires some knowledge of seventeenth-century musical practice; and of course gambists are especially well prepared to interpret many of his musical allusions. But the player who comes to Herbert expecting to find poems that frequently employ musical terms may be disappointed at first, because Herbert's open use of musical language and imagery is less than would be expected, if one looks only for the terms in a musical glossary. Herbert's use of music is both more subtle and more pervasive.

Herbert names the viol only once--and then not in a poem at all, but in a prayer included in one of his prose works, A Priest to the Temple: "Blessed be the God of Heaven and Earth! who onely doth wondrous things. Awake therefore, my Lute, and my Viol! awake all my powers to glorifie thee!"<sup>1</sup> Lute and viol are juxtaposed also in a famous passage by Izaak Walton, Herbert's first biographer:

His chiefest recreation was Musick, in which heavenly Art he was a most excellent Master, and did himself compose many divine Hymns and Anthems, which he set and sung to his Lute or Viol; and, though he was a lover of retiredness, yet his love to Musick was such, that he went usually twice every week on certain appointed days, to the Cathedral Church in Salisbury; and at his return would say, That his time spent in Prayer, and Cathedral Musick, elevated his Soul, and was his Heaven upon Earth: But before his return thence to Bemerton, he would usually sing and play his part,

<sup>1</sup>George Herbert, Works, ed. F.E. Hutchinson (Oxford: Clarendon Press, 1941), p. 289. All references to Herbert's prose and poetry are to this edition and are quoted by permission of the Clarendon Press, Oxford.

at an appointed private Musick-meeting; and, to justifie this practice, he would often say, Religion does not banish mirth, but only moderates, and sets rules to it.<sup>2</sup>

To Herbert, accustomed to the musical services at Westminster Abbey (as a schoolboy) and at Cambridge University (as an undergraduate and, later, as University Orator), the opportunity to hear cathedral music and to take part in the private musical gatherings that followed evidently was a necessary part of life; and on occasion his curate, Nathaniel Bostock, conducted the services at Bemerton so that Herbert would not have to forego his musical sustenance. One of the most delightful of Walton's anecdotes relates how Herbert's friends twitted him when he arrived at one of their sessions disheveled and soiled from helping a poor man and his horse. Herbert explained to them carefully "That the thought of what he had done, would prove Musick to him at Midnight," then turned rather briskly to the business at hand with "And now let's tune our Instruments."<sup>3</sup>

Tuning, as a matter of fact, is as important in Herbert's poems at it is in playing any stringed instrument. Pegs are mentioned only once (in a line later rejected from "The Pearl"<sup>4</sup>), but strings and tuning provide the basis for some of Herbert's most effective musical figures. In "Deniall," when Herbert's prayers are unheard, his soul is "Untun'd, unstrung"; and he implores God: "O cheer and tune my heartlesse breast." Musical imagery ("sing," "strokes," "imitate," "harmonie") recurs in "The Thanksgiving," most memorably in

My musick shall finde thee, and ev'ry string  
Shall have his attribute to sing . . .

The reader is reminded of the physical origin of the strings in "Grieve not the Holy Spirit":

Oh take thy lute, and tune it to a strain,  
Which may with thee  
All day complain.  
There can no discord but in ceasing be.  
Marbles can weep; and surely strings  
More bowels have, then such hard things.

<sup>2</sup>Izaak Walton, *The Lives of John Donne, Sir Henry Wotton, Richard Hooker, George Herbert, and Robert Sanderson*, ed. S. B. Carter (London: Falcon Educational Books, 1951), p. 241.

<sup>3</sup>*Ibid.*, p. 243.

<sup>4</sup>Jones MS B 62, Dr. Williams' Library, Gordon Square, London.

The physical aspect of Christ's suffering on the cross is emphasized in one of the most musical of Herbert's poems, "Easter." In the first part of this poem Herbert calls to his heart to rise as Christ has risen, calls for his lute to take its part in his celebration, and asks the Holy Spirit to bear the third part (a reflection of the Trinity in keeping with attitudes from medieval times) in his consort; then in the second he sets forth their song, a song at once heart-breaking in its simplicity and heart-raising in its triumph. In calling on his lute he reminds it that

The crosse taught all wood to resound his name,  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Here the strings, likened to the sinews of Christ, are both taught and taut as the key is raised for the high holy day of the Christian year.<sup>5</sup>

The necessity of being well prepared, never far from Herbert's mind, is set forth in two favorite figures, being dressed and being tuned (occasionally used together). Sometimes, as in "Gratefulnesse," Herbert does the tuning. (Several times he tunes sighs into groans, as in "The Search," in effect creating a figure appropriate to both vocal and wind music.) More often, however, he is the instrument that is tuned, usually by Christ. Of the command or permission of the "most sacred Spirit," he acknowledges in "Providence,"

Nothing escapes them both; all must appeare,  
And be dispos'd, and dress'd, and tun'd by thee,  
Who sweetly temper'st all. If we could heare  
Thy skill and art, what musick would it be!

In "Aaron," a poem noteworthy for its devices of sound, the third line of each stanza moves through various appeals to the ear

<sup>5</sup>Joseph H. Summers, *George Herbert: His Religion and His Art* (London: Chatto and Windus, 1954), p. 160, cites the explanation of Manuel F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton, 1947), p. 365, of the correspondence between certain keys and certain affections. This practice of tuning stringed instruments to pitches other than the current A=440 c.p.s. standard is of particular interest to gambists because it probably accounts for the continuing difference in nomenclature between English and German viols. See the discussion in Appendix B of Nicholas Bes-saraboff's *Ancient European Musical Instruments* (Cambridge, Mass.: Harvard University Press, 1941), pp. 357-373. The articles on pitch and on tuning in Grove shed further light.



("Harmonious bells below," "A noise of passions ringing me for dead," "Another musick," "My onely musick") to culminate in "My doctrine tun'd by Christ." In a poem particularly rich in musical allusion, "The Temper," Herbert employs such verbs as "rack" and "stretch" before he makes the figure of tuning explicit:

Yet take thy way; for sure thy way is best:  
Stretch or contract me, thy poore debter:  
This is but tuning of my breast,  
To make the musick better.

No string player need be reminded of the necessity for meticulous care in tuning; and Herbert's varied and frequent use of the figure of tuning shows how naturally he drew on his musical knowledge in writing his poems.

No other image is used so generally--but then, no idea is more important to Herbert than that of man's being well prepared to learn and to follow God's will. This attitude is made most explicit in the conclusion of "Deniall," a poem in which Herbert has intensified the sense of disorder and being out of harmony with God by ending each stanza with an unrhymed trochaic fifth line; then in the final stanza he brings the fifth line into harmony of pattern, as the mind and the spirit are brought into harmony with God. The fifth line, turned into the dominant iambic rhythm, is made to complete the rhyme scheme of ABABB:

O cheer and tune my heartlesse breast,  
Deferre no time;  
That so thy favours granting my request,  
They and my minde may chime,  
And mend my ryme.

This subtle underlining of thought through form is only one means of enriching the verse, but one particularly apt for a poet of musical interests.

Herbert employs a variety of musical terms in his poems, sometimes in an unequivocally musical sense (as in the line in "Vertue," "My musick shows ye have your closes," or cadences), but often as the basis of the serious pun so widely used in the Renaissance (as in "Grace," for example, where he puns on "grasse" and the quality of grace, and may or may not use "grace" in a musical sense). Like other poets of his day, Herbert speaks often of his poetry in terms of "praise" or "sing," and he chooses terms that might apply to either verse or music. There is no question of the musical application of these lines in "Employment (I)":

Lord place me in thy consort; give one strain  
To my poore reed.

The lute tuned to a strain in "Grieve not the Holy Spirit" and the "notes and strains" of "Dooms-day" unquestionably allude to musical strains; and the embellishments called relishes<sup>6</sup> assure us that Herbert intended a musical application of these lines in "The Pearl":

I know the wayes of Pleasure, the sweet strains,  
The lullings and the relishes of it . . .

But it is less certain that he intended a musical interpretation of these lines in "Dulnesse":

The wanton lover in a curious strain  
Can praise his fairest fair. . .

Later lines in this poem (especially "Where are my window-songs?") suggest that the lover's strain was at least words to be set to music; but this sort of allusion, particularly when vocal music may be involved, is less simple to label with certainty.

Even when a word that may be a musical allusion occurs in conjunction with other words that may be used in musical senses, we have no assurance that Herbert so intended it. The musical "fall" Orsino asks to have repeated in the opening speech of *Twelfth Night* is not likely to be the sense of the word Herbert uses in several poems: "And measure not their fall" ("Miserie"), "Sometimes I hardly reach a score, / Sometimes to hell I fall" ("The Temper (I)"), "Let th' upper springs into the low / Descend and fall, and thou dost flow" ("The Size"), and "Or shall each leaf, / Which falls in Autumne, score a grief?" ("Good Friday"). The presence in each of these passages of words that might be musical terms ("measure," "score," "springs" as word play on the ornament called a "springer," "grief" as a pun on the musical term "grave") should not mislead us into what was probably not intended as musical allusion.

Among the numerous other terms that may at one time have had a musical application but have now been dulled by frequent use we may include "accord" as in "accord in thee, / And prove one God, one harmonie" ("The Thanksgiving"), "aire" in "one aire of thoughts usurps my brain" ("The Bunch of Grapes"), "bar" in "O take these barres, these lengths away; / Turn, and restore me" ("The Search"),

<sup>6</sup>Summers, *op. cit.*, p. 159, citing Edward W. Naylor, "Three Musical Parson-Poets of the xviii Century," *Proceedings of the Musical Association* (Fifty-fourth session; Leeds, 1928), pp. 95-96.

"bear" in "the heart/ Must bear the longest part" ("Antiphon (I)"), "diminishings" in "Yet must there such proportion be assign'd/ To these diminishings" ("The Church Militant"), "divisions" in "Could not that Wisdom . . . Have . . . jagg'd his seamless coat . . . With curious questions and divisions?" ("Divinitie"), "flat delights" and "sowre displeasure" ("Vanitie (II)"), "fancy" in " 'Tis a thin webbe, which poysonous fancies make" ("The Church-porch", in a stanza using also "toy," "compose," "shake," "plays," and "rest"), "measure" in "For mine [grief] excludes both measure, tune, and time" ("Griefe"), even "musick" in "Me thinks delight should have/ More skill in musick, and keep better time" ("The Glimpse"), "note" in "The note is sad, yet musick for a King" ("Sion"), "part" in "Sinne and Satan . . . use much art/ To gain thy thirds and little part" ("Decay"), "rest" in "Making my way thy rest, / And thy small quantities my length" ("The H. Communion"), "set" in "a well-set song" ("Repentance") or "Thy passions have their set partitions" ("An Offering"), and "shake" in "endure a shake" ("The Church-porch"). Many other examples might be adduced, but these are typical and demonstrate the point that it is as important not to infer a non-existent musical allusion as to recognize one that Herbert clearly intended.

Herbert's involvement in music extended beyond the use of active figure and passing allusion, and a number of his poems are clearly intended as songs. In three poems--"Easter", "Christmas," and "An Offering"--one poetic form is used in the first section to introduce the song (in a different poetic form) that makes up the second part. Poems like "The Rose," some of them the sacred equivalents of the secular love song, were unquestionably intended to be sung, probably to the accompaniment of lute or viol, perhaps at one of the gatherings in Salisbury. We may suppose that these music meetings were similar to those Thomas Mace described in the 1670's as having taken place during his "Younger Time":

We had (beyond all This) a Custom at Our Meetings, that commonly, after such Instrumental Musick was over, we did Conclude All, with some Vocal Musick, (to the Organ, or (for want of That) to the Theorboe.<sup>7</sup>

The accompaniments for such songs may have been extempore, or, if they were written out, they may have been destroyed, along with Herbert's other papers, in the fire during the Civil War at Highnam,

<sup>7</sup> Thomas Mace, Musicks Monument (London: T. Ratcliffe and N. Thompson, 1676), p. 235. I have used a photostatic copy of the volume in the Huntington Library, in the possession of my colleague, Professor Elizabeth Cowling.

where Jane Herbert lived after her second marriage, to Sir Robert Cook.<sup>8</sup>

Herbert's poems have not lacked musical arrangements by other musicians. The Tannenbaum bibliography<sup>9</sup> lists fifty-three arrangements of twenty-four different poems by Herbert. In our own time, the most distinguished setting is that by Vaughan Williams in Five Mystical Songs (1911): "Easter," "I Got Me Flowers" (the second part of "Easter"), "Love Bade Me Welcome," "The Call," and "Antiphon." As hymns, however, Herbert's poems have fared less well; only two of his poems are in use in the current edition of the Episcopal Hymnal: "The Elixir" ("Teach me, my God and King") and "Antiphon (I)" ("Let all the world in every corner sing"). Hymns Ancient and Modern, used by the Church of England, also includes two of Herbert's poems as hymns: "Antiphon (I)" and "Praise (II)" ("King of Glorie, King of Peace"). Herbert's delight in developing a variety of stanzaic patterns is probably the reason that his poems are more readily adaptable as anthems or for solo voice but are more difficult to fit to the patterns of hymn tunes in common, long, or short meter.

A casual reader of Herbert's poems, remembering Walton's words about Herbert's hymns and anthems, may be surprised to find that so few of them are in general use as hymns today. Although the appearance of Herbert's verse on the page conveys a strong sense of form and order, closer examination of these forms reveals unexpected complexity in stanzas that, at first glance, may have looked simple. Matching line-length to thought is characteristic of Herbert, and (aside from the sonnets) the poems in which the line-length remains constant are far out-numbered by those in which he combines lines of two or even three different lengths, and in unusual patterns. "Longing," for example, has iambic lines of 342241, "Peace" of 524352, "The Bunch of Grapes" of 5354455, and "Frailltie" of 52524352.<sup>10</sup>

<sup>8</sup> Walton, op. cit., p. 258. Walton's life concludes with this note: "This Lady Cook, had preserv'd many of Mr. Herberts private Writings, which she intended to make publick; but they, and Highnam house, were burnt together, by the late Rebels, and so lost to posterity."

<sup>9</sup> S. A. Tannenbaum and Dorothy R. Tannenbaum, George Herbert: A Concise Bibliography (New York: Tannenbaum, 1946).

<sup>10</sup> I omit mention of rhyme schemes as matters of less concern to a composer setting these poems, although the reader interested in such matters might well examine the use of line-length and of rhyme scheme in "The Collar" to see how Herbert employs both to underline the speaker's rebellion from discipline and order. For an excellent discussion of the "hieroglyph form" of this poem, see Summers, op. cit., pp. 90-92.

The complexity of Herbert's verses is not limited to their form. Although these poems at first convey the impression of utter simplicity in form, in diction, and in their avoidance of the sort of classical allusion that adorned the verse of many of Herbert's predecessors, their diction is richer in appeal to both eye and ear than that of many other poets writing in the English language: Rosemond Tuve has suggested a remarkable range of visual imagery in Herbert;<sup>11</sup> and the range of his aural devices is far more extensive than the musical language, allusions, and figures here mentioned. Herbert was far too subtle a poet and his musical knowledge far too deeply ingrained to be confined to such diction and imagery. John Hollander has aptly commented, "If we can believe Walton, Herbert's almost constant use of 'sing' and 'pray' represents a personal as well as a conventional figure: it is the actual image of the poet-divine playing and singing in secluded retirement that lurks behind so many of the musical conceits in his poetry."<sup>12</sup>

All poets are keenly aware of sound; in Herbert, music seems to have intensified this awareness to the point where the words of poem after poem sound in their own right, but (as we have already observed in "Aaron") sound also to the accompaniment of other aural appeals. The verbs "sing," "praise," "sound," "ring," and "hear" occur frequently; bells toll or chime; trembling shows "inward warbling" ("A Paradox"); the soul "accords to the lines of hymns or psalms" ("A true Hymne"); the cries of the Church drown the sound of the trumpet ("The Jews"). Several titles suggest sound of one kind or another: "The Answer," "Antiphon," "The Call," "Complaining," "Deniall," "A Dialogue-Anthem," "Even-song," "A true Hymne," "The Invitation," "Mans medley," "A Parodie," "Praise," "The Reprisall," "Sighs and Groans," "Sinnes round," "The Storm," "The Knell." Even silence is related, in a paradox, to sound: "There can no discord but in ceasing be" ("Grieve not the Holy Spirit"); Herbert's devotions fail to pierce the "silent eares" of God ("Deniall"); and he asks in "The Familie" a question Henry Vaughan was to echo in "Admission"--"What is so shrill as silent tears?" Pleasures "gloze" falsely in "Dotage"; and in "The Quip," which opens to the sound of jeering, Herbert uses onomatopoeia with memorable effect in describing Money and Glorie:

Then Money came, and chinking still,  
What tune is this, poore man? said he:  
I heard in Musick you had skill.  
But thou shalt answer, Lord, for me.

Then came brave Glorie puffing by  
In silks that whistled, who but he?  
He scarce allow'd me half an eie.  
But thou shalt answer, Lord, for me.

These more general uses of sound are less readily marked than Herbert's musical allusions; but it is doubtful that he would have used them so widely had his sense of the sound of words not been developed and refined by his music.

Music and poetry continued to bring Herbert comfort almost to the end of his life. Walton tells how, on the last Sunday of his life, Herbert

rose suddenly from his Bed or Couch, call'd for one of his instruments, took it into his hand, and said --

My God, My God,  
My Musick shall find thee,  
And every string  
shall have his attribute to sing.

And having tun'd it, he play'd thus and sung:

The Sundays of Mans life,  
Thredded together on times string,  
Make Bracelets, to adorn the Wife  
Of the eternal glorious King:  
On Sundays, Heavens dore stands ope;  
Blessings are plentiful and rife,  
More plentiful than hope.<sup>13</sup>

The cathedral music he loved formed a part of his funeral service he following Sunday, Quinquagesima, in the little church of Bemerton St. Andrew's: "He was buried (according to his owne desire) with the singing service for the buriall of the dead, by the singing men of Sarum."<sup>14</sup>

Not even here, however, have we fully described the significance of music in George Herbert's life, nor could we ever do so even by examining every possible musical allusion in his writing. The influence of music pervaded Herbert's life to a rare degree. Having brought himself to set aside the ways of Learning, Honour, and Pleasure he had known in the world (as he tells us in "The Herle") to live the simple life of a rector of a country parish, he

<sup>11</sup>Rosemond Tuve, A Reading of George Herbert (Chicago: University of Chicago Press, 1952).

<sup>12</sup>John Hollander, The Untuning of the Sky (Princeton, New Jersey: Princeton University Press, 1961), p. 288.

<sup>13</sup>Walton, op. cit., p. 254.

<sup>14</sup>John Aubrey, Brief Lives, ed. Oliver L. Dick (Ann Arbor: University of Michigan Press, 1962), p. 137.

set aside virtually all the accoutrements of that fine life; he said farewell to the pretentious and florid style of preaching; he settled into a simple community removed from university and court; he changed his clothing from court fashion to canonical garb. He continued the strict restraint of his poetic diction that marked the earlier poems in the Williams manuscript (probably written before he came to Bemerton). In only two points did he refrain from strait simplicity--and they were related points: the metrical skill in his poems and the continued participation in music as listener, composer, and performer. In both poetry and music he found the discipline, the form, and the sense of order that gave direction to his life, even as he found these qualities in his service to God through his vocation. His poetry and his music were no mere indulgence, however, no reluctance to forego his own pleasures. In a very real sense, music was Herbert's sustenance on earth and its upward movement his most treasured avenue to God:

Church-musick.

Sweetest of sweets, I thank you: when displeasure  
Did through my bodie wound my minde,  
You took me thence, and in your house of pleasure  
A daintie lodging me assign'd.

Now I in you without a bodie move,  
Rising and falling with your wings:  
We both together sweetly live and love,  
Yet say sometimes, God help poore Kings.

Comfort, I'll die; for if you poste from me,  
Sure I shall do so, and much more:  
But if I travell in your companie,  
You know the way to heavens doore.

In the service of the Anglican Church and in The Temple George Herbert--priest, poet, and musician--found both the harmony and the sense of order he sought.

NOMENCLATURE OF THE BOWED INSTRUMENTS  
by FRITZ ERNST

Translated from the French  
by Virginia Merritt Hefler

The names of the bowed instruments are not yet fixed in a satisfactory and conclusive manner. In order to arrive at terms which are appropriate and precise, certain decisions have to be made. Toward this end, the old terminology should be reviewed and re-established; not only must we avoid the useless variants - which risk confusing the nomenclature - but also we must exclude the wrong names recently given. It was no great problem for our ancestors, for they knew what was going on. Today, however, there is such divergence in terms among musicologists and musicians, and among the various compositions as well, that it has become absolutely necessary to arrive at a common decision in order to avoid general confusion from now on.

I think that my proposed nomenclature, which is the fruit of a quarter of a century's research, might serve as a base. I shall preface the nomenclature itself with an introduction explaining how I have arrived at these particular terms, and why I have avoided some and excluded others.

Scientific research alone does not suffice to establish a principle of choice. It is necessary to give equal consideration to authentic instruments preserved in the various museums and collections, and to study early pictures and sculptures that give us information invaluable to our research. The importance of these latter witnesses has been underlined by the eminent musicologist Arnold Schering, who tells us in his work "Rules of Performance for Old Music" ("Aufführungspraxis Alter Musik"):

"He who doubts the value of the pictorial material as evidence, on the supposition that painters often enough would have been satisfied with the artistic effect even with unrealistic representations, deprives himself of precisely the most valuable and candid data which the past has left us."

We also have definite evidence that shows us, for example, that the treble viols are played sometimes "da braccio" and sometimes "da gamba!"

Yet all this is still not decisive in establishing a nomenclature. What, in practice, is meant by "da gamba" and "da braccio?" Praetorius called the entire family of violins "arm fiddles" (Geigen da braccio) and gave the absurd title of "Arm-Bass-Violin" (Bass-Geig

da braccio) to an engraving showing a very large violoncello with 5 strings. On the contrary, the denomination "Viola da gamba" is correct, inasmuch as a treble viol played on the arm is not mentioned, although these latter existed, both in actuality and in pictures. (Note. Incidentally, Praetorius did not mention the Serpent either, an instrument which had existed for half a century.) Monteverdi is hardly more logical. In "L'Orfeo" he mentions "violini piccoli" (the term "violino" should suffice!) at the same time as "dieci (ten) viole da braccio" which cannot refer to violins or even exclusively to the high voices, because of the tessitura. Elsewhere he employs the term "violino" alone, as in the "Combat of Tancred and Clorinda," where the highest instrumental part changes several times between "violino" and "viola soprano". But the fact that in "L'Orfeo" Monteverdi speaks of "Duoi (Two) Contrabassi de Viola" proves that by the term "viola" he understood viol."

For our purposes it is as useless to fix on one sense of the word as on the other. I propose the names indicated in my nomenclature, avoiding the terms "da braccio" and "da gamba", which add nothing. When Praetorius calls a violoncello "da braccio" and others say "viola da gamba" for a treble viol played at the shoulder, the issue is only clouded by these terms.

We shall also have to renounce the relatively recent terms, such as the French "de gambe" and the German "Gambe", terms which are not French, nor German, nor yet Italian. Furthermore, they are wrong when referring to the treble viol played at the shoulder.

The term "Quinton" must also be suppressed. Chouquet says in his catalogue of the collection in the Paris Conservatory: "Sopranino viol, improperly called Quinton" (Pardessus de viole, improprement appelé Quinton.) This term has been employed for no more than a hundred years. I own a "Collection of Airs for the Treble Viol, entered at Nevers September 22, 1763" (Recueil d' Airs pour le Dessus de Viole entre a nevers le 22 septembre 1763) written entirely by hand. The second page gives the "Principles for the Sopranino Viol" (Principes pour le Pardessus de Viole). The discrepancy was a triviality which embarrassed nobody in that day. The tuning given is merely a "scordatura" found, in principle, in the works of Franz Biber and J.S. Bach. It is the same tuning as that given in the dictionaries under the name "Quinton," but this name is not given in any authentic work, as may be ascertained. This is simply a confusion between an instrument and the fifth part of a composition. One could as easily call an instrument "Vagans" (Latin, "the wanderer") - to illustrate the error - which would not be any more illogical than the term "Quinton."

"Violetta piccola" is still another name which muddles the

nomenclature, and Sachs gives the following description of it: "The highest gamba in A." (Die höchste Gambe in A) This is wrong because, on the one hand, the sopranine viol (pardessus de viole) - tuned a ninth higher - is sometimes played in the "da gamba" fashion, and the old scores, on the other hand, show the Violetta in the range of the violin. The term treble viol (dessus de viole) is surely, then, quite sufficient.

In the early sources sometimes the same instrument is called "Pardessus de viole" and "Dessus de viole." I propose to separate these terms and reserve them for different instruments tuned respectively in G and in D. There is one other practical difficulty: the Pardessus de Viole in G is useful only if one tunes it the old French way, that is to say, one tone lower than normal. This tuning has already created some misunderstanding. It is supposed that some treble viols in C were used in France, but I question if this was not just the old French tuning. The old catalogue of the Collection of the Paris Conservatory shows an example of this confusion: some wind instruments of the 16th century were said to be in a key impossible for that period. Another inconsistency is found in the catalogue of the Wilhelm Heyer Collection of George Kinsky (Cologne 1912). It names the small violas "Bratsche" and the larger ones "Tenorgeige" (Tenor violin), although formerly the latter term was used for the violas in general, instead of "Bratsche" (from "da braccio"). One instrument that could be called "tenor" is the Stradivarius in Florence, of which the body measures nearly 19 inches (48 centimeters). The tuning was probably in G, unless it was possibly like the violoncello in C. (Translator's Note: There is a tenor violin in the Yale Collection, of which a copy was made by Willis Gault of Washington, D.C., on molds by Harold Westover. These instruments are tuned in G.) In that case it is probably the ancestor of the Viola Pomposa. An especially seductive piece in this species is the "Viola da Spalla," so called in the catalogue of the Berlin Museum (No. 4517), which was probably supported on the right (sic) shoulder.

There are still some things to clear up in the nomenclature used by L. Mozart in his work "Grundliche Violinschule," 1756.

Two more explications:

1. The Liras were not a true family, because the Lira da gamba was created at almost the same moment at which the Lira da braccio started its decline. In the field of the Liras, at any rate, the terms "da braccio" and "da gamba" must be maintained.

2. The rather widespread opinion that the viols were the ancestors of the violin is not correct. The blend of the two principles

in the design of the medieval vièle (Hieronymus of Moravia, 13th Century) shows up clearly that the two families were children issued from the same mother - the vièle. It is practically impossible to establish any significant difference in age between the two families. They have to be considered, then, as parallel manifestations.

#### BOWED INSTRUMENTS OF THE MIDDLE AGES

Rote (French), crwth (Gaelic), chrotta, hrotta, rotta, rotte - Prior to about the 10th century, played without bow.

Rebec (from Rebâb, Arabic), ribeca (Italian). Three strings.

Vièle (French), viella, Fidula (Latin), Fiedel (German). 1 to 5 strings - Hieronymus of Moravia (13th century): 3 different tunings.

#### LIRA FAMILY (Lira or Liras or Lira)

Lire da braccio. Large size: Lirone da braccio.

Lire da gamba. Large size: Lirone perfetto.

#### VIOL FAMILY

Pardessus de viole (French). 5, 6 or 7 strings. Highest of the strings (chanterelle), in G. Body about 12-1/2 inches (32 cm).

Dessus de viole (Fr.), viola soprano (Ital.), Diskantviole (Germ.), treble viol (English). Body about 4 to 15-1/2 inches. (36-40 cm env.).

Ténor de viole (Fr.), viola tenore (Ital.), Tenorviole (Germ.), tenor viol (Engl.). Body about 17 to 21" (44-54 cm env.).

Basse de viole (Fr.), viola basso (Ital.), Bassviole (Germ.), bass viol (Engl.). Body about 25" to 31" (65-80 cm env.).

Contrebasse de viole (Fr.), contrabasso di viola or violone (Ital.), Kontrabassviole (Germ.), double bass viol (Engl.). Body about 35" to 39" (90-100 cm).

Viole d'amour (Fr.), viola d'amore (Ital., Germ., Engl.) Origin of name, according to Bricqueville and Pillaut (18th cent.) Viola da'mori = Moorish. 6-7 strings, 6 - 7 sympathetic strings.

Variant: *Englisches Violett* (Old German) = angel's viol (*viole angelique*). 12 - 15 sympathetic strings.

Basse de viole d'amour, or bass of "*Englisches Violett*" tuned an octave below the instruments mentioned above.

Baryton (Fr., Germ., Engl.), viola di bardone (Ital.). Sympathetic and playing strings: 7 and more.

#### VIOLIN FAMILY

Violon pochette (Fr.), Taschengeige, Pochette (Germ.), kit (Engl.) (Translator's Note: In the OED the derivation of kit is suggested as possibly representing the first syllable of the Greek word cithara. An excerpt containing the word kit is quoted from the writings of Steele.)

Violino piccolo (Ital.), Quartgeige (Germ.), Chanterelle in G (J.S. Bach), same in A Praetorius).

Violon (Fr.), violino (Ital.), Violine, Geige (Germ.), violin (English).

Alto (Fr.), viola (Ital.), Viola, Bratsche (Germ., formerly Tenor-geige), Viola (Engl., formerly tenor violin). Variant: Ritter-Bratsche, 5 strings (c. 1880).

Viola da spalla, and Handbassl, L. Mozart; probably identical. Body about 18 1/3" to 18 3/4" (47 - 48 cm env.). In G and A.

Viola pomposa. Inventor: J.S. Bach. 5 strings. Body about 17" to 19-1/2" (44-50 cm).

Ténor de violoncelle (Fr.), violoncello piccolo (Ital.), Tenor-cello (Germ.), tenor cello (Engl.).

Violoncelle (Fr.), violoncello, basso violino (Ital.), Cello (Bass, L. Mozart) (Germ.), cello, bass violin, (Engl.). Praetorius: 5 strings; tuning given for 4 strings.

Contrebasse (Fr.), contrabasso (Ital.), Kontrabass (Germ.), double bass (Engl.). Maggini - Salò: with 5 strings. Italian variant with 3 strings.

\*\*\*

BIOGRAPHICAL NOTE ON FRITZ ERNST, AUTHOR OF  
"NOMENCLATURE OF THE BOWED INSTRUMENTS"

Fritz Ernst of Geneva, Switzerland, is the owner and curator of the Musée des Instruments Anciens de Musique. In the course of 35 years he has gathered for this collection 250 old instruments of all kinds. Thanks to his expert care and treatment, nearly all of these instruments are in playable condition. F. Ernst also directs the Ars Antiqua ensemble, a group of professional musicians who devote part of their time to the study and concertizing of old masters on old instruments.

V. M. H.



At times the trembling of the bow arm, or of the fingers of the hand that hold the neck to make the mood conform to sad and afflicted music....

Ganassi, Regola Rubertina, 1543

\*\*\*

No art is so subject to indiscriminate judgement as music. It would seem that nothing could be easier to judge. Not only professional musicians, but even those who pose as amateurs, would like to be regarded as judges of what they hear.

J. J. Quantz,  
On Playing the Flute, 1752

REVIEWS

A Review of History of Violin Playing from its Origins to 1761 by David Boyden

by  
Sara Ruth Watson  
University of Cleveland

"When will the mysterious early history of the viols be thoroughly investigated? To date there is no satisfactory account of the origins and early history of the viols."<sup>1</sup> So laments David Boyden in his History of Violin Playing from its Origins to 1761. Will some historical-minded gambist take up the challenge?

Actually, however, the first three parts of Mr. Boyden's thick volume contain much of interest to the viol player: Part one, The Formative Period, 1520-1600; Part Two, The Development of an Idiomatic Technique, 1600-1650; Part Three, The National Schools of the Late Seventeenth Century, The Rise of Virtuosity.

Since little is known about violin music or violin playing before 1600, it is from the music for viols and treatises on viol-playing that Mr. Boyden illuminates his subject - such as Diego Ortiz's Tratado (1553) which explains "divisions."

In pointing out the lowly origin of the violin, Mr. Boyden contrasts it with the viol, which of course was the instrument of the amateur gentlemen. This point is made by Jambe de Fer in the earliest specific description of the violin (Epitome Musical, 1556):

We call viols those with which gentlemen, merchants, and other virtuous people pass their time....The other type is called violin; it is commonly used for dancing...<sup>2</sup>

Obviously the viols contributed little to the appearance of the violin; the two families of instruments are contemporaries and existed side by side, but had no influence upon each other, in physical features. In this period - the sixteenth century - terminology has confused the historian tracing origins. And Mr. Boyden is very helpful in defining terms; Chapter Two is chiefly concerned with a discussion of terminology.

From its first appearances, the violin served two principal functions: to play for dancing and to double or accompany voices.

<sup>1</sup>David Boyden, The History of Violin Playing from its Origins to 1761 (London, Oxford U. Press, 1965) p. 14n.

<sup>2</sup>Ibid., p. 4

The first function was always the concern of the "fiddle", but the second one was a function of viols as well. Finally vocal pieces were played by instruments alone, and so arose instrumental forms. Most of the time the instruments were not specified; characteristic of instrumental music in the sixteenth century is the collection of sixty-five dances by A. Holborne, published in England in 1599 - Pavans, Galliards, Almains, and other Short Aeirs[sic], both grave and light in five parts for Viols, Violins, or other Musically Winded Instruments. After 1600 the uniqueness of the violin came to be understood; then music was written especially for the instrument. During the seventeenth century the violin became associated with the "new" music, the viol with the "old". One idea of Boyden's is of particular interest to the viol player. Violinists were slow, says Mr. Boyden, to develop a technique; as the instrument evolved throughout the sixteenth century; it borrowed heavily from the technique of its contemporaries - notably the *lira da braccio*, rebec, the viol. And Mr. Boyden goes on to assert that practically all we know about sixteenth-century violin-playing must be deduced from the treatises on the viol. No doubt the early violinists were players of liras or viols and transferred the technique of these instruments to the violin. Therefore he says "it is a workable assumption that the technique of the rebec, *lira da braccio*, and viol (about which we have the most, and best documented, information), was adapted to the violin where practical and appropriate".<sup>3</sup> One of Mr. Boyden's chief sources is Sylvestro di Ganassi's *Regola Rubertina* (Venice, 1542 and 1543). Ganassi's details of fingering, shifting and bowing show an awareness of color and timbre; he was among the first to discuss the innate differences of individual instruments. "From this treatise", writes Boyden, "one can almost reconstruct a method of string playing that must have been central to instruction for years afterwards, and a number of its precepts are basic to all string playing ever since. Violinists undoubtedly adopted and adapted certain technical procedures or principles derived from the viols... long before they were described specifically in connection with the violin. Indeed, the rapid advance of violin playing in Italy in the seventeenth century may be attributed not only to natural aptitude but also to the sound and extensive foundation of string playing in general developed by the viol players, and especially by Ganassi, in the sixteenth century."<sup>4</sup>

For instance, the viol player used pizzicato, the higher positions, tone-color, and double-stops, all of which the violinist took over from the gambist. Even the vibrato and many dynamic effects he borrowed.

In concluding Part One of his book, David Boyden summarizes the situation:

<sup>3</sup> Ibid., p. 73

<sup>4</sup> Ibid., p. 77

The important and really unanswerable question is to what extent the violinists availed themselves of the possibilities opened to them from the developed and advanced technique of the other string players, notably the best players of the viol. In short, did the violinists of the sixteenth century adopt the advanced technique, the ornamental elaborations, and the devices of expression used on occasion by the best and most adventuresome viol players of the time? We do not know.<sup>5</sup>

Surely the answer is "yes". It could not have been otherwise; the violinist who did not build upon the experience of the viol-player would have been deaf and blind. Here was a tremendous heritage.

But from 1600 on, when composers began to exploit the brilliancy, the singing quality, and the total range of the violin, Mr. Boyden seems more sure of his ground and asserts that the violinists certainly copied the viol players in many respects.

In Part Two, which covers the first half of the seventeenth century, Boyden traces the rise of the violin and the decline of the viol. When André Maugars, the celebrated French violist, visited Rome in 1639 he found no viol players of any importance. Obviously the viols continued in favor longer in England and France; but, Thomas Mace in *Musick's Monument*, (London, 1676) was fighting a losing battle. Charles II's preference for dance music and for the violin hastened the downfall of the viol in England; after Purcell's *Fantasias* of 1680, new compositions for viol practically ceased.

For three reasons David Boyden's work is of value to the viol-player: he discusses the confusion of terminology, the technique of the viol (which formed the basis for violin technique), and the treatises on viol-playing, which the early violinists used as models for their how-to-do-it manuals. I urge the viol-player to read Boyden's book (at least the first three parts), for it contains many useful hints on technique and interpretation--and furthermore the historical survey of the viol will make the modern gamba-player proud of his long and distinguished lineage.

\*\*\*

<sup>5</sup> Ibid., p. 95



A Review of Three-Part Fancy and Ayre Divisions for  
Two Trebles and a Bass to the Organ by John Jenkins.

edited by Robert Austin Warner

by

George T. Bachmann

This Wellesley Edition,<sup>1</sup> edited by Dr. Robert Warner of the University of Michigan, consists of seven three-part fancy and ayre divisions by John Jenkins. It is a very handsome volume, and the editor and Wellesley Editions are to be congratulated on its appearance.

This publication not only makes a significant contribution to the accessible literature of Mr. John Jenkins, but also affords a welcome addition to the music for the treble viol, as there is little work available which features this instrument. It is hoped that this edition will encourage the publication of more music for the treble viol which might in turn encourage musicians to treat the instrument more seriously. This music will provide a good bit of satisfaction and challenge to the treble player, but it is not for the person who is unable to play beyond the frets. Perhaps it will inspire bass players to take a glance, at least, at the treble viol and its literature.

Professor Warner's scholarly introductory remarks serve as a good introduction to Jenkins, his music and his time. Of particular interest is the section on performance possibilities.

Had this been a playing edition, it would have been more useful; however, playing parts have been promised during the next academic year by Wellesley College. (See the Viola da Gamba Society [British] Bulletin No. 27, July, 1967 -- "Music Reviews") The occasional switching to the tenor clef in the bass part instead of the alto clef will probably annoy the growing number of viol players who have never touched a cello, but, on the other hand, this music may not be used only by players of the viola da gamba. In his publication, Dr. Warner indicates that it is equally usable for members of the violin family.

The treatment and realization of the keyboard part by Dr. Warner appears to be very suitable for music of this period. It would seem to be ideal for a small chamber organ of one or two ranks, but in keeping with the conventions of the period, a harpsichord or spinett would not be out of place.

<sup>1</sup>Jenkins, John. Three-Part Fancy and Ayre Divisions for two Trebles and a Bass to the Organ. Edited by Robert Austin Warner. (The Wellesley Edition, No. 10) Wellesley College 1966, pp. 110.

TWO OLD ENGLISH VIOLS

Meares Viol

The bass viola da gamba illustrated in Plates I, II, III and IV was made by Richard Meares during the later part of the 17th century. It is now owned by Miss Martha Whittemore of Scarsdale, New York. Miss Whittemore, a well-known teacher of the cello and viola da gamba, and a former member of the Robert Shaw Choral and Chamber Group, was one of the first Americans of this century to study the viol seriously. The Meares instrument was purchased by Miss Whittemore in 1931 from W. E. Hill & Sons of London.

This viol is in splendid condition and is decorated with a floral design on the belly, and floral and geometric designs on the back. The scroll is a beautifully carved head of a girl, the design of which is well integrated into the whole shape of the viol.

The following information is given by Miss Whittemore concerning her Meares viol:

String length, nut to bridge	26-1/8"
Body length	24"
Fingerboard length	20-1/8"
Total length	47-1/2"
Width of upper bouts	12"
Width of lower bouts	14-3/8"
Depth of ribs (maximal)	5"

The label reads:

Richard Meares, without  
Bishopsgate, near 8  
Paul Pinders, London  
Fetis 1683



Photos by  
Hal Costain

Plate I

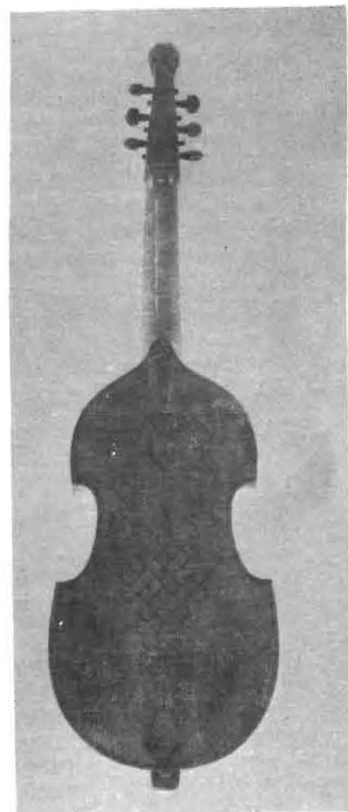


Plate II

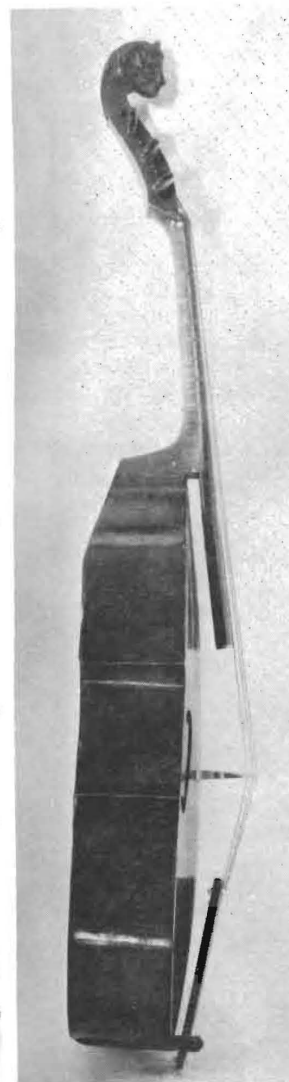
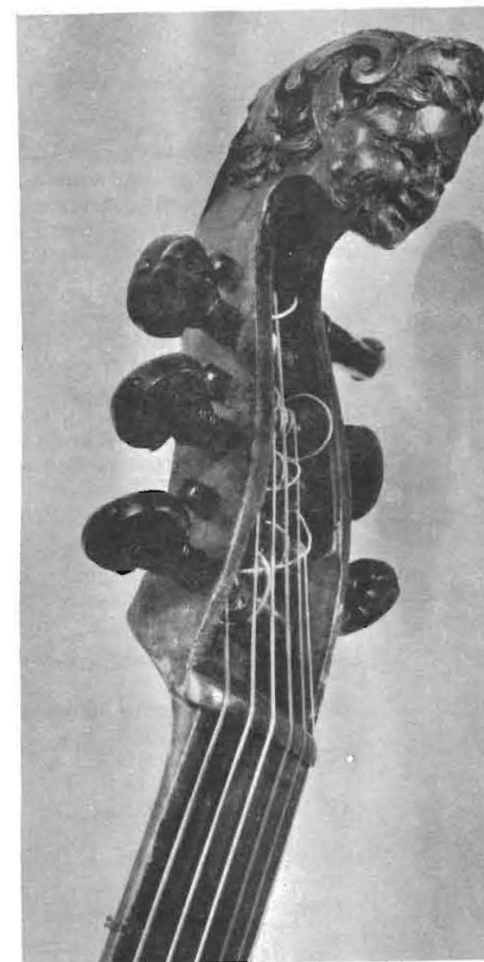


Plate III



Side and Head of Meares Viol

Plate IV

# Barak Norman Viol

The bass viol illustrated in Plates V, VI, and VII was made by Barak Norman and is in the Smithsonian Institution Collection of Instruments. Mrs. Cynthia Hoover, Associate Curator of Musical Instruments at the Smithsonian Institution has provided the following information concerning this viol:

The Smithsonian Institution acquired this handsome bass Barak Norman viola da gamba in April, 1965. The instrument belonged to Miss Mabel Chaplin, a member of the Chaplin trio, which specialized in early music. The trio was composed of Kate Chaplin, violin and viola d'amore, Nellie Chaplin, piano and harpsichord, and Mabel, viola da gamba. This trio made its first appearance in 1888. The Smithsonian acquired this instrument from W. E. Hill & Sons who in turn acquired it from the heirs of the Chaplin family.

This six-string instrument has elaborate floral and geometric designs carved on the belly, back and ribs. The neck ends in a handsome carving of a bearded man's head.

Following, are the measurements of the instrument:

String length, nut to bridge	26-7/8"
Width of upper bouts	11-7/8"
Width of middle bouts	9"
Width of lower bouts	14-6/8"
Maximum depth of ribs	5-2/8"

The label reads:

Barak Norman  
at the Bass Violin  
St. Pauls Church Yd.  
London Fecit 1817

Photos from the  
Smithsonian Institution



Back view of Barak Norman Viol  
Plate V



Front view of Barak Norman Viol  
Plate VI



Side View of Barak Norman  
Viol

It is alleged that Richard Meares was the teacher of Barak Norman, and although the shapes of the Meares viols and the Norman viols are different, there is still enough similarity in methods of construction and in the decorations used by both of these masters to indicate that there had to be some kind of relationship in their practice of the luthier's art.

Two other examples of Meares' work known to be owned by members of the VdGSA are the beautiful bass of Mrs. Paul Kohnstamm which was illustrated in Volume III of this Journal and a bass owned by Mrs. H.K. Hammitt, of Kensington, England. Mr. Verne Swan of Utica, New York, is the owner of a Barak Norman bass which will be illustrated in Volume V of this Journal.

## VIOL DISCOGRAPHY: 1967 SUPPLEMENT

by  
Carl N. Helmick, Jr.  
University of Arizona

Since the publication of the viol discography in volume 3 of this journal (1966), sufficient additional information has been gathered to warrant publication of a supplement. No doubt this will continue to occur in future years.

The format is unchanged in this year's supplement, and the reader is referred to the 1966 discography for information on such matters as the abbreviations used and the meaning of the instrumentation code in the right-hand column.

The coverage, however, has been somewhat broadened this year. Previously, records were not listed which employed a viol only as a continuo instrument or which used only early bowed instruments other than the viol or baryton. Since records with continuo viol frequently display the instrument to good advantage (even occasionally featuring elaborate parts), and since many people interested in viols are also interested in other bowed instruments, the scope has been enlarged as follows:

(a) Although the emphasis will continue to be on records featuring one or more viols playing independent parts, records using only a continuo viol will also be listed as they turn up. (Whenever possible, it will first be ascertained that the continuo viol is clearly audible before including the record.)

(b) Further, records employing other historical bowed instruments (except baryton and viola d'amore) will be included in the main listing of viol records, and these instruments will be counted along with viols in the instrumentation code that appears in the right-hand column. These additional bowed instruments include the rebec, lira da braccio, lira da gamba, and various Medieval and Renaissance fiddles (usually designated "vielle" or "fidel").

As before, records with baryton will be listed in a separate section at the end. For the present, records with viola d'amore will be omitted (except, of course, when the record is included on account of the other classifications). If viola d'amore records are listed in the future, it will be in a separate section.

As always, corrections and further contributions are welcomed from readers. They should be sent to the author or to the secretary of the Society. Information received this year from Arthur Loeb, Winifred Jaeger, and George Glenn is greatly appreciated.



# ODEON (continued)

F. TUNDER: Ach Herr, lass deine lieben Engelein  
(cantata for voices, 4 viols, cont.) (3\*sk+)  
Soloists, Windsbacher Knabenchor (Thamm), incl.  
A. Lessing (tr & cb v), R. Lahrs (tr & tn v), O.  
Kober (tn & b v), H. Haferland (tn & b v), H. Hedler  
(b v, vc), H. Naumann (b v), H. Spicker (cb v)

## VOX

DL 890/STDL 500890  
Sp. Ren. music. Title information. Includes:  
FUENLLANA: 4 Tientos (4 v) 3\*  
ORTIZ: Recercada segunda (a & b v, org) (1\*k+)  
VICTORIA: Ne timeas, Maria (4 v)  
Montreal Viol Consort (Joachim)

DL 950/STDL 500950  
Music from... Henry VIII. Title information. Includes:  
R. WHITE: In Nomine (4 v, org) 3\*k  
J. TAVERNER: In Nomine (4 v, org) 3\*k  
R. SMERT: In die nativitatis (voices, tr & a v) 2\*s  
Montreal Bach Choral Soc. (Little), Viol Consort  
(Joachim), G. Lyman (organ)

DL 990/STDL 500990  
DUFAY program. Title information. Includes:  
Je ne vis oncques la pareille (2 voices, v) 1s  
Vostre bruit (2 voices, viols) 3\*s  
Malheureux cuer (voices, viols) 3\*s  
Vergine bella (2 voices, viols) 3\*s  
Craindre vous vueil (voice, viols) 3\*s  
Adieu m' amour (2 voices, viol) 2s  
Bon jour, bon mois (2 voices, viols) 3\*s  
Quel fronte signorelle (3 viols) 3\*  
Donna, l ardente (3 viols) 3\*  
Ave Regina (3 viols) 3\*  
Alma redemstoris mater à 3 (org, 2 viols) 2\*o  
Le peti Ens. vocale, Montreal (Little),  
Viol Consort (Joachim), G. Lyman (org)

## WESTMINSTER

XWN 19076/WST 17076  
Music from time of Shakespeare. Title information. Incl.:  
ANON.: Greensleeves (viols) 3\*  
A. FERRABOSCO: Fant.: Vias Tuas (viols) 3\*  
MORLEY: songs played on viols: My bonnie lass she  
smileth; About the Maypole; Now is the month of  
Maying; It was a lover & his lass } 3\*  
MORLEY: Pavane: Earl of Salisbury (viol transcription) 3\*

# WESTMINSTER (continued)

BYRD: Galliard: Earl of Salisbury (viol transcription) 3\*  
R. DEERING: Cryes of London (voices, viols) 3\*s  
J. WILBYE: I love alas yet am not loved (viols) 3\*  
T. WHEELKES: As Vesta was from Latmos Hill (voices, viols) 3\*s  
Elizabethan Consort of Viols (Nesbitt) & Golden  
Age Singers (Feld-Hyde)

## II. RECORDS WITH VIOLS: NEW LISTINGS

### ANGEL

36354/S-36354  
BACH: Cantata 106 (uses 2 b v, lute) (2spko)  
South Ger. Madrigal Choir, Consortium Musicum  
(Gönnenwein)

### ARCHIVE

12" LP's: ARC mono (APM mono)/ARC stereo (SAPM stereo)  
3008 (14024)/ - Includes:  
ARIOSTI: Lezione (VdA, cont.) pko+  
E. Seiler (VdA), W. Gerwig (lute), K. Glückselig  
(hpsi), J. Koch (b v)  
3034 (14042)/ - Includes:  
GASTOLDI: 12 Balletti (voices & instr. ens. incl. 3\*po  
tr fidel & 2 tn fidels) 3\*spo  
Pro Musica Antiqua, Brussels (Cape)  
3104 (14099)/ - Includes:  
BACH: Cantata 152 (Opening concerto for rec, ob, VdA,  
obbl. b v, cont.; possibly cont. b v elsewhere) (1ko)  
Kammermusikreis Emil Seiler, w. J. Koch (b v)  
3134-35 (14129-30)/73134-35 (198014-15) (2 records)  
O. LASSUS: 7 penitential Psalms (voices with instr. ens.,  
incl. tr, tn, b & cb viols) U  
Aachener Domingsknaben, vocal & instr. soloists  
(Pohl)  
3193 (14693)/73193 (198693) Includes:  
F. COUPERIN: Deus virtutum convertere (voice, fl, ob,  
b v; hpsi, vc) lsko  
H. Krebs (tenor), F. Demmler (fl), H. Schilövgot (ob),  
R. Klemm (b v), W. Meyer (hpsi), H. Bemmer (vc)  
3198 (146981)/73198 (198698) Includes:  
TELEMANN: Suite 6 in d (ob, vn; hpsi, b v) ko+  
TELEMANN: Concerto 3 in A (fl, hpsi; hpsi, b v) ko+  
TELEMANN: Trio Son. in E-Flat (ob, hpsi; hpsi, b v) ko+

# ARCHIVE (continued)

- K. Haussmann (ob), O. Buchner (vn), W. Berndsen (fl), W. Spilling & E. van der Ven (hpsi), J. Ulsamer (b v)
- 3216 (14316)/ 73216 (198816)  
10 Christmas carols, in arrangements from the time of Praetorius. Instr. ens. incl.  
violins, viols, & various other old instruments. U  
Soloists, choirs, Archive Instr. Ens. (Detel), incl. viol players O. Kober, J. Sartorti, R. Lahrs, H. Haferland, & W. Jensen
- 3245 ( ? )/73245 ( ? )  
DOWLAND: various songs & instr. music. No details U  
Studio of Early music, Munich (Brinkley), incl. viols
- 3261 ( ? )/73261 ( ? ) Includes:  
L. COUPERIN: 2 Fantasies for viols (3\*)  
A. Wenzinger, H. Müller, M. Majer, J. Ulsamer, J. Koch
- 10" LP's, European issue only (AP/SAP prefixes):
- AP 13071/SAP 195003  
L. SCHRÖTER: 8 Neue Weihnacht Liedlein (Voices with instr. ens., incl. viols. No details) U  
Knabenchor Hannover (Hennig) w. instrumentalists, incl. viol players J. Koch, J. Sartorti, H. Haferland.
- 7" 45 rpm records, European issue only (EPA prefix):
- EPA 37090/ -  
J. HAYDN: Cassation in C (obbl. lute, vn, b v) lpo  
W. Gerwig, I. Brix-Meinert, J. Koch
- EPA 37099/ -  
A. KÜHNEL: Son. 7 in G (b v, cont.) lk+  
A. Wensinger (b v); F. Neumeyer (hpsi), G. Flügel (b v)
- EPA 37129/ -  
J. WALTHER: Son. for vn & cont. po+  
L. Friedemann (vn); J. Koch (b v), W. Gerwig (lute)
- EPA 37155/ -  
TELEMANN: Trio Son. in d (rec, tr v; hpsi, vc) 1\*ko  
TELEMANN: Trio Son. in F (rec, b v; hpsi, bsn) lko

# ARGO

- RG 84-85/ -  
PURCELL: 12 Sonatas à 3 (1683) ko+  
N. Marriner & P. Gibbs (vn); D. Dupré (b v), T. Dart (org)  
Also apparently issued on BAM LD 038-039 (France) and Spoken Arts 209-210 (USA).

- RG 443/ZRG 5443  
Medieval English Lyrics: sacred & secular Eng. music from 12th to 16th cents. No details. U  
Vocal-instr. ens. (Harrison), incl. C. Wellington (v)

# BÄRENREITER

- BM 25 R 905/ - (10")  
J. B. LOEILLET DE GANT: Sons. 1-3, Op. 1 (rec & cont.) ko+  
F. Conrad (rec); H. Ruf (hpsi), J. Koch (b v)

# BAROQUE RECORDS (USA)

- ? /9006  
Medieval carols & dances. No details, but ens. includes viols. U\*  
Ren. Chamber Players (Ehrlich), incl. viol players P. Ehrlich, D. Brown, W. Mekibben, R. Zeitlin, & R. Moltingdorfer

# CAMBRIDGE

- CRM 417/CRS 1417 Includes:  
SCHÜTZ: 7 last words of Christ from the Cross U  
Old North Singers (Fesperman) w. instr. ens. incl. W. Hibbard, C. Rowan & J. Davidoff (viols)

# CANTATE

- 640201/650201  
SCHÜTZ: Christmas Oratorio U  
Westfälische Kantorei (Ehman), vocal & instr. soloists, incl. R. Lahrs (vn & tn v), J. Koch (tn & b v), H. Spicker (b v) & H. Stöhr (cb v)
- 642221/ - (10")  
SCHÜTZ: Psalm 100 U  
PRAETORIUS: Vom Himmel kam der Engel U  
PRAETORIUS: Lasset uns benedeien U  
ECCARD: Vom Himmel kam der Engel U  
Kantorei of the Ch. Music School, Hanover (Immelman) & instr. soloists, incl. viol players H. Haferland, M. Muthesius, G. Bleyer, & A. Bleyer

COLUMBIA (USA)

ML 5577/MS 6177 Includes:  
 BACH: Cantata 198 (2 b v used in some movts.) 2spko  
 Columbia Symph. (Craft), American Concert Choir  
 (Hillis), soloists.

COLUMBIA (Great Britain)

33SX 1637  
 Strike up the Bard: jazz-style works in honor of Shake- U  
 speare, incl. a viol consort, recorder consort, hpsi,  
 and others. No details.

COUNTERPOINT/ESOTERIC

515/5515  
 HANDEL: Cantata 17 (voice, rec; hpsi, b v) sko+  
 HANDEL: Trio Son. in F (rec, vn; hpsi, b v) ko+  
 HANDEL: Sons. 7, 9, Op. 1 (rec; hpsi, b v) ko+  
 NY Pro Musica, incl. N. Courant (b v)

DECCA

DL 9400/ -  
 Music of the Medieval Ct. & Countryside for the Christmas U  
 season. No details.  
 NY Pro Musica (Greenberg), incl. A. Squires (tn v),  
 P. Ehrlich (tr v) & M. Blackman (b v)

DL 9418/DL 79418  
 Medieval Eng. Carols & Dances. No details. U  
 NY Pro Musica (Greenberg), incl. B. Mueser (v)

EXPERIENCES ANONYMES

EA 312/EA 312-S  
 Catch That Catch Can, incl.:  
 I. CHURCH: Poor Owen sko+  
 ANON.: A chiding catch sko+  
 WILLIS: A catch sko+  
 NY Catch Club (Clark)  
 (Also issued on MHS 690)

HARMONIA MUNDI

HM 25142/ - (10")  
 Weinacht 1622: works from the tablatures of sko+  
 H. BEGINIKER. No details.  
 A. Giebel (sop.), J. Koch (b v), R. Ewerhart (org)

HM 30601/ -  
 Apparently the same as (French) Harmonia Mundi  
 HMO 30509, listed in the 1966 discography.

HARMONIA MUNDI (continued)

HM 30609/HMSt 530609  
 Early Ger. Christmas Music. Works by J. ECCARD,  
 J. WALTHER, A. REUSSNER, A. GUMPELZHAIMER, U  
 A. SCHLICK, M. PRAETORIUS, B. GESIUS. No details.  
 Vocal-instr. ens., incl. viol players U. Koch,  
 I. Brix-Meinert, & J. Koch

HM 30610/ -  
 Dance Music of the Ren. Works by J. MODERNE, T.  
 SUSATO, C. GERVAISE, P. PHALESE, M. FRANCK, H. U  
 HASSLER, P. ATTAIGNANT, & C. DEMANTIUS  
 Instr. ens. incl. J. Koch & H. Haferland (b v)

HM 30617/ -  
 HANDEL: 4 Sons. (rec; hpsi, b v) ko+  
 H. Linde; Leonhardt, A. Wenzinger

HM 30618/HMSt 530618 Includes:  
 TELEMAN: Suite in D (b v, string orch., cont.) lko  
 J. Koch (b v), Collegium Aureum (Reinhardt)

LAZELL RECORDS (mail order)

LR 31/ -  
 Concert of Ren. Music, using voice, recorders, tr & tn  
 viols, cromorne, shawm, perc. Viols used in works by:  
 DUFAY, DUNSTABLE, CABEZON, SUSATO, LE JEUNE, U\*  
 and in pieces from the GLOGAUER LIEDERBUCH.  
 Santa Barbara Collegium Musicum (E. Katz)  
 This record may be ordered from the Santa Barbara  
 Collegium Musicum, 212 East Mountain Drive, Santa  
 Barbara, Calif. 93103.

MACE

M 9020/SM 9020 Includes:  
 TELEMAN: Conc. for rec, b v; strings, cont. lko  
 Soloists & Consortium (G. Berg)

MUSICAL HERITAGE SOCIETY (Mail order only: 1991  
 Broadway, New York, N.Y. 10023)

CC 8/CC 8-s Includes:  
 M.-A. CHARPENTIER: Son. à 8 (2 fl, 2 vn, b v, vc, lute, lpko  
 hpsi) Viol has obbl. part in some movts., incl. a lpo  
 solo w. cont., and plays cont. part in some others. pko+  
 Members of J.-F. Paillard Chamber Orch. po+  
 (Paillard), incl. A. Lessling (b v)

MHS 665/MHS 665-S Includes:  
 BACH: Cantata 106 (uses 2 obbl. b v) 2ko



MUSICAL HERITAGE SOCIETY (continued)

Heinrich Schütz Choir, Heilbronn (Werner), 2sko  
incl. A. Wenzinger & H. Müller (b v)

MHS 690/MHS 690-S  
Reissue of Exp. Anon. EA 312, listed in this supplement.

MHS 713/MHS 713-S

Secular Music of the Ren., including:

J. DEL ENCINA: Villancico (ens. w tn v, 2 vielles) 3\*po  
ANON. (c. 1500): Dale, si le das (ens. w. 2 vielles, 2 v) 3\*spo  
ORTIZ: Recercada (b v, 2 lutes, 2 vielles) 3\*po  
ANON. (c. 1500): Pase el agoa (ens. w. tn v, 2 vielles) 3\*spo  
T. SUSATO: Ronde & Saltarello (ens. w. 2 vielles, 2 v) 3\*po  
ANON. (c. 1500): Mej heeft een Piperkern (ens. w. tn v & 2 vielles) 3\*spo  
J. OBRECHT: Laet u ghenoughen (ens. w. 2 vielles, 2 v) 3\*o  
JOSQUIN DES PRES: El Grillo (ens. w. tn v & vielle) 2\*spo  
J. ARCADELT: O felici occhi miei, with diferencias by ORTIZ (ens. w. tn v & 2 vielles) 3\*spo  
ANON. (c. 1500): Das Yegerhorn (ens. w. 2 tn v & vielle) 3\*po  
ANON. (16th cent.): Vitrum nostrum gloriosum (ens. w. 2 vielles, tn & b v) 3\*spo  
H. NEWSIDLER: Ein guter Gassenhauer (ens. w. 2 v, 2 vielles) 3\*po  
H. L. HASSLER: Tanzen und Springen ( " " " " ) 3\*spo  
DE LA TORRE: Danza: Alta (ens. w. vielle, tn v) 2\*po  
Capella Monacensis (Weinhöppel), incl. H. Spengler (tr vielle), W. Reichardt (a vielle & tn v), R. Weiler (tn & b v), S. Röhrig (tn v)

MHS 761/MHS 761-S

Gothic & Ren. Dances, played on a wide assortment of old instruments incl. 2 d v, b v, rebec, Gothic vn (vielle?), & tn vn. Composers are: DE LA TORRE, JEAN LE GRAND, SUSATO, GERVAISE, & ANON. No details on instrumentation.

Instr. ens. incl. K. Walter (d v et al.), E. Sloane (rebec, Gothic vn, d v), G. Sonneck (tn vn, b v)

NONESUCH

H 1064/H 71064 Includes:

J. B. LOEILLET DE GANT: Son. 1 in a (rec; hpsi, b v) ko+  
G.F. HANDEL: Son. 4, Op. 1 (rec; hpsi, b v) ko+  
J.F. FASCH: Son in B-Flat (rec, ob, vn; hpsi, b v) ko+  
Concentus Musicus, Denmark (Mathiesen), incl. C. Alstrup (b v)

H 1128/H 71128 Includes:

M. PRAETORIUS: 5 Christmas hymn settings (voices and instr. ens., incl. viols) U

NONESUCH (continued)

Ferd. Conrad Instr. Ens., Niedersächsischer Singkreis, Hannover (Träder)  
(A Camerata reissue.)

H 1147/H 71147

BACH: Cantat 208 (Lute & b v cont. used in nos. 8, 9, 13, and in an instr. interlude, BWV 1040, inserted after no. 13. Viol part quite active in some of these.) sp+  
Gedachtniskirche Chorus, Bach-Collegium Chamber po+  
Ens., Stuttgart (Rilling), incl. H. Haferland (b v)

HB 3010/HB 73010 (2 records)

Music of Shakespeare's time, including:

A. HOLBORNE: Pavan; Galliard; Almain (viols) 3\*  
W. BRADE: Coranto (viols) 3\*  
T. WHYTHORNE: Buy new broom (voice, viols) 3\*s  
ANON.: Sweet was the song the Virgin sung (voice, viols) 3\*  
R. JOHNSON: Full fathom five; Where the bee sucks (voice, lute, 2 rec, b v) 1so  
J. DOWLAND: Lachrimae antiquae; Capt. Digorie Piper's Galliard; Geo. Whitehead's Almand (viols, lute) 3\*p  
ANON.: Holly berry; Daphne; A toy (viols) 3\*  
T. HUME: Fain would I change that note (voice, tn v) 1\*s  
D. Channon (lute), viols of Schola Cantorum Basiliensis (Wenzinger); also D. Angadi (boy sop.), M. Walton & L. Ring (rec), D. Kessler (b v), W. Brown (tenor), & H. Müller (tn v)

ODEON

C 91107/STC 91107

Innsbruck: Hofkapelle Maximillians I. Works by ISAAC, HOFFHAIMER, SENFL, JOSQUIN DES PRES, KLEBER, FINCK, JUDENKÜNIG, GREFFINGER, KOTTER. No details. U  
Soloists, ens. of many old instruments, RIAS Kammerchor (Arndt), incl. viol players A. Lessing, H. Naumann, H. Haferland, H. Hedler, J. Ulsamer

C 91108/STC 91108

München: Hofkapelle unter O. di Lasso. Works by O. DI LASSO, STRIGGLIO, SUSATO, DE RORE, FALLAMERO, M. FERRABOSCO, PHALÈSE, DE VENTO, REGNART, G. & A. GABRIELI, & ANON. No details on instrumentation. U

Performing group as above.

C 91109/STC 91109

Augsburg: Im Hause der Fugger. Works by G. & A. GABRIELI, HASSLER, D. FERRABOSCO, NEUSIDLER,

ODEON (Continued)

DI MONTE, ERBACH, GUMPELZHAIMER, BESARDO,  
AICHINGER, & ANON. No details on instrumentation. U  
Performing group as above.

## C 91110/STC 91110

Nürnberg: Die freie Reichstadt. Works by KINDERMANN,  
STADEN, J. KRIEGER, PACHELBEL, & WECKER. No details U  
details.  
Performing group as above.

## C 91111/STC 91111

Leipzig: Das Collegium musicum der Universität. Works  
by ROSENMÜLLER, A. KRIEGER, PEZEL, THEILE,  
KNÜPFER, SCHEIN, KUHNAU & SCHELLE. No details U  
on instrumentation.  
Performing group as above.

## SMC 9117 (compatible stereo?)

Music in Venice. Works by A. & G. GABRIELI,  
CAVAZZONI, MONTEVERDI, & GUAMMI. No details on U  
instrumentation.  
Performing group as above.

## SMC 91425 (compatible stereo?) Includes:

BACH: Cantata 106 (uses 2 obbl. b v) 2ko  
Süddeutscher Madrigalchor, Consortium Musicum 2sko  
(Gönnenwein)

## CLP 1894/ -

DOWLAND program. No details. U  
Vocal-instr. ens., incl. Cécile Dolmetsch (tr v)  
& D. Kessler (b v)

ODYSSEY

## 32 16 0035/32 16 0036

Ren. dances. Several pieces played on positive org, the  
remainder, by an ens. of old instruments incl. vielle,  
rebec & b v, including:  
FONTAINE: Sans faire de vous departie U  
ANON.: La fille Guillemin; La Spagna U  
3 ANON. dance suites, incl. such pieces as Saint-Roch  
(galliarde), Mon amy (ronde), La garde (pavane), Au  
joly boys (galliarde), Branle de Poictou, Premier  
branle de Gay, Mon désir (basse danse), La rocque  
(galliarde), Le coeur est bon (basse danse), Entrée  
du fol, and others. U  
Ancient Instr. Ens., Zürich, w. L. Rogg (org)

SAGA RECORDS, LTD.

## PAK 6208/ ?

Music of the Royal Courts. Works by R. DEERING (Pavan  
& Alman), COPERARIO (Fant.), BYRD, BULL (Queen  
Elizabeth's Pavan), WM. LAWES (Pavan), TOMPKINS (Fant.  
& Air), MICO (Pavan), FORRONT, NICHOLSON, C. (3\*)  
SIMPSON (C Major Divisions), JENKINS (Fant., Bell 3\*s?  
Pavan), ANON. No details on exact instrumentation.  
English Consort of Viols w. S. Armstrong (soprano)

SPOKEN ARTS

## 209-210/ - (2 records)

U.S. reissue of Argo RG 84-85, listed in this supplement.

TELEFUNKEN

## AWT 9419/SAWT 9419

In Dulce Jubilo: old Christmas music. No details. U  
Monteverdi-Chor Hamburg (Jürgens) w. instr. ens.,  
incl. J. Sartorti (b v)

## AWT 9459-60/SAWT 9459-60 (2 records)

BACH: Brandenburg Concerti, incl. no. 6 (w. 2 b v) (2ko)  
Ens. of old instruments (Harnoncourt)

## AWT 9471/SAWT 9471

Ren. Elegiac Music, played on old instruments. U  
No details.

## AWT 9472A/SAWT 9472A

Florid-Song und Gampen-Musik in England. Works by  
COPERARIO (Fant. à 3; song), HUME, GIBBONS (Fant. à 3\*)  
3), WEELKES, WARD (Fant. à 4), WILSON, HINGSTON, U  
CAMPION, LOCKE (Consort à 4), LUPO (Fant. à 3), R.  
JOHNSON, & ANON. No details on exact instrumentation.  
Studio der Frühen Musik (Binkley), incl. S. Jones (viol);  
also Concentus Musicus Viol Consort, Vienna

## AWT 9481/SAWT 9481

English Consort Music. No details, but ens. incl. 2 v. U

## KH 19/SKH 19 (3 records)

BACH: St. John Passion (w. orig. instrumentation, incl.  
obbl. b v in one aria) lsko?  
Vienna Choir Boys, Chorus Viennensis, Concentus  
Musicus (Gillesberger), incl. N. Harnoncourt (b v)

## TURNABOUT

TV 4058/TV 34058

Music of the Early Ren. Instr. ens. incl. tr v & tn rebec, at least one of which appears in the following:

ANON.: Sing we to this merry company (voices, instr.) U

DUNSTABLE: O rosa bella (voice, rebec, tr v, lute, cromorne) 2\*spo

ANON.: Deo gratias Anglia (voices, instruments) U

2 ANON. settings of basse dance La Spagna (instr. ens.) U

DUFAY: Franc cueur gentil (voice, tr v, rebec) 2\*so

W. FRYE: Ave regina coelorum (voices, rebec, cromorne) 1\*so

Purcell Consort of Voices (Burgess), Musica Reservata, incl. J. Beckett (tr v) & D. Webb (tn rebec)

## VANGUARD

BG 537/ - Includes:

BACH: Cantata 106 (uses 2 obbl. b v)  
Bach Guild Chorus & Orch. (Prohaska) 2ko  
2sko

BG 581/BGS 5004

G. GABRIELI: Processional & Ceremonial Music. Incl. Angelus Ad Pastora; O Jesu mi Dulcissime; Canzona Quarta Toni a 15; Inclina Domine (voices and instr. ens. w. one or two viols) U

Choir & Orch. of Gabrieli Festival (Appia)

BG 680/BGS 70680

Christmas Carols & Motets of Medieval Europe. No details. U  
Deller Consort & Musica Antiqua, Vienna (Clemencie),  
incl. H. Koller (tn v) & G. Stradner (fidel)

BG 681/BGS 70681

Includes:  
TELEMANN: Conc. in a (rec, b v; strings, cont.) 1ko  
F. Conrad (rec), E. Lewinsky-Kubizek (b v),  
Wiener Solisten (Boettcher)

BG 690/BGS 70690

Reissue of Amadeo AVRS 6305; see 1966 discography.

VRS 9230/VSD 79230

Noël, Joan Baez (singer) w. recorders, viols, & other instruments. No details. U

## VOX

DL 780/STDL 500780

SCHÜTZ: Christmas Oratorio. Angel apparently is accompanied by 2 v & cont. Cont. instrument may also be v. 2sko+?  
Schwäbischer Singkreis & Orch. (Grischkat)

## VOX (continued)

DL 970/STDL 500970

SCHÜTZ: Easter Oratorio (viols accompany evangelist) 3s  
Schwäbischer Singkreis & Orch. (Grischkat), incl. J. Koch, G. Muench-Holland & H. Nordmeyer (b v)

VBX 202/ -

BACH: St. John Passion (incl. no 58: aria for voice, obbl. b v, org) (Also uses 2 VdA elsewhere.) 1sk  
Akademie Kammerchor, Wiener Symphoniker (Grossmann), incl. N. Huebner (b v)

## WESTMINSTER

DOWLAND: Ayres for 4 Voices, Vol. 2. Includes:  
Flow not so fast; Come when I call 3\*sp  
Golden Age Singers (Feld-Hyde), J. Bream (lute),  
E. Steinbauer (tr v), F. Litschauer & B. Reichert  
(tn v), & E. Knava (b v)

XWM 2211/ - (2 record set); individual nos. XWN 19365-66/-

BACH: Brandenburg Concerti, incl. no. 6 (w. 2 b v) 2ko  
London Baroque Ens. (Haas), incl. E. Bergeron &  
V. Clerget (b v)

XWN 4402/ - (4-record set)

BACH: St. Matthew Passion (incl. obbl. b v in no. 66: aria) 1sko  
Orch., Chorus (Scherchen), incl. B. Reichert (b v)

## III. RECORDS WITH BARYTON: CORRECTIONS TO 1966 DISCOGRAPHY

### ODEON

C 91104/STC 91104

Performers include A. Lessing (btn), P. Schröer (va), & I. Güdel (vc)

### IV. RECORDS WITH BARYTON: NEW LISTINGS

### AMADEO

AVRS 6178/AVRST 6178

Includes:  
HAYDN: Divertimento 62 (btn, va, vc)  
HAYDN: Siciliana from Baryton Trio 51  
Concentus Musicus, Vienna (Harnoncourt)

### HARMONIA MUNDI

HM 30643/HMSt 530643

HAYDN: Cassations in F, G (2 ob, 2 hn, 2 vn, 2 va, bass)  
Instr. ens. incl. J. Koch (btn)

### TELEFUNKEN

AWT 9475A/SAWT 9475A

Music in the Vienna of Maria Theresia. Incl. music w. btn, played by N. Harnoncourt. No details.

A LIST OF DOCTORAL DISSERTATIONS ACCEPTED  
BY  
AMERICAN UNIVERSITIES  
ON THE  
VIOLA DA GAMBA: ITS MUSIC, COMPOSERS  
AND PERFORMERS  
Compiled by  
George T. Bachmann  
Anne Arundel County (Md.) Public Library

The list presented here reflects the entries in the following bibliographic sources:

U.S. Library of Congress. Catalog Division. List of American Doctoral Dissertations printed in 1912-38. Washington, D.C., Gov't. Printing Office, 1913-40.

Doctoral Dissertations accepted by American Universities, 1933/34-1953/54. New York, Wilson, 1934-1954, No. 1-21.

Index to American Doctoral Dissertations, 1955/56- Ann Arbor, Mich., University Microfilms, 1957 - (A continuation of Doctoral Dissertations accepted by American Universities, and an index to Dissertations Abstracts.)

Microfilm Abstracts, vol. 1-11. Ann Arbor, Mich., University Microfilms, 1938-1951.

Dissertation Abstracts, vol. 12-26. (Continuation of Microfilm Abstracts) Ann Arbor, Mich., University Microfilms, 1952-1966.

Items with a possibility of two years (i.e., 1958 or 1959) are listed in Index to American Doctoral Dissertations, but an abstract has not been found listed in Dissertation Abstracts.

I. Titles of Direct Concern.

Bock, Emil W. The string fantasies of John Hingeston (c. 1610-1683). State University of Iowa. 1956.

Chazanoff, Daniel. Early English string chamber music from William Byrd to Henry Purcell. Columbia University. 1964.

Cohen, Albert. The evolution of the Fantasia and works in related styles in the seventeenth-century instrumental ensemble music of France and the Low Countries. New York University. 1959.

Fruchtman, Efrim. The Baryton trios of Tomasini, Burgk- steiner, and Neumann, with musical supplement. University of North Carolina. 1960.

Helm, Sanford M. Carl Friedrich Abel, symphonist: A biographical, stylistic, and bibliographical study. University of Michigan. 1953.

Kelley, David Terrence. The instrumental ensemble fantasias of Adriano Bachieri. Florida State University. 1962.

Nelson, Everett Franklin. An introductory study of the English three-part string fancy, with a musical supplement. Cornell University. 1960.

Parsons, Pleasants A. Dissonances in the fantasias and sonatas of Henry Purcell. Northwestern University. 1953.

Rayner, Clare Grill. A little-known seventeenth-century composer, Christopher Gibbons (1615-1676). Indiana University. 1963.

Sleeper, William Allen. Harmonic style of four-part viol music of Jenkins, Locke and Purcell. University of Rochester. 1964 or 1965.

Thompson, Clyde Henderson. Marin Marais, 1656-1728. University of Michigan. 1957.

Triplett, William M. Orlando Gibbons: his life and his music. University of Southern California. 1959 or 1960.

Vaught, Raymond. The fancies of Alfonso Ferrabosco II. Stanford University. 1959.

Warner, Richard. The vocal and instrumental technique of Orlando Gibbons. University of Rochester. 1949.

Warner, Robert A. The fantasia in the works of John Jenkins. University of Michigan. 1951.

Zimmerman, Franklin B. Purcell's musical heritage: a study of musical styles in seventeenth century England. University of Southern California. 1958.

## II. Titles of Related Interest.

Bacon, Analee C. The evolution of the violincello as a solo instrument. Syracuse University. 1962.

Barnett, Howard B. Factors in the transition from Renaissance to Baroque in English music. University of Southern California. 1957 or 1958.

Bartleman, Donald L. Violin technic in the early 17th century as exhibited in the violin sonatas of Giovanni Battista Fontana. Chicago Musical College. 1954.

Booth, Roscoe M. Baroque string chamber works incorporating techniques essential to the development of performing ability of violinists. Colorado State College. 1964.

Carter, Joel J. English dramatic music to the seventeenth century, and its availability for modern productions. Stanford University. 1956.

Coleman, Walter B. A collection of Renaissance music transcribed for instrumental trios. University of Rochester. 1957 or 1958.

Epperson, Gordon. The beginnings of unaccompanied literature for violin cello. Boston University. 1959 or 1960.

Hladky, James R. Twelve etudes in thumb position for solo violincello with a short history of thumb technique. University of Rochester. 1958 or 1959.

Key, Donald R. Two manuscripts of instrumental ensemble music from the Elizabethan period (Br. Mus. Add. M.S. 31390 and Bodleian Library MSS. D. 212-216). Boston University. 1960.

Kinney, Gordon J. The musical literature for unaccompanied violincello. Vol. I. History of the Violincello and analysis of XVIIth-century music for violincello solo. Vol. II. Stylistic analysis of music for violincello solo from the works of Bach to 1960. Vol. III. Critical editions of XVIIth century music for unaccompanied violincello. Florida State University. 1962.

Mace, Dean T. English musical thought in the seventeenth century: a study in decline. Columbia University. 1952.

Meyer, Ramon E. John Playford's An Introduction to the Skill of Musick. Florida State University. 1961.

Mueller, Paul E. The influence and activities of English musicians on the continent during the late 16th and early 17th century. Indiana University. 1954.

Murphy, Richard M. Fantasia and Ricercare in the 16th century. Yale University. 1954.

Riley, Maurice W. The teaching of bowed instruments from 1511 to 1756. University of Michigan. 1954.

Sabol, Andrew J. Music for the English drama from the beginnings to 1642. Brown University. 1948.

Shaw, Gertrude J. The violincello sonata literature in France during the eighteenth century. Catholic University of America. 1963.

Woodfill, Walter L. Music in English social history, c. 1535-c. 1640. University of California. 1940.

VIOLA da GAMBA SOCIETY OF AMERICA, INC.  
MEMBERSHIP DIRECTORY

Adams, Mrs. Ruth	10440 Seabury Lane Los Angeles, California 90024
Archibald, Mrs. Rachel	1125 East Nelson Mesa, Arizona 85201
Armfield, Mrs. Jane H.	510 Country Club Drive Greensboro, North Carolina 27400
Bachmann, George T.	123 Monticello Avenue Annapolis, Maryland 21401
Badenhop, Mrs. Alvin	334 Lala Place Kailua, Oahu, Hawaii 96734
Ballard, Mrs. Frederic L.	3205 S. Fawn Street Philadelphia, Pennsylvania 19107
Beck, Sydney	57 West 75th Street New York, New York
Beeler, Mrs. John H.	907 McGee Street Greensboro, North Carolina 27400
Bell, Charles G.	3 Shipwright Harbor Annapolis, Maryland 21401
Bender, Mrs. Helen C.	45090 Namoku Street Kaneohe, Hawaii 96744
Blackburn, Miss Bonnie J.	5746 Stony Island Chicago, Illinois 60637
Blakeslee, Newton V.	11201 Rokeby Avenue Garrett Park, Maryland 20766
Bozarth, Neal	7326 Willow Avenue Takoma Park, Maryland
Bram, Miss Marjorie	332 Vose Avenue South Orange, New Jersey 07079
Brolley, John E.	719 41st Street Los Alamos, New Mexico 87544

Brown, Dean	409 West 21st Street New York, New York 10011
Brown, Mrs. Henry	7002 Westmoreland Avenue Takoma Park, Maryland
Brown, Howard Mayer	1415 - 54th Street Chicago, Illinois 60615
Brown, Peter M.	Box 39, Route 2 Lyndenville, Vermont 05852
Burchuk, Miss Carol	8240 Georgia Avenue Silver Spring, Maryland
Burchuk, David	8240 Georgia Avenue Silver Spring, Maryland
Burnett, Miss Betty	10 Agassiz Street Cambridge, Massachusetts 02140
Burton, Gordon	7 Cliffcrest Drive Scarborough, Ont. Canada
Caldwell, James B.	1028 Pine Street Philadelphia, Pennsylvania
Caldwell, Mrs. James B.	1028 Pine Street Philadelphia, Pennsylvania
Carey, Mrs. Tanya L.	425 MacArthur Macomb, Illinois 61455
Carley, Mrs. James	36 West 43rd Street Indianapolis, Indiana 46208
Carlson, Edward H.	702 Cherry Lane East Lansing, Michigan 48823
Carlson, Mrs. Kate H.	5706 Lone Oak Drive Bethesda, Maryland 20014
Charles, Miss Amy M.	515 Kenilworth Street Greensboro, North Carolina 27400
Chevalier, Mrs. Colette	5291 McKenna Avenue Montreal, P.Q. Canada
Clayton, Allen B.	153 West Allens Lane Philadelphia, Pennsylvania

Cohen, Albert	School of Music University of Michigan Ann Arbor, Michigan 48100
Cohen, Mrs. Marion K.	24 E. Gorgas Lane Philadelphia, Pennsylvania 19119
Cowling, Miss Elizabeth	Dept. of Music University of North Carolina Greensboro, North Carolina
Daniells, Miss Eleanor	103-1/2 West 12th Avenue Johnson City, Tennessee 37601
Daniells, Miss Ruth	Wacousta, The Bishops Avenue London N2, England
Davenport, Miss Patricia	11924 Dorothy Street Los Angeles, California 90049
Davidoff, Miss Judith	675 West End Avenue, Apt. 9B New York, New York 10025
Davis, Mrs. Yolanda	628 Park Avenue South Bend, Indiana
Deaderick, Mrs. Joan	1815 Palisade Place Bronx, New York 10453
Dickinson, David	P. O. Box N South Ashfield, Massachusetts 01371
Dodd, Gordon	4 The Terrace, H. M. Dockyard Chatham, Kent, England
Donington, Robert	819 N. Linn Street Iowa City, Iowa 52240
Dunn, James P.	1119 Highland Avenue Mankato, Minnesota 56001
Emory, Mrs. Nancy G.	6302 Crosswood Circle Falls Church, Virginia
Evans, Mrs. A. H.	136 High Street Marlboro, Wiltshire, England
Farrar, Lloyd P.	9521 Riggs Road Adelphi, Maryland 20783

Farrell, Mrs. Miriam	1022 West Daniel Street Champaign, Illinois 61820
Farrell, Peter	1022 West Daniel Street Champaign, Illinois 61820
Fischer, Gordon	Davidsonville, Maryland 21035
Folop, Albert A.	3115 Laurel Avenue Cheverly, Maryland 20785
Fowle, Mrs. Alison	141 Prospect Street Providence, Rhode Island
Fruchtman, Efrim	115 Dover Road San Antonio, Texas
Garton, Joseph N.	2920 E. 10th Street Bloomington, Indiana 47401
Gault, Willis M.	605-14th Street, N.W. Washington, D.C.
Glenn, David	Fiddlers' Hill Edgewater, Maryland 21037
Glenn, Mrs. Eloise	Fiddlers' Hill Edgewater, Maryland 21037
Glenn, George	Fiddlers' Hill Edgewater, Maryland 21037
Goldstein, David	505 E 14th Street New York, New York
Goodall, William	4540 Montgomery Avenue Bethesda, Maryland 20014
Gorset, Olav	Smieveien 9, Raalingen Lillestrøm, Norway
Grayson, Arnold	P. O. Box 731 Coconut Grove Miami, Florida 33133
Green, Robert A.	USS Dewey (DLG-14) c/o FPO New York, N.Y. 09501
Gregory, George R.	511 Fresno San Antonio, Texas 78212

Haden, James C.	7100 Wing Lake Road Birmingham, Michigan
Hammit, Mrs. H. K.	58a Abington Villas Kensington W. 8, England
Hardy, Mrs. Marie E.	1602 Dauphin Street Mobile, Alabama 30699
Hatch, Mrs. Robert	1516 Hoover Avenue South Bend, Indiana
Hefler, Mrs. Virginia	160 Williams Drive Annapolis, Maryland
Helmick, Carl N., Jr.	1310 E. Miles Street Tucson, Arizona 85719
Hiatt, Caspar	774 Hibiscus Street Boca Raton, Florida 33432
Hiatt, Mrs. Marina	774 Hibicus Street Boca Raton, Florida 33432
Hood, Henry	1503-1/2 Nathan Hunt Road Guilford College North Carolina 27410
Hooreman, Paul	3 Chemin de Chandolin 1000 Lausanne, Switzerland
Hoover, Mrs. Cynthia A.	7938 West Beach Drive, N.W. Washington, D.C. 20012
Hoover, Edgar M.	4377 Schenley Farms Terrace Pittsburgh, Pennsylvania
Hoover, Mary W.	4377 Schenley Farms Terrace Pittsburgh, Pennsylvania
Hoover, Mrs. John	258 Streetboro Hudson, Ohio 44236
Hopkins, Edwin A.	2 East Stanworth Drive Princeton, New Jersey 08540
Hsu, John	Dept. of Music, Cornell Univ. Ithaca, New York 14850
Hudson, Miss Jean	501 Court Street Hattiesburg, Mississippi 39401

Ingraham, Mrs. Nina V.	Rt. 2, Box 327 Arnold, Maryland 21012
Jaeger, Miss Winifred	212 East Mountain Drive Santa Barbara, California 93103
Jones, Sterling	10 Dietlindenstrasse Munich, Germany
Joachim, Otto	7910 Wavell Road Côte St. Luc, P.Q. Canada
Ketchum, Milo	Box 518 Old Saybrook, Connecticut 06415
Kinney, Gordon J.	149 Rosemont Garden Lexington, Kentucky 40503
Kohnstamm, Mrs. Paul	Lower Shad Road Pound Ridge, New York 10576
Kramer, Mrs. Tosca Berger	1023 East 48th Street Tulsa, Oklahoma 74105
Krieger, Miss Ruth R.	Illinois Wesleyan University Bloomington, Illinois 61701
Larson, Arthur	3408 Dover Road Durham, North Carolina 27107
Lauer, Mrs. Elisabeth N.	700 N. Courtney Pike, Apt. 406 Merritt Island, Florida 32952
Lefkowitz, Murray	89 Pleasant Street, Apt. 5 Brookline, Massachusetts
Lewis, Arthur	2137 Parkwyn Road Philadelphia, Pennsylvania 19131
Liles, Mike Jr.	2321-C 20th Avenue, South Birmingham, Alabama
Loeb, Arthur L.	29 Shepard Street Cambridge, Massachusetts 02138
Loeb, Mrs. Arthur L.	29 Shepard Street Cambridge, Massachusetts 02138
Long, Mrs. John C.	7 Edgehill Street Princeton, New Jersey 08540



Lubkin, Virginia	41 Park Avenue New York, New York 10016
Marcus, Shirley I.	19968 Valley View Drive Topanga, California 90290
Margrave, Wendell	10114 Cornwall Road Fairfax, Virginia 22030
Marshall, Arthur D.	The White House Great Wakering, Essex, England
Marshall, Mrs. Sheila	The White House Great Wakering, Essex, England
Mazeau, Miss Mary I.	9 Saywood Lane Stonybrook, New York 11790
Medvecky, Mrs. Robert S.	846 Glenbrook Road Orange, Connecticut 06477
McDowell, Miss Bonney	34 Metropolitan Oval New York, New York 10462
Middleton, Arthur	Box 185 Gaithersburg, Maryland 20760
Miloradovitch, Mrs. Hazelle	2190 Monterey Avenue Menlo Park, California 94025
Moore, Mrs. Margo	P.O. Box 68 Deale, Maryland 20751
Mueser, Miss Barbara	878 West End Avenue New York, New York
Myers, Mrs. Joan	977 Menlo Avenue Menlo Park, California 94025
Myers, W. H.	71 Maxwellton Road Piedmont, California
Nelson, Everett F.	Dept. of Music, Miami Univ. Oxford, Ohio 45056
Neumann, Mrs. Editha	Station A, Box 306 Hattiesburg, Mississippi 39401
Neumann, Karl	Station A, Box 306 Hattiesburg, Mississippi 39401

Nichols, Miss Elizabeth G.	5401 MacArthur Boulevard Oakland, California 94619
Niemeyer, Gerhart	806 E. Angela Boulevard South Bend, Indiana 46617
Oler, Wesley M.	4800 Van Ness Street, N.W. Washington, D.C. 20016
Omer, Guy C., Jr.	1080 SW 11th Terrace Gainesville, Florida 32601
Orr, Miss Betsy B.	63 Franklin Street Annapolis, Maryland 21404
Patton, Mrs. Dale	10071 Lampson Avenue The Marquis Apartment Garden Grove, California 92640
Peach, Mrs. R. W.	RFD 3, Box 279 Arnold, Maryland 21012
Pearlman, Chester A., Jr.	Apt. 3B-13, 25 Broad Street Ext. Groton, Connecticut 06340
Perkins, Laurence	326 Blairton Avenue Indiana, Pennsylvania 15701
Perrin, Douglas	30 Wildomar Mill Valley, California 94041
Phillips, Mrs. Elizabeth	7551 Washington Street St. Louis, Missouri 63130
Pinchot, Mrs. Gifford B.	Mt. Zion Road Upperco, Maryland 21155
Pollock, Mrs. Laura S.	307 Mill Street Belmont, Massachusetts 02178
Proctor, George	Dept. of Music Mount Allison University Sackville, NB, Canada
Rees, Mrs. Eileen O.	Boston-Colden Road Boston, New York 14025
Rennie, Mrs. Mary	1133 Birk Avenue Ann Arbor, Michigan 48103

Richter, Eckhart	248 Marion Drive Athens, Georgia 30601
Robb, H. Murray	5 Beaver Bend Crescent Islington, Ont. Canada
Robb, Mrs. H. Murray	5 Beaver Bend Crescent Islington, Ont. Canada
Robbins, Mrs. Nancy	86 Matthews Street Binghamton, New York 13900
Rosenstock, Raymond H.	780 West End Avenue New York, New York 10025
Ross, William Post	110 Pembroke Street Boston, Massachusetts 02118
Rowan, Mrs. Carol	Box 381, USAF Hospital APO-New York, New York 09220
Rubicam, George	216 Foster Avenue Cambridge, Ohio 43725
Sattler, Constance M.	R.F.D. 1, Box 71 Moodus, Connecticut 06469
Sawyer, John E.	Faculty of Music, Univ. Toronto Toronto, Canada
Schallart, William	Rt. 1, Box 563, Laural Drive Accokeek, Maryland 20607
Scholz, Janos	863 Park Avenue New York, New York
Selman, Laurence H.	San Diego College for Women Alcalia Park San Diego, California 92110
Silbiger, Alexander	19 Thatcher Street, Apt. 1 Brookline, Massachusetts 02146
Silbiger, Mrs. Gian Lyman	19 Thatcher Street, Apt. 1 Brookline, Massachusetts 02146
Slover, Hal T.	9311 New Hampshire Avenue Silver Spring, Maryland 20903
Smith, Paul G.	500 Parkway Drive Harrisburg, Pennsylvania 17101

Smith, Thomas G. R.	626 South Spencer Indianapolis, Indiana 46219
Snir, Mrs. Nurit	21 Fichman Street (Ramat-Aviv) Tel-Aviv, Israel
Solomon, Gilbert	243 East 14th Street New York, New York 10003
Stilwell, Art	18042 Gramercy Place Torrance, California 90500
Stimson, John Michael	Apt. 4A-845 West End Avenue New York, New York 10025
Sullivan, William V.	1401 Slaterville Road Ithaca, New York 14850
Suydam, Bergen R.	1967 Peach Street Los Alamos, New Mexico 87544
Swan, Verne S.	38 Arlington Road Utica, New York 13500
Taylor, Robert S.	8710 Garfield Street Bethesda, Maryland 20014
Traficante, Frank	Apartment 402 411 Second Street, S.E. Washington, D.C. 20003
Tyler, James	53 West 73rd. Street New York, New York 10023
Unterberg, Walter	13433 Galeswood Street Sherman Oaks, California 91403
Valleau, Mrs. Thelma	33 Woodland Avenue Toronto, Ont. Canada
Vallentyne, Mrs. Ann	190 Oxford Street Winnipeg 9, Manitoba, Canada
van der Goes, Philip	Edgewater, Maryland 21037
Van Wijk, Mrs. Dora	Route 4, Box 371 Edgewater, Maryland 21037
Vaught, Raymond	Music Dept. Univ. of Hawaii Honolulu, Hawaii 96822

Vickrey, John F.	528 Center Street Bethlehem, Pennsylvania 18018
Von Huene, Mrs. Ingeborg	35 Elm Street Brookline, Massachusetts 02146
Warner, Robert A.	School of Music University of Michigan Ann Arbor, Michigan 48100
Wallfisch, Ernst	4 Barrett Place Northampton, Mass. 01060
Watson, Miss Elily	3570 Glen Allen Drive Cleveland Heights, Ohio 44121
Watson, Miss Sarah Ruth	3570 Glen Allen Drive Cleveland Heights, Ohio 44121
Wells, Frederick	No. 3 Stanford Court 857 Partridge Avenue Menlo Park, California 94026
Wendt, Charles G.	School of Music, Univ. of Iowa Iowa City, Iowa 52240
Williams, Miss Ann B.	3901-D Sussex Road Wilmington, Delaware 19805
Williamson, Miss Narcissa	Museum of Fine Arts Boston, Massachusetts 02115
Whittemore, Miss Martha	Chateau Lafayette Scarsdale, New York 10583
Zighera, Alfred	6 Griggs Terrace Brookline, Massachusetts 02146

#### HONORARY MEMBERS

Dolmetsch, Carl	Jesses, Haslemere Surrey, England
Dolmetsch, Miss Cécile	Chantry House, Haslemere Surrey, England
Dolmetsch, Miss Nathalie	Yorick Cottage, Weycombe Road Haslemere, Surrey, England
Eras, Rudolf	Kandern/Baden Germany

Hellwig, Gunther	Lübeck, Germany
Kessler, Dietrich M.	37 Tremlett Grove London, N. 19, England
Meech, Michael	North Aros-Courts Hill Road Haslemere, Surrey, England
Nicholson, Richard	10 Egerton Terrace London, SW 3, England
Pallis, Marco	10 Egerton Terrace London, SW, 3 England
Saxby, Joseph	Haslemere, Surrey England
Skeaping, Kenneth	"Findings", Woodland Way Kingswood, Tadworth Surrey, England
Sprenger, Eugen	51 Reuterweg Frankfurt a.M., Germany

#### INSTITUTIONAL MEMBERSHIPS

American Recorder Society	141 West 20th Street New York, New York 10011
Bodleian Library	Oxford, England
Boston Public Library	Music Dept., Box 286 Boston, Massachusetts 02117
University of California	General Library Berkeley, California 94720
Chico State College Library	Chico, California 95926
Library of Congress	Washington, D.C.
Cornell University Library	Ithaca, New York 14850
Sibley Music Library Eastman School of Music	26 Gibbs Street Rochester, New York 14604
Eda Kuhn Loeb Music Library	Harvard University Cambridge, Massachusetts 02138
The University of Iowa Libraries	Iowa City, Iowa 52240

University of Kentucky Libraries	Lexington, Kentucky 40506
Michigan State Univ. Library	Rochester, Michigan 48063
University of Missouri Library at Kansas City	5100 Rockhill Road Kansas City, Missouri 64110
The Neighborhood Music School	612 Chapel Street New Haven, Connecticut 06511
New York Pro Musica	300 West End Avenue New York, New York 10023
New York Public Library	New York, New York 10023
Smithsonian Institution	Washington, D. C. 20560
Stanford University Libraries	Stanford, California 94305
Syracuse University Library	Syracuse, New York 13210
Washington University Libraries	St. Louis, Missouri 63130

# THE RECORDER SHOP

Crown Swiss Recorders - Lutes - Gambas  
Imported and Domestic Recorder Music

RECORDERS:.....

Violas da Gamba

Bows for Gambas

Cases

## LUTES

Violas d'amour

432 So. Hill St.  
Los Angeles 13, Calif.  
Phone MADison 8-4102



### OFFICIAL PIN

An official pin has been designed for the Viola da Gamba Society of America. The pin is slightly less than 1/2 inch in height and is in the shape of a viola da gamba with the letters VdGSA incorporated in the design. It is of filled gold with burnished highlights.

The pin may be had with a screw button (lapel type) for men, or with a safety-catch pin for ladies. The price of either is \$3.50. Orders from members are now being taken.



The same design is also available in the form of a tie-tac at the same price.

### VdGSA'S FIRST PUBLICATION OF MUSIC

The English Consort of Viols has made available to the VdGSA, for publication, a series of consort music for the viols.

The first pieces of the series are four 4-part (SATB) Fantasies by Alfonso Ferrabosco, all of which are moderately easy to play.

The four fantasies (in parts) are in a labeled folder and are available to members of the VdGSA "in a few weeks." The price for the set is \$2.50. Send orders, with check, to the Secretary of the VdGSA, Fiddlers' Hill, Edgewater, Maryland.

# Dale

## Music Co. Inc.

Recorders (all makes)  
Large stock of Recorder Music  
Miniature Scores Books on Music

8240 GEORGIA AVE.  
SILVER SPRING, MD.

JU 9 - 1459

 <sup>Baroque</sup>  
MUSICAL  
Instruments

WAYNE J. ANDERSON CO.

Dept. VG

545 West 11th Street  
New York, N.Y. 10025

STRINGS: FAST, FAST FIRST CLASS & AIRMAIL DELIVERY.  
ON HAND AT ALL TIMES NEARLY 1000 DIFFERENT STRINGS.  
CUSTOM MADE STRINGS FOR ANY INSTRUMENT. BY THE  
HOUSE OF MARI. First Class POSTAGE PAID on all orders  
over \$2.50.

RETURN MAIL DELIVERY ON STRINGS FOR:

Viola da Gamba	Guitar	Viola	Mandolin
Lute	Violin	Cello	Banjo

MAIL ORDER ONLY

REPLICAS OF HISTORICAL MUSICAL INSTRUMENTS FOR PLAYING

Krummhorns (Cromorne)	Oboes, Da Cassia, Scherer replica
Sordunes	Oboes d'Amore, Werner replica
Pommers (Schawm)	Oboes, Zenker replica
Rauschpfeifes	Chalumeaus (Clarinets)
Dudelsacks (Bagpipes)	Fagotts (Bassons)
Dulcianes	Ranketts
Traverse flutes, Kirst replica	Serpents
Zinks (Cornetti - straight, curved and mute)	

.....by Otto Steinkopf

Appalachian Dulcimers  
...by Jeffries

Recorders for schools (plastic)  
.....by Dolmetsch

Recorders by Willy Hoft

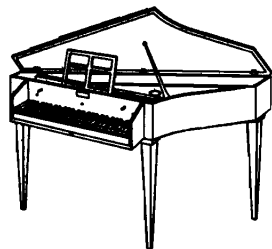
Flauto-Traversos  
Recorders  
...by Mollenhauer

Please write for our free catalogs

# HARPSICHORDS-SPINET'S CLAVICHORDS

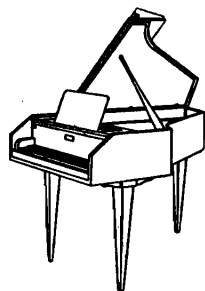
by

KURT SPERRHAKE of Passau,  
Germany



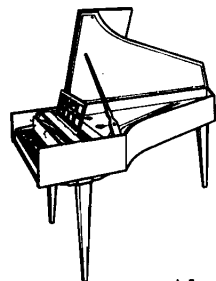
Model Silbermann Spinet

One 8' register with lute stop. Bright in tone - easily portable. Excellent for small ensembles and for accompanying solo instruments as well as for playing much of the solo literature.



Model 145 Harpischord

Mellower 8' register with - Bright 4' register for added volume.  
Lute stop on 8' register.  
For small or large ensembles and additional tonal variety for solo literature.  
Easily portable.



Model 168 Harpischord

Longer than the Model 145.  
8' and 4' registers, lute on 8'.  
Still more full-bodied tone. ....  
Easily portable..... A gem in design and tone.

Also two-manual harpsichords

\*\*\*

Write for illustrated brochure to:

ROBERT S. TAYLOR  
8710 Garfield Street  
Bethesda, Maryland