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VIOLA DA GAMBA SOCIETY OF AMERICA, INC.

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EDITORIAL

Count Your Blessings

My mother used to punctuate the bread making, the laundry, and other household chores by singing what she considered to be hymns, including one pious abomination with the refrain, "Count your blessings, name them one by one." In a similarly zealous vein, an old lady repeatedly proclaimed in testimonial meetings in the church of my boyhood, "I've only got two teeth left in my head, but praise the Lord, they hit."

It is about time, in this fourth year of the existence of our society and for the third issue of the Journal, to take stock of our achievements, to count our blessings, and to determine which of our teeth continue to meet.

We have had four annual conclaves, beginning with the memorable one at the Bay Ridge home of Jim and Mary Fitzgerald; and each of these brings old friends together and makes new ones. Our instructors have included such luminaries as Karl Neumann, Gian Lyman, Peter Farrell, Barbara Mueser, Majorie Bram, and Carol Rowan; the music offered at the programs has been of great interest and excellent quality; and the clambake at Fiddler's Hill demonstrates, each year, that there are cultural values other than those gained by playing the gamba. This year, as a special lagniappe, a surprisingly technical and anatomical discussion on the proper way of preparing the steamed soft clam for the palate was conducted by our two medical savants, Drs. Glenn and Goldstein.

Our membership continues to grow, and already represents most of the states, as well as England, Germany, and Holland. It is a special pleasure to note that many scholarly libraries are now subscribers to our Journal. These include the Library of Congress, the Eastman Library, the Bodleian Library, Harvard Music Library, N.Y. Public Library, University of Chicago Library, Stanford University Library, etc.

Two developments are noted with interest: the growth in the number of active consorts and the increased number of workshops and summer schools for our instrument. While the society can scarcely claim to be the prime mover in these directions, it has a strong interest in such development, and can perhaps in the future find ways to encourage these projects.

Our new development is the initiation of our own series of publications of music for the viola da gamba, made possible, in large part, through the cooperation of the English Consort of Viols. Four

four-part fantasies of Ferrabosco have already been issued; and these are to be followed by other publications, including, it is hoped, some new gamba music by contemporary composers.

This, then, is the record. It is only the beginning of the "breaking of the ground" that was the theme of the editorial of the first issue of the journal; but the blessings accumulate, and it is a happiness to count them.

W. M.



MARIN MARAIS AS EDITOR OF HIS OWN COMPOSITIONS

by
Gordon J. Kinney
University of Kentucky

With composers of the 20th century the careful and detailed editing of their music in regard to performance procedures, prior to publication, is a matter of routine. As one moves backward through the music of the 19th century, careful editing by the composer becomes less frequently the rule. If this retrogression is continued through the 18th century and on into the 17th, fewer and fewer performance directions provided by the composer are to be seen, especially in the music for bowed instruments. Thus it comes as something of a surprise to encounter music of the late 17th and early 18th centuries in which the composer has been at great pains not only to edit music for a bowed instrument in exhaustive detail but also to provide the performer with verbal explanations of his markings and in some instances with specific instructions in regard to technical procedures. Detailed editing of this description is to be found in the five volumes of compositions for bass viol and thoroughbass by Marin Marais.¹

Marin Marais (1656-1728) was probably not only the most prolific composer of solo music for the viol but also its greatest virtuoso exponent.² His viol teacher was the gifted aristocrat Sainte Colombe, who is also credited with having introduced the low seventh string (tuned to contra-A) and bass strings overspun with silver on the viol.³ Marais's master in composition was Lully, to whom he dedicated his first book of viol pieces. Marais was also a protégé of Louis XIV and he continued to enjoy royal patronage under the successors of the Grand Monarch until his own suicide in 1728. Several of Marais's nineteen children achieved success in the musical profession, the most celebrated being Roland, who achieved fame as a violist and composer in his own right.⁴

¹ Summarized by Peter Farrell in Vol. II (1965), 24f. of the present Journal.

² Hubert LeBlanc, *Défense de la basse de viole*, etc. (Amsterdam: Pierre Mortier, 1740), p. 59, says, comparing "Père Marais" with "Forcroi (i.e. Forqueray) le Père," his greatest rival: "It was declared that the former played like an angel, and the latter like a devil."

³ Jean Rousseau, *Traité de la viole* (Paris: Christophe Ballard, 1687), p. 24f.

⁴ Roland Marais (1678?-?) published two books of *Pièces de viole*, 1725 and 1738.

Detailed discussion of Marais's works⁵ lies outside the scope of the present article, but it may be remarked in passing that his five books of music for the viol contain nearly 600 pieces, most of them grouped into suites. While the majority are for solo viol some are for two viols and there are a few for three. All of these pieces are provided with thorough-bass accompaniments published in companion volumes to the solo parts.⁶

Each of the five books of solo parts contains an "avertissement"--a prefatory note--in which Marais explains the significance of the various editorial symbols he has employed in the music. In a few instances these also comprise instruction for the execution of unusual technical procedures. Because publication of the thorough-bass partbook to Livre Ier (Book I) was delayed until 1689, three years after the issuance of the solo partbook, an *avertissement* was included also in this volume. Likewise, the dedication in the third book (Livre 3me) contains important information not included in the *avertissement* in this volume.

The purpose of the present article is to present all this prefatory material complete in an English translation which, it is hoped, will be of service to viol players interested not only in the music of this highly gifted composer but also the compositions of his contemporaries, for which it provides valuable insights.

Of course this does not mean that Marais's ideas and terminology can be applied indiscriminately to other French viol music of his time. Comparison, for example, with the viol pieces of François Couperin, as they appear in the complete-works edition of the latter

⁵ In this connection see, besides Peter Farrell's valuable summary in the 1965 issue of the present journal, also, in *The Musical Quarterly*: David Boyden's informative review of an Eva Heinitz recording of Marais in Vol. XI, No. 1 (January, 1954), 136-38 and, especially, Clyde H. Thompson's article, "Marin Marais's *Pièces de Violes*" in Vol. XLVI, No. 4 (October, 1960), 482 ff.

⁶ Those who have occasion to consult the British Museum *Catalogue of Printed Music* will discover therein a confused numbering of the five books (filed under c. 19. a-d) caused by the delayed publication of the thorough-bass volume of Livre I. The editors of the catalogue decided (apparently) that each publication date constituted evidence of a different volume, hence count this volume of basses as "Livre II," and, accordingly, "correct" the numbering of the subsequent books to "Livres III-VI," a procedure that has resulted in needless confusion in references to this music.

composer, reveals significant differences in symbols.⁷ Thus, while Marais's usages are indispensable for a proper rendition of his own music, they must be applied with caution to the less thoroughly edited music of other composers of this time, although here also they will undoubtedly provide useful hints.⁸

Prefatory Note to Livre I (1686)

In order to accommodate myself to the differing capacities of persons who play the viol I have, up until now, presented my solos furnished more or less with chords; but having recognized that this diversity was creating a bad effect and that people were not playing them as I composed them, I have finally decided to present them in the manner in which I [myself] play them, with all the embellishments that ought to accompany them.

And inasmuch as simple melodies are to the taste of a good many persons I have, with this in mind, composed some pieces into which chords enter hardly at all. Others will be found in which I have put more of them, and several which are entirely filled with them, for persons who like harmony and who are more advanced. Therein will be seen also a quantity of pieces for two viols and some other novelties.

Since delicacy in viol playing consists in [the use of] certain embellishments proper to this instrument, which I call *tremblement* [trill or inverted mordent], *batement* [i.e. *batement* = mordent] *pincé*¹ or *flatement* [i.e. *flatement* = two-finger vibrato] *port de voix* [small grace-note, usually to be played as an appoggiatura but sometimes as an unaccented passing-tone when filling in a skip of a third, especially a descending one], *plainte* [one-finger vibrato,

⁷ These works, which are published in the edition of the *Oeuvres Complètes* (Paris, 1933), were discovered by Charles Bouvet. The symbols used in this edition have been made to conform with those employed in the harpsichord solos, thus are not necessarily identical with those to be found in the composer's manuscripts. A separate and authentic edition of these masterpieces for the viol is long overdue.

⁸ For example, those in Rousseau's *Traité* (see n. 3), which has recently become available in a facsimile edition. For a useful comparison of these orthographies one can not do better than consult Robert Donington's valuable book *The Interpretation of Early Music* (London: Faber and Faber, 1963), reviewed in the 1965 issue of this journal by Wendell Margrave.

¹ *Pincé* however, usually means pizzicato, and Marais (Livre 2me, No. 141) sometimes uses it in this sense also.

usually of the fourth finger] , tenüe [hold, i. e. of a finger on a note during the playing of subsequent notes] , poussé and tiré of the bow [respectively: upbow stroke (also called "forward stroke" or "in-bow" in viol playing) and downbow stroke (similarly called "backward stroke" or "out-bow")] , coulé de doigt [slide of the finger, usually of a semitone] , doigt couché ['lying down' or barring of a finger--usually the first but sometimes others--flat across two or more strings] , port de main [carriage of the hand, i. e. its correct placement on the instrument] , I have marked them all with the utmost exactness possible to me and I have designated them with the following symbols: Tremblement [,] , Batement [x] , Pincé or Flatement [~~~~~] , Tenüe [|-----] , Poussé d' archet [p] , Tiré d' archet [t] , Coulé de doigt [✓] , Doigt couché [· |] --the use of which is to make several notes at the same fret and upon several strings. The plainte is usually made with the little finger by rocking the hand and is indicated by this sign [{ }] .

The port de voix is signified by a single grace-note, which does not enter into [the reckoning of] the measure and which is called note perdue [lost note]. And whenever several of these grace-notes are encountered together [i. e. in succession] they do not signify port de voix but certain coulades [runs] that one can make, without altering the piece; and I have indicated them only for [the sake of] a variety [i. e. a variant version] in performance.

The port de main, which makes up all the grace and ease in execution, consists in rounding the wrist and fingers, in not caving in the hand at all, and in placing the thumb opposite the middle finger. Through this agreeable position of the hand the fingers are borne naturally on all the chords.

The figures 1, 2, 3, 4 designate the fingers that must be used, but although they are marked in accordance with the port de main that is now in use, those [persons] nevertheless who have contracted a contrary habitude--one that it would be difficult for them to alter--need not be halted by this new manner provided they make the chords they find indicated. It is moreover necessary for the wrist of the right hand to be flexible--which contributes powerfully to a fine bow stroke and beautiful execution.

Prefatory Note to the volume of thorough-basses to go with Livre I and published in 1689.

When I presented to the Public my Book of Pieces for one and two Viols I had the full intention of combining with it also the [volume of] thorough-basses, which are [an] essential part of it. But since engraving is a very lengthy undertaking, this has obliged me to defer the carrying out of it [= my intention] until the present

day. I have figured all of them for playing on the Harpsichord or on the Theorbo, which goes very well with the Viol, which plays the tune. There will be found, following the thorough-basses, an addition of several special pieces that I have inserted there to satisfy the importuning of some Foreigners, who had a great desire to see something of mine in this manner. I also admit these are very difficult, but not that it is impossible to execute them--like some in this fashion that I have seen, which are beautiful only to look at and solely on paper.

The Suite that one will find first is composed on the sharp of F-ut-fa [i. e. in F# minor], which is very agreeable on the Viol and fairly common on the Lute. Those who do not want to give themselves the trouble of playing the thorough-basses in this transposed key [i. e. having an accidental before the keynote] can easily play them in G-re-sol [G minor], a semitone higher, and the viol will tune its F-ut-fa sharpened [F#] to the G-re-sol [G] of the Harpsichord. One can also play them in A-mi-la of the third Tone [i. e. in A minor, a minor third above F#], and the Pitch of the Viol will have to be changed accordingly. The Fantaisie, which is in B-fa-si [i. e. in B minor], can likewise be transposed on to the third Tone [i. e. to D minor] --something that can be done without trouble.

But these suggestions are out of Season, when I think it over, since in France nowadays everyone transposes so easily on all the Tones and Semitones.² Finally, I offer this expedient for whomsoever will want to make use of it. As for myself, who composed them in the Key in which they are to be found, I like them much better there than transposed, because there is something more piercing in the Keys that I chose for them.

The Bass Tune, upon which will be found composed twenty couplets [i. e. treble counter-melodies], was given to me by a Foreigner, for the making of all these variations upon it, and which I took pleasure in working upon, for this subject seemed to me very good. At the end it changes into B-flat [i. e. from G major to G minor by changing B to B-flat]. This same subject is played constantly while the Second Viol varies on all the couplets.³ As for the

² That is, plays easily not only in keys whose keynotes are natural notes but also in those which are sharpened or flatted notes. Marais's use of the term transpose harks back to the days of natural and transposed modes.

³ Examination of the music shows that what Marais means here is not "the Second Viol" but "a" second viol. It is, of course, the first, or solo, viol that plays the variations while the basso ostinato is reiterated by the second viol.

last Piece, it is found in the natural Key [G minor; i.e. the keynote is not sharpened as it was in the F# piece]. There is nothing difficult about it other than the quantity of chords [in it]. But this piece, and all the others preceding it, were composed expressly for those having a great familiarity with the Viol.

Prefatory Note to Livre II (1701)

I confess that this new Book ought to have been published long since. But having wanted to join with it that of the thorough-basses, to which I have applied myself with care, and the engraving being a very lengthy undertaking, I have been unable to present it sooner. The pieces in it are worked out in a different manner than those in my first book. I have kept in mind, in composing them, the making of them suitable for all sorts of instruments, such as the Organ, Harpsichord, Theorbo, Lute, Violin, German Flute, and I dare flatter myself that I have succeeded in having them put to the test upon the latter two. The thorough-basses for them are rather melodious, which contributes greatly to the ease of persons willing to give themselves the trouble of applying them to each instrument in particular. I have tried also to make my pieces easy to extract the Tunes from.

However, when empty places are encountered in some of them --such as Preludes, Allemandes [and] Giges--where one is obliged [to have] a good many intervals [i.e. places where the solo part is resting] such as are in the character of the viol, it will be necessary to reflect upon the thorough-bass in order to fill them in with a tune of the most graceful and suitable kind possible, which will always be very good. I shall pass over the simple tunes which have no need of this attention. This time I have not presented any pieces for two viols. I have preferred to make up for this by the soaring quality [L'essor] that I have imparted to my thorough-basses, having been unable to refuse this satisfaction to those who have done me the honor of asking for them thus, added to the fact that many persons at present favor this style. Since these new pieces have been amplified by some indications that are not in my first Book, it is fitting that I explain them here, each according to its usage.

One will frequently find dots, and in different situations. Here is what they are for:

Dots indicated thus,

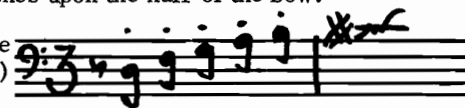
Example (1st page of 1st Prelude)



above or below notes with a slur, signify that it is necessary to articulate with a single bow-stroke several notes as though they were by different bow-strokes, and this by pressing on them a little

[with] the finger that touches upon the hair of the bow.

Example (12th Couplet of the Folles d'Espagne)



signify that each note is to be made equal in duration instead of, as is customary, dotting them from the first to the second; and whenever, for movements of this kind, they are not indicated, one can still make them as though they were, provided that the style of the piece calls for it, sometimes naturally, like Allemandes, which have no need of this observation;⁴ and I have marked them only in the places that could suffer some doubt, and even in the thorough-basses. These dots are greatly in use among the Foreigners.

Those dots located thus



Example (Caprice, 11th page)

represent small 'lost notes' i.e. grace-notes which one can make or, if one prefers to play the piece simply, not make.

Those dots indicated thus



Example (Caprice, 11th page)

signify that it is necessary to fill in the gap between the subject and the bass so as not to make bad sounds, and this nearly always by a major or minor third, or sometimes the fifth or sixth, according to the occasion. And even when in batteries [i.e. chordal arpeggiations] these dots are not indicated one should nevertheless not fail to observe this rule, which is general and very Essential to the Harmony.

Dots thus: $\overset{\cdot\cdot}{1}$, $\overset{\cdot\cdot\cdot}{2}$, $\overset{\cdot\cdot\cdot\cdot}{3}$, $\overset{\cdot\cdot\cdot\cdot\cdot}{4}$, indicate the string to be taken according to the [number], greater or less, of dots there are above the figures. That is to say that if, over the figure 2, there are three of the dots, it would be the third string that one must use, and likewise with the rest.

It should be noted, furthermore, that one must not confuse [this] with the finger-bar [doigt couché] with the first finger. Dots

⁴ A reference to the contemporary French practice of unequal notes (notes inégales), in which the first of two notes dividing a beat is played longer than the second. For a competent and up-to-date discussion of this controversial topic, see the article by Frederick Neumann, "The French Inégales, Quantz, and Bach" in *Journal of the American Musicological Society*, XVIII, 3 (Fall 1965), 313-58.

at the side, thus: 1, indicate the barring of the first finger, and when they are located above, thus: 1, this means that it is necessary to place the first finger on the second string. I avail myself of several usages of these dots to avoid the multiplicity of special marks that might have caused trouble. And if people will pay attention to the different locations of these dots, I hope that the public will not disapprove this innovation because of the facility that it will find therein.

The little ^o that is to be encountered in many places signifies the open or unstopped string [L'ouvert ou à vuide] and is very useful for specifying the unison with the open string.

The notes with double stems designate the subject, simple, and its duplication, as one can see it in the thorough-basses of my first Book.

As for the other signs that denote the usual embellishments, these are the same as those of my first Book.

Livre III (1711)

To the Public

The honor that the public has done me for nearly thirty years in performing my pieces has decided me to dedicate to it this third book. I hope that it will have the goodness to pay attention to all the pains I have taken with this work, which have had no other object than to please it. The great number of short pieces, easy of execution, of which it is composed, is a proof that I wanted to satisfy the pressing demands that have been reiterated to me on all sides since my Second Book. Nevertheless I thought that I ought to mix in a few strong pieces filled with chords, [and] several doubles [variations] to please those who are the most advanced in viol [playing]. Finally, the addition of some signs that are not in my two preceding books, and which are essential for the style of my pieces, ought to persuade the public that I have neglected nothing in order to merit the goodness with which it has honored me up until now. I wish that my gratitude might be equal to the obligations that I owe to it.

MARAIS.

Prefatory Note

The most beautiful pieces lose immeasurably in their agreeableness if they are not executed in the style that is proper to them, and being unable to give an idea of this style by utilising ordinary notes I have been obliged to supply new symbols capable of making those who will play my pieces acquainted with my views.

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— e — p. ea^{le}. signifies that it is necessary to express, or swell the bow-stroke, by pressing more or less upon the string according as the piece demands it, and this sometimes at the start of the beat or on the value of the dot, just as the mark indicates it. In this manner one gives soul to the pieces, which, without this, would be too monotonous [uniformes]. [Translator's note: the e, which Marais places sometimes directly over a note, and sometimes over the dot of a dotted note, stands for "enfler" -- to swell -- and over a note of appreciable length means a crescendo, over one note in an eighth-note passage, an accent.]

This other sign /, which is found beside chords, indicates that it is necessary to break [separer] them by starting with the bass and continuing on to the top part -- that which can be called arpeggiation [harpeggem^t]. This is very essential in certain pieces, such as in those [called] La Guitarre and Le Moulinet.

As for the other marks, I shall say nothing about them here, flattering myself that those who will have a desire to have my third book will have already provided themselves with the first and second, where they are explained at length.

I call attention only to [the fact that] these two dots beside a .4. signify that it is necessary to bar with the 4th finger as with the first; this occurs rarely.

It is moreover appropriate to advise the public that most of the pieces that go to make up this third book can be played on several other instruments, such as the organ, the harpsichord, the violin, the treble viol, the theorbo, the guitar, the transverse flute, the beaked flute [recorder] and the oboe. It is merely a question of knowing how to make the choice for each of these instruments.

Prefatory Note to Livre IV (1717)

In order to satisfy the varied tastes of the Public in regard to the Viol I have deemed it suitable to divide this Fourth Book into three parts, and to diversify the Pieces in them in such a way that everyone will be able to find therein what will suit him best.

In the first part I have devoted my attention to working for the persons who prefer, to difficult Pieces, those which are easy, melodious and little burdened with chords.

In the second, those who are advanced on the Viol will find Pieces which will seem to them at first of great difficulty, but which, after a little attention and practice, will become familiar to them. I composed them thus in order to exercise the skill of those who do not like easy Pieces, and who often have no esteem except for those difficult of execution. One will find in this Second part a number of character Pieces, which will surely please, provided one has a good

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grasp of both the style and the tempo, because they do not leave off having a tune [that can be] followed [ne laissent pas d'avoir vn chant suivi]. My maxim in the Rondeaux is, to vary the refrains as much as I possibly can. One will find some, perhaps, of great difficulty. In this case one can omit these and for them substitute others that each one will adjudge more within his capability. Composers will perceive that in some Pieces where four parts are met with I have passed over the ordinary rules. For example, in the Arabesque,⁵ in the Second Couplet, I have caused all the parts to ascend at the same time. I took this license because the effect seemed agreeable to me and, moreover, [because] this eases the position of the hand on the instrument.

The Third Part possesses the peculiarity that it is made up of Pieces for three Viols, which has not been done before in France. Actually, those in my First Book are for two Viols only, the Thorough-Bass having been added and most often derived from the first or the second Viol [parts], instead of which these are for three different parts throughout.

These same pieces, in the absence of two Viols, can be performed by treble Violins or Treble Viols, and even by two transverse Flutes. One can also mingle one [type of] instrument with another--such as transverse Flute with the Violin or the treble Viol, which forms a very agreeable Chamber consort.

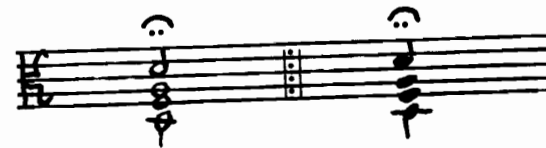
I have been unable to refuse the strong urgings of many persons to insert here my Second Musette of the Third Book by Reason of the counter-melody I made for it subsequently.

I shall not repeat in this Volume the signs of my preceding Books, being persuaded that everyone is familiar with them. I shall content myself solely with drawing attention to [the fact] that the notes with double stems are for the Unisons. I have marked several of them, but more of them still can be made in many places where I did not indicate them, observing that this is always where there is a half-note, quarter-note, or dotted quarter-note, and perchance on eighths, which is rather rare.

Inasmuch as a few individuals have objected to me that in my preceding Books no difference is made between a brace [acolade] that separates the first part of a piece from the second [i.e. the first and second endings of a strain], and an ordinary slur for the bow-stroke, I have found it suitable to change my way of writing and to make use of the one that was in use formerly.

The Engraver has sometimes employed a different marking

⁵ According to Hubert LeBlanc (Défense de la Basse de Viole, Amsterdam, 1740), this piece was Marais's last composition.



but this only means the same thing.

Prefatory Note to Livre (1725)

This Fifth Book, which I have the honor of presenting to the public today, was to have been published more than a year ago. But the engraving is a very long undertaking, and besides, the engraver having been occupied with several other works at the same time, this delayed the execution of my project. The pieces that go to make up this volume are divided up in a manner that I hope will be to the general taste. My intention having been to Satisfy each and every-one, and to best succeed in this, I have begun each of my Suites with melodious and easy pieces; next those which one will find difficult, more or less burdened with chords, ornamented with a little Scroll [framing the title], which will differentiate these from the easy ones; and inasmuch as character pieces are favorably received nowadays, I have deemed it suitable to insert several of them.

The various titles will indicate these readily without there being any need to make mention of them. I shall content myself solely with explaining certain places, such as the word "Sec." ["Dry," i.e. short and abrupt.]

But this is meaningful enough by itself. As regards the chords --which one ordinarily arpeggiates by ascending from the Bass to the Subject, and below which I have marked "en plein" [full], this means that one must cause all the sounds to be heard at once instead of separating them. But in [doing] this one usually encounters an inconvenience, which is that of crushing the strings from pressing on them too hard. So, to avoid this one must not place the bow so close to the bridge but rather two or three inches away [from it], according as the strings are more or less tight, while pressing with the two fingers on the hair.

I cannot prevent myself from repeating here the extreme necessity that exists for filling in the gaps in some chords, as I explained in my 2d book. There are, nevertheless, certain places where this can [not] be practised, [and] the attention then must be all the greater in the avoiding of bad sounds. This filling in of gaps is indicated by dots above the notes in chords--sometimes at the major or minor third, sixth, fifth or false fifth [i.e. diminished fifth]. I have also availed myself of these same dots instead of notes for passages. I [thus] allow the option of playing them or not playing them, if one would prefer to adhere to the simple ones.

Example, in the piece entitled Les Amusemens, page 98. At the 8th measure of the repeat



It is very necessary that I explain myself here on the subject of Le Tact. This very special piece can be played in two ways. The first will be in accordance with my intention in composing it, which is, that every note should be made with one of the fingers of the left hand without any participation of the right. All four fingers can serve, according to the situation, different notes. This first manner is very difficult and fatiguing, for it is necessary that each stroke of the finger make a contact [i.e. an impact on the string, or, in descending melodic motion, pluck it] capable of making itself heard. Those who have some smattering of the theorbo, or of the lute, are more certain to succeed in this than the others; at any rate one acquires the skill only through long practice. The second way in which one can play this piece is to play it like all other ordinary viol pieces. I have written it out in this manner at the end of the book.

The word [s] "traîné" [i.e. traîné, dragged out] or "filé" [spun out] signify one and the same thing, and it is not necessary to explain it since it is well enough understood by itself.⁶

Marin Marais, it may be remarked in conclusion, was a musician, not a writer; thus we ought not expect from him too much in the matter of grammatical accuracy. Some of the awkward places in the foregoing translation are the result of corresponding awkwardness in Marais's French. This translator's operating principle, in the case of works of musicological importance like the foregoing, is to be as faithful to the original as possible, as long as the meaning is not thereby obscured, rather than to falsify the author's character by polishing his language. It is hoped that this procedure has obviated some of the mistakes of professional translators whose knowledge of languages transcends their familiarity with the subject of the work they are translating.

⁶ The passages marked "filé" in the music seem to imply an unslurred legato, usually of eighth-notes, as a contrast to a previous staccato style. "Traîné" would thus, signifying "the same thing," mean a sostenuto articulation.

AN 18TH-CENTURY TREATISE ON THE VIOL

BY ÉTIENNE LOULIÉ

by
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In a recent article,¹ the present author discussed the contents of a little-known MS left at his death by the French theorist, Étienne Loulié (d. c. 1707). Among the items that constitute this source is an incomplete treatise, hitherto seemingly unknown entitled, Méthode pour apprendre à jouer la viole (Method for Learning How to Play the Viol). Although not supplied with an author attribution, this treatise can be ascribed to Loulié on the basis of handwriting, use of language, format, and internal references.²

The study was clearly left in an incomplete state. Frequent emendations and corrections characterize the source, and marginal notes are common. The Method, in oblong shape, is 13 folios in length.³ Occasional folio sides are blank, apparently intended originally to contain additions to the sections after which they appear.⁴ Three folio sides are labelled as containing notes extracted from Jean Rousseau's Traité de la viole of 1687.⁵ The indebtedness of this Method to Rousseau's treatise is not limited to these sides, however; material elsewhere is also frequently derived from the Traité,

¹ See the author's "Étienne Loulié as a Music Theorist," Journal of the American Musicological Society, XVIII (1965), 70-2.

² Ibid., 71.

³ Paris, Bibliothèque Nationale, MS fonds fr. n. a. 6355, fols. 210^r-222^r.

⁴ The blank sides are fols. 215^v, 216^v, 220^v, 221^v, and 222^v. Other sides only partially written-upon are fols. 213^r, 220^r, and 221^r.

⁵ Fols. 219^r-220^r.

without acknowledgement,⁶ but it is usually expanded and supplied with added clarifications.

The source is not arranged in a systematic manner, and some of its nine principal sections relate to others, often in the form of additions or emendations.

Loulié devotes the major portion of his Method to an explanation of the essentials of viol playing for the beginning student. He has the following specific suggestions for the would-be teacher of beginners [f. 222^r]:

Method that should be Followed in Training a Student
to Play the Viol

The viol being tuned: it is necessary to begin by placing the instrument between his legs as correctly as possible, because it should not be pretended that he would be able to hold it properly at first try.

Place his hand [on the instrument] while explaining what there is to note in this respect.

Show [him how] to hold the bow.

That done: [the manner of playing] the notes, Ut, Re, Mi, Fa, Sol, La, Si, Ut, should be demonstrated to the student, beginning with the fourth string and ending with the Ut of the second string. Then show him how to descend, Ut, Si, La, Sol, Fa, Mi, Re, Ut.

Once the student is sure of these eight notes, he can be led to understand the notes from the fourth to the fifth strings, and those above, up to Sol of the Chanterelle. . . . He should then be taught to lead his bow, both forwards and backwards.

Elsewhere, Loulié has a list of succinct rules to be observed by the beginning student [f. 210^v]:

Feet flat.

Bend the wrist.

Don't hollow-out the [palm of the] hand.

Bend the wrist on the forward-stroke and lead with it.

Straighten the wrist on the backward-stroke.

⁶ For example, fols. 210^r-211^v, where elements of the construction of the viol and of performing on it are discussed; fols. 214^r-214^v and 216^r, where ornaments are reviewed; and 218^v, in which the fundamental bow-strokes are described.

Begin the forward-stroke at the tip of the bow.

Begin the backward-stroke close to the wrist.

Hold up the point of the bow.

Forward- and backward-strokes [are to be] at right angles
[to the strings].

Don't straighten the elbow.

Don't make faces.

Don't pant.

The bow should touch the strings three or four finger-widths
away from the bridge.

Place the finger close to the fret and not on it.

Press the string with the tip and not with the flat part of the
finger.

Don't touch the strings with the wood of the bow.

Never lift a finger unnecessarily.

In referring to methods of tuning the viol, the theorist notes that rules

. . . are useless to persons who have no ears, since they would not know how to avail themselves of them. For people who have good ears, it suffices to indicate the interval from one string to another [f. 210^v].

Loulié describes a seven-string gamba, tuned A₁, D, G, c, e, a, d', a common tuning for the bass viol in France from about the mid-seventeenth century.⁷ Typically, also, the instrument described has seven frets. A tablature system is discussed that is essentially the one described by Rousseau.⁸ To this, however, is appended a system of indicating for each note its fingering (by use of numbers, 1, 2, 3, or 4), fret (by letters, in accordance with the tablature system), and direction of bow to be taken (using p [pousser] for the forward-stroke, and t [tirer] for the backward-stroke, in the manner of Marin Marais).⁹ Exercises of scales are given employing these symbols (fols. 212^v and 213^v).

⁷ See Nathalie Dolmetsch, The Viola da Gamba (London, 1962), pp. 26, 31.

⁸ Rousseau, Traité, pp. 53-4.

⁹ See Marin Marais, Pièces à une et à deux violes (Paris, 1686), p. 5. The use of p and t to indicate bowing directions became common practice in much French viol (and violin) music of the period; see, for example, Heudeline, Trois Suites de pièces à deux violes (Paris, 1701), p. 1.

The section devoted to agréments, or ornaments, is incomplete, but the portion included is similar to the discussion by Rousseau.¹⁰

Loulié refers the reader to his own treatise, Éléments ou principes de musique (Paris, 1696), for definitions of most of these ornaments. It is interesting to note that he employs the comma as a sign for a trill, as does Marais, and reserves the cross (which is more common in French sources for this ornament) for use in figured basses.¹¹ His indebtedness to Marais is particularly obvious when, in discussing the trill, Loulié refers, for those composers who wish to be exact, to the practice of marking this ornament established by "the illustrious Monsieur Marais" (f. 214^V).

It is the discussion of bow-strokes (coups d'archet), however, that constitutes the most significant contribution of the Method to the viol literature of the period.¹² Loulié catalogues the different types of strokes in great detail, demonstrating the great variety of bow techniques available to the violist of the time -- a variety not unlike that characteristic of contemporary violin bow techniques.¹³

The most pertinent passages from Loulié's discussion of bow-strokes follow:

The Bow-Stroke [f. 218^r-218^v]

...The bow-movement always begins with a wrist-motion.

On the forward stroke, it is always necessary to begin with the tip of the bow. On the backward-stroke, the stroke should be maintained to the tip of the bow. One can begin the forward-stroke close by the hand or at the middle of the bow, or [even] near the tip.

¹⁰ Rousseau, Traité, pp. 75-6, 87ff.

¹¹ Marais, however, did not use the comma exclusively to indicate a trill. His Pièces à une et à deux violes and Pièces de viole (Paris, 1701) use the comma, but the Pièces en trio (Paris, 1962) employ the cross.

¹² Fols. 217^v-218^v, 221^r.

¹³ See Barbara Seagrave, "The French Style of Violin Bowing & Phrasing from Lully to Jacques Aubert (1650 to 1730)," unpublished Ph.D. dissertation, (Stanford University, 1959), passim; and Lionel de La Laurencie, L'École française de Violon, III (Paris, 1924), 3-5, 94, 97.

The different bow-strokes are difficult to explain; however, it is on these different strokes that the entire beauty of the viol depends....

The Wrist-Stroke [f. 218^v] ¹⁴

[1] Forward-Stroke (Pousser)

When one wishes to begin with a forward-stroke, the wrist should be half-bent. Press the string with the hair at the tip of the bow, while leaning the middle finger a bit heavily on the hair, as if you wished to grate or to scratch the string; at the same time the wrist is thrown back ever so slightly. As soon as the string begins to speak, the hair should be relieved, that is, don't press as strongly. Continue the forward-stroke, retaining this wrist position. The rest of the arm, from the wrist to the elbow, and then from the elbow to the shoulder, should follow the wrist, that is, should be extended successively.

[2] Backward-Stroke (Tirer)

When one wishes to begin with a backward-stroke, the wrist should be half-closed and ever so slightly turned to the right. Grasp the string with the hair of the bow close by the hand while applying a bit of pressure on the hair by means of the middle finger, as if you wished to scratch the string with the hair. Open the wrist while straightening it and at the same time leaning it ever so slightly to the left. All this [motion] should occur at the same time. As soon as the string begins to speak, the bow-hair should be relieved, retaining the wrist in this last position. The rest of the arm, from the wrist to the shoulder, should follow as if it were all one piece, without pushing.

Different Bow-Strokes [f. 217^v]

[3] Grands coups (full-strokes) are those made from the point of the bow to the wrist, or from the wrist to the point.

[4] Trois quarts (three-fourths-strokes) are those that comprise from three-fourths to a half bow.

[5] Demi-coups (half-strokes) are those made at the point.

¹⁴ Thomas Mace, Musick's Monument (London, 1676), p. 249, is one of the few writers of the period who stress the importance of "the motion of the wrist" in playing the viol. See further, Dolmetsch, The Viola da Gamba, p. 36f.

[6] Coups d'archet enpointé (accented bow-strokes):¹⁵

[a] Sec (dry). A dry bow-stroke is one made by only the first wrist-movement of the stroke, which is not sustained.

[b] Jetté (thrown). This occurs when the wrist-stroke is completed and one passes quickly to the preparation of the following bow-stroke.

[c] Enflé (swelled).¹⁶ In the bow-stroke that one wishes to broaden after the preparation (that is, after the repose during which the wrist commences the bow-stroke), the string should not be forced; rather, it should be sounded at first as softly as possible, and its sound augmented as long as the forward-or backward-stroke continues.

[d] De double expression (of double gesture). This occurs when one has accented half or three-fourths of the bow, and [afterwards] accents with more force the remainder of the bow, quickly; the remainder of the bow is ordinarily a jetté.

[e] Exprimé-jetté (expansive-thrown). This occurs when one has accented a bow-stroke and passes quickly to the preparation of the one that follows.

[f] Exprimé-jetté suivit d'un jetté (expansive-thrown followed by a thrown).

[g] Coupé (short). Coupé means the same as sec.

[h] Soutenus ou nourris (sustained or maintained). This means to sustain the strength of the sound at the middle and at the end [of the stroke, the same] as at the beginning.

The terms that Loulié applies to the various bow-strokes tend to be descriptive in nature. Only a few are found referred to in other sources of the period; the terminology might well have been devised by the theorist for use in this Method. Brossard deals with coups d'archet secs in his Dictionnaire de Musique (Paris, 1703), in the article devoted to Staccato. He notes that the preferred French equivalents to the Italian term, however, were picqué and pointé. Jean-Jacques Rousseau, in his Dictionnaire (Paris, 1768), defines several of the terms employed by Loulié, not specifically as bow-

¹⁵ The following combines material found on fols. 217^v and 221^r.

¹⁶ On fol. 217^r, enflé is equated with exprimé.

strokes, but rather as general, descriptive words.¹⁷

Some of Loulié's terminology is also found applied to violin bow technique of the period. For example, L'Abbé le Fils, Principes du Violon (Paris, 1761), deals with enfler, soutenir, and nourrir in relation to bowing effects.¹⁸

It might be noted that there is no indication that any of the bow techniques described by Loulié involved a bouncing bow. Jean Rousseau had specific prohibitions concerning what he called Ricochets.¹⁹ Loulié's bowings are all to be performed with the bow on the string, in the manner of the period.

Loulie's Method, although incomplete, indicates a sophistication of bow techniques available to the 18th-century gambist in France (and perhaps elsewhere in Europe) hardly surpassed by those of the contemporary violin. There must indeed have been mutual influence in the development of bowings for both families of instruments. Nevertheless, the common view of the function of bowing on the viol at the beginning of the 18th century, and the scope of its expression, must certainly be reviewed in the light of Loulié's treatise. Modern performances of viol music by such composers as Marin Marais, Louis Caix d'Herveois, and Antoine Forqueray, might well reveal a more truly and typically Baroque expression if the bow techniques suggested by Loulié could be applied.

¹⁷ Rousseau, Dictionnaire, pp. 135, 337, and 462, for couper, nourrir, and soutenir, respectively.

¹⁸ L'Abbe le Fils, Principes, pp. 1 and 10. For summary descriptions of violin bow techniques of the 18th century that relate somewhat to those of the viol, see David Boyden, "The Violin and its Technique in the 18th Century," The Musical Quarterly, XXXVI (1950), 28-34; and Sol Babitz, "Differences between 18th Century and Modern Violin Bowing," The Score and IMA Magazine (March 1957), 1-22.

¹⁹ Rousseau, Traité, p. 73. The passage is quoted in English translation in Robert Donington, The Interpretation of Early Music (London, 1963), p. 474.

SOLO AND DUET VIOL MUSIC BY CHARLES DOLLÉ

by
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Since my interest and activity as a violist da gamba is primarily in solo work, I spent my sabbatical leave in the fall of 1964 in search of more solo viol music. The result of my research was gratifying. Among the interesting music that I found in the Bibliothèque Nationale in Paris are the compositions of Charles Dollé. I would like to describe these works briefly in this article.

I had never heard of the name Dollé before I discovered his music, and since then my efforts to find information about him have been in vain. His works for viols are in three books: Pièces de viole avec las basse chiffrée (cote: Vm⁷ 6294), Sonates, duo et pièces, pour le pardessus de viole (cote: Vm⁷ 6304), and Sonates à deux pardessus de viole (cote: Vm⁷ 6305). All three books are in scores.

The Pièces de viole avec bc contains three suites: in G Major, C Minor, and A Major. They consist of 7, 8, and 8 movements respectively. The movements of the Suite in G Major are: Prelude, Allemande (la Mantry), le tendre engagement, rondeau (le Gruer), sarabande, fuge, and musette. The movements on the Suite in C Minor are: Prelude, allemande, rondeau, fantasia, sarabande, les amusements, tombeau (de Marais le Père), rondeau (la Weymar). The movements of the Suite in A Major are: Prelude, allemande (la Condole), tambourine, rondeau (le Tourpeau), musette, rondeau (le difficile), sarabande, and carillon. All the pieces are musicaly and technically most suitable to the viol. The best among them are comparable to the finest works of Marais and Forqueray, though not technically as difficult as the Forqueray suites. All three suites lend themselves readily to concert performance. Together, they are 25 pages of sublime music. Of the three books by Dollé, this one is the most interesting.

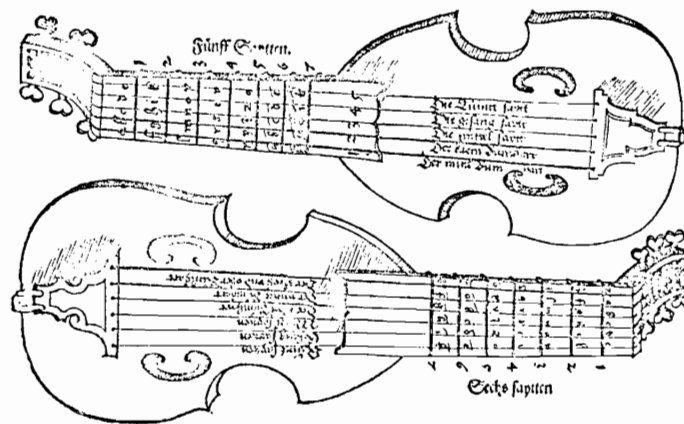
The Sonates, duo et pièces, pour le pardessus de viole contains 6 sonatas and 5 pieces, together 31 pages. Sonatas Nos. 1, 2, 3, and 5 are for solo viol with continuo, and sonatas Nos. 4 and 6, for two viols without continuo. All the sonatas are in four movements: slow, fast, slow, fast. The pieces are: la Présence (in G Major), la Favoritte (in D Major), la Bien Aimée (in D Major), les Regrets (in F Minor), and le Lutin (in F Major).

The Sonates à deux pardessus de viole (cote: Vm⁷ 6305), 25

pages, contains 6 sonatas without keyboard.

All the pieces in these two books are idiomatic for the viol. They are technically less difficult than the three suites for the bass viol. Since there are so few works written for the descant viol, these two books should be welcome additions for players interested in playing solos and duets on this instrument.

From his musical style and expression, it is safe to say that Charles Dollé was a violist, and most probably a very good one, perhaps even a virtuoso in his time. From the dedication of the tombeau (de Marais le Père) in the Suite in C Minor, we know he must have lived in Paris during the first half of the 18th century, along with the other violist-composers, from whom we inherit the magnificent repertory of solo viol music.



THE MUSICAL INSTRUMENT COLLECTION

AT BOSTON

by
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Sometime, surely before long, there will be written a history of musical instrument collecting - art collecting has long since been well worked over - most of whose pages will be devoted to the engrossing story of collectors of wealth from the Ferdinands of Tyrol to the Mrs. Crosby Browns of New York. But somewhere toward the end of the book there should be a chapter with a title such as "The Scholar-Collector". He will be seen to put in an appearance just when he would be expected to, in the late 19th century, when musicology was shouldering the task of making intelligible a great quantity of music that had lain around for centuries and when Arnold Dolmetsch was proposing to clothe this music in its proper sound. In today's perspective, the movement thus set in motion will be viewed as a three-pronged assault upon 19th century complacency and ignorance of the past - all the more shocking for having no parallel in the visual arts.

By publishing the first richly documented study of musical instruments, the first to employ in any useful number the visual and literary sources that serve to place musical instruments in their cultural setting, Francis W. Galpin easily earned the title of scholar - and in tribute to this achievement, the honor of a society and a journal that bear his name and continue his work. But further than this, his whole approach to collecting was informed by the same spirit. He early decided to build a collection that would illustrate in the most systematic fashion possible, by single examples of a type, the entire history of Western instruments. It was a decision helped, no doubt, by the limited income of an Anglican churchman at the turn of the century, though it must have appealed also to his zeal as an educator, and while it produced one of the smallest of the world's important collections, only three hundred instruments, it was for its numbers the most comprehensive.

He must have sorely regretted that he came to collecting too late to capture some of the rarest prizes in the field, Renaissance woodwinds - the shawms, cornetts, crumhorns, flutes and recorders that are the glory of old established collections at Brussels, Vienna and Berlin, but knowing their prime importance, he had replicas of them made. It must be admitted, in passing, that many of these are the weakest part of the collection; it is a pity that Galpin did not live to see this art carried to its present high level of excellence. But so well had he planned that when he came to write his Old Eng-

lish Instruments of Music (1910) he was able to draw upon his own collection for most of the illustrations of existing specimens. This does not mean that it was a predominantly English collection - only a third of his instruments, as a matter of fact, originated in Britain - nor does the title give the book a merely parochial interest, since with few exceptions musical instruments in the British Isles were a part of the main stream of European development.

It was this uniquely planned character of the collection too that inspired the ambitious scope of the catalogue, Ancient European Musical Instruments (1941), for as he studied the instruments Nicholas Bessaraboff saw a grander design emerging that far surpassed the usual limits of a catalogue: a treatise upon the whole historical development of European instruments, arranged within an organological framework in which an instrument was assigned its place according to its acoustical properties. Never had so few objects given birth to such a large edifice of knowledge; the researchers of a generation and more of scholars - Sachs, Schlesinger, Andersson, Bouasse, Mahillon and a host of others - were here brought together and focussed around relatively few instruments, as if these had merely served as excuse for a compendium of all that was known on the subject. The impressive scientific gifts he commanded - he was a trained engineer - would have fallen short of full treatment, however, if they had not been joined to a sensitive musical taste. The earliest generation of violplayers in this country will remember with gratitude how fiercely he championed the fretting of viols in the essay "To fret or not to fret" which he inserted in his Introduction to the catalogue. This may draw a smile in the 1960's, but fretting was a burning issue in 1941, especially in Boston, where a group of symphony musicians was giving concerts of "ancient music" - which then meant Baroque - to small and select audiences, playing unfretted viols with overhand bowing. This essay bears rereading; the suggestion made at the end about teaching viols to school children is still a good jump ahead of us.

Bessaraboff's book is at the farthest remove from Galpin's, but complementary to it, and it is the singular honor of the collection that it gave rise to two works of such importance. The Galpin book is a humanist's labor of love. It's pages are illumined with snatches of poetry - the Lekingfelde Proverbs, Chaucer, Shakespeare, Sir William Leighton, Piers Plowman and countless other sources that give the spirit of an age as vividly as hearing its music - and with a wealth of illustrations from illuminated manuscripts - angels with gitterns, boys with symphonies, innumerable King Davids with lyres plucked and bowed, fiddles and viols leg and arm, organs, harps, psalteries, bells, every sort of instrument. Galpin must have spent many hours of unalloyed delight and discovery among the manuscripts at the British Museum, the Bodleian and other libraries; and the student of mediaeval music and instruments is forever in his debt for the appendix at the end listing manuscript sources not only for the illustrations he used, but for many others besides, grouped by instrument.

One suspects, in fact, that Canon Galpin was a mediaevalist at heart. How else account for a sizeable group of instruments in his collection that go back directly to mediaeval prototypes, though none is older than the 18th century, peasant-made instruments that served their makers well for the simple needs of their folk music and hence survived, some even into the present: the husla (guitar fiddle), Greek lyra (earliest of rebec types), Finnish kantele (psaltery - and one of the most beautiful of mediaeval patterns), other home-made psalteries, animal horns, including a bukkehorn (early stage of the cornett), musettes (throwback to the early large-belled shawm), and several members of the mysterious family of cap-covered single-reed (straw reed) instruments - hornpipes, pibgorn and stock and horn, the last of which seems linked in some unfathomable way to the ubiquitous double pipes of antiquity and the Middle Ages. The writer, when called upon to lecture on the collection, which has no dated instrument earlier than 1568*, has often had occasion to be deeply thankful to Galpin for these survivals; a less perceptive collector might have passed them by. They also reveal, along with many like instruments, the breadth of his taste and sympathy; any instrument that was a part of people's lives counted with him, and he respected its maker. I doubt that he was much impressed by the hierarchical distinction between folk and "art" instruments.

The courtly figure of Canon Galpin in clerical robes is familiar to us from the plate in his book that faces the chapter heading "Clavichord and Virginal" (a grouping based on social usage and quite unorganological!), where he is shown playing the tromba marina in front of the Gothic doorway of his parish church at Hatfield Regis. So his audiences must have seen him often, lecturing, demonstrating the tonal qualities of an instrument. He shared Dolmetsch's impatience with voiceless instruments, the urge to penetrate what he called "the secrets of their sound". Most of his instruments seem to have been brought to playing condition before they left the overcrowded rectory in 1917 and came to Boston**, where nearly a half century in glass cases in a heated public gallery undid a large part of Galpin's good work. Since the start in 1961 of consistent efforts to recover the ground thus lost - with funds from a generous endowment for maintenance so wisely given by the donor - a majority of

*The inscription on the buysine, giving the date as 1460 and the maker as Sebastian Hainlein, must be rejected, not only because this master lived much later, but on stylistic evidence of the lettering, which appears to be purest Art Nouveau. The bell, which bears the inscription, seems to be the only new part - a diverting example of this kind of rascality.

**Bought by William Lindsey of Boston and presented to the Museum of Fine Arts in memory of his daughter Leslie Lindsey Mason, whose life was lost in the Lusitania sinking.

the instruments have been made playable again, though much work remains to be done. But it has been apparent as this recent work proceeded that the collection was fundamentally sound, so remarkably so that one can point to very few - the 17th century chitarrone, the Tieffenbrucker theorbo, the double psaltery - that are so desiccated by time and the worm that they will never speak again. And two of these have been granted a kind of musical immortality in the form of copies made by Donald Warnock, the Tieffenbrucker for the New York Pro Musica and the chitarrone for the University of California. Meanwhile, further deterioration was arrested five years ago, we hope, when the collection was transferred to a humidified study room with open cases.

As for the main interest of the reader, the viols, I shall not attempt a detailed description, which is to be found in the catalogue, but rather a report on their qualities and present state. Most of the six that came to us from Galpin have had extensive restoration, which in at least one case, the Pierray 7-string bass, included removing heavy violin-type supports added to it by an earlier restorer, with noticeable release of the tone; this large viol makes a fine continuo instrument. The Barak Norman division viol has gone the way of so many of this master's (did the wood worms invading English houses in the old wood-burning days make straight for his viols?) and its velvety voice is stilled, but the writer believes the matchless Barak Norman quality is worth preserving, even with some loss of brightness, so this viol will have a drastic relining of the belly.

The small Danish tenor (1752) remains a problem, the tone is clouded and does not speak, and one wonders if this heavy and high-arched instrument is the work of a violin maker distrustful of the light construction of viols, but taking apart a viol in perfect condition to find out is hardly justified. The fixed frets of German silver on the lyra viol, ca. 1670, strike one as a fine practical solution, if not the only possible one, for a lyra - how else are you to keep in place twenty frets running the full length of the long fingerboard? Judith Davidoff has played Hume on this sympathetic-toned viol, but no one has yet ventured into the higher positions. The viol by Elsler seems to be one of those anomalies so far outside the standard classification that they do not interest historians like Hayes - five-stringed with flame holes and a viola d'amore outline - though they are sometimes seen in European collections, where they may be labelled descants (strung without the top D?). Bessaraboff calls it a small tenor of transitional type, intended for an orchestral viola, citing as one reason a neck that is too short for the standard number of frets. It is, to be sure, possible for a man to play it on the shoulder - and instrumentalists in the 18th century cheerfully accepted such hardship - but the neck easily takes seven frets. Clearly, much more study needs to be made of atypical viols and their use in performance. Our example has a large tone of an attractive dark color and responds to a variety of stringings. The pardessus of Galpin's collection has proved, like all but one of the viols, wholly

satisfactory in playing, dainty and refined in tone.

Oddly enough, the three standard sizes - treble, tenor and consort bass - were missing among Galpin's viols, and in filling these gaps we have acquired one of the collection's outstanding pieces and its finest viol, a consort bass by Richard Mearns (1677) - he who in the helpful manner of the time gave his address on his labels, "without Bishopsgate near Sir Paul Pinders." With inlay decoration on back and belly and solid marquetry on the fingerboard, this is a handsome instrument; the fine Tielke head, probably added in the Hill shop, does not strike too wrong a note. The tone is bright and full of edge. The findings of the restorer, Donald Warnock, who took it over in a condition bad enough to require dismantling, and his detailed account step by step of the restoration constitute a document of the greatest interest. Will we not some day have a way for museums and collectors to exchange these records lying in their files and so share information that there may never be another opportunity to gather? Or is the answer a book that would make them available to everyone? As more and more old viols are restored with their secrets locked inside, we shall end up not much wiser than the 19th century restorers whose misdeeds we are so anxious to correct.

Another acquisition gives us a bass of division size by the Swedish maker Arwit Rönnegren (1733), gaily ornamented with black and white striped edging and a well executed grotesque animal head. Pleasantly reedy in tone, this viol blends surprisingly well with the timbres of late mediaeval instruments, we have found.

A standard tenor and treble by that outstanding maker, Dietrich Kessler, have been added to the collection and other treble, by Donald Warnock, that seemingly achieves the impossible - a top string that is neither shrill nor thin, obtained by slightly greater than average built-in resistance. In the design of the head Mr. Warnock has arrived at an admirable solution, neither a scroll nor a portrait head, but a broad boss, looking back rather to the Renaissance and delicately carved, that was suggested by a viol sold many years ago by Arnold Dolmetsch to the Folger Memorial Shakespeare Library. But I think the soft brilliance of the varnish contributes as much as anything to making this beautiful instrument look as if it belonged among old viols - the old slow-cooking, slow-drying formula that makers today are reluctant to bother with.

Our viol classes, begun five years ago by Judith Davidoff and taught in recent years by Grace Feldman, are our hope for developing consort playing, but in this country, where a chance to play poorly in public is still preferred to playing acceptably - and regularly - in consort for private enjoyment, it must be confessed that recruiting, though steady, is slow. How enviable our English friends are in this respect, with their solid tradition behind them! To encourage beginners, the Museum has six viols for renting which

include a set of four of some historical interest, on loan from the New England Conservatory, that were made by Arnold Dolmetsch in Boston when he worked for the Chickering company in the first decade of this century and are proof of how quickly and surely he arrived at true principles of viol construction. All but the bass had badly placed metal frets, mysteriously, which we have removed - who added them and when, and did Dolmetsch ever know?

The writer believes firmly in reproductions (they play so well!) provided they are made with the highest craftsmanship, in which case they deservedly command a high price. In this class are sets of recorders and flutes of Renaissance design by Friedrich von Huene, who has brilliantly surmounted the difficult problem of adapting these wide-bore instruments to modern playing requirements.* If anyone doubts their importance to musical aesthetics, he should hear them: their clear, direct tone seems to do for polyphonic music much the same thing that the bright, undifferentiated colors of tempera do for early panel paintings.

Other replacements of Galpin's woodwind copies are from the Steinkopf workshop - shawms, crumhorns, sorduns, rauschpfeifen, a dulcian and a rackets - and we count ourselves fortunate to have such good playing specimens. An important addition historically, a delight to the eye and an extraordinarily good instrument in performance as well, is a Venetian alto lute of late 15th century type with large body and narrow neck (six-course) made by Donald Warnock, which gives us the standard lute composers wrote for throughout the Renaissance.

To Galpin's keyboards has been added a mid-18th century harpsichord by Henri Hensch, which in view of the scarcity of these instruments - only about a dozen survived the post-Revolutionary era - may well be the most important item of the Boston collection. The elaborately painted and gessoed case, complete with stand carved in the best rococo style, is worthy of any collection of French furniture of the period; musical judgment of it must be postponed until the restoration is completed by Frank Hubbard. Other keyboard additions are an Astor square piano, ca. 1790 - but we lack a much-needed grand of this period - and a spinet by the English maker Edward Blunt, 1700, which is an improvement over the Baker Harris already in the collection in both musical resources and workmanship.

Among the fifty-some additions made in recent years, twenty of which are old instruments and thirty modern copies, are a rebec and a vielle which help in a small way to fill the enormous vacuum of the Middle Ages, but it is the hope of the writer eventually to have

*Mr. von Huene is now in Europe on a Guggenheim grant to study the structure of early woodwinds; when his findings are published we will have for these instruments the kind of information available so far only for the harpsichord (Frank Hubbard's Three Centuries of Harpsichord Making).

replicas of other stringed instruments - gitterns, mandoras, mandolas, fiddles, viols both leg and arm - such as we see depicted in wonderful variety and profusion in manuscripts and paintings before 1500, and so to pay some tribute to the inexhaustible inventiveness and free imagination of mediaeval craftsmen. The Elizabethan cittern and pandora should be added to such a list. One mediaeval instrument has just been completed for us with great ingenuity by Derwood Crocker, a portative organ that is really portable (weight ten pounds) and has a two-octave range in the one-foot register. The voicing of this charming copy of an early 15th century portative gives it a strong, incisive tone, not at all flute-like.

If asked what have been the most pleasant discoveries to come out of restoration, I should mention these: the French Baroque guitar, light-voiced, subtly colored, reminiscent of the lute; the Italian 17th century virginal, refreshingly different in tone from the harpsichord; the fretted Italian clavichord (1568 - a miracle that it could be restored at all) and the 18th century unfretted one - though lovers of the clavichord will do better with a new one that stands full tension and gives more tone; the tenor recorder by Neale (misread in the catalogue as "Neave"), sensitive and flexible; the mute cornett and serpent, a fine sound on a cantus firmus; the eloquent basset horn; the glass armonica, a ghostly voice from the Age of Sensibility; the fiery hautbois de Poitou; all of the Baroque oboes with an unforgettable warm tone; the rustic sound of the pibgorn.

Most fascinating, perhaps, to those who have not heard them are the hurdygurdy and tromba marina. For the first - our example is one from the hand of Pierre Louvet ("le Stradivari de la vielle") - there is a copious literature to be found in 18th century manuals; the second amazes as an acoustical phenomenon. These are a part of our stock-in-trade for young visitors, and a tape recording of "Maggot" played on the bass ocarina to string drum accompaniment is good for the guessing game of What-Is-It. School children in Boston and the surrounding suburbs are discovering the fascination of strange sonorities, and the collection has proved its usefulness in programs such as SERL and with blind children from the Perkins School. Musically, the most interesting experiments have been with upperclassmen from Lexington High School, all trained in music, who followed a month's study of mediaeval music, including memorization of several examples, with a visit to the collection, where after a short practice session on rebecs, vielle, recorders, harp, psaltery - anything reasonably authentic - they performed the music they had learned with varying blends of voices and instruments.

But the largest part of the collection's activity is casual and day-to-day - visits of instrumentalists who came to satisfy their

curiosity about the harpischord, the natural trumpet, the serpent, the classical clarinet, the Baroque oboe, and the efforts of really skilled players, especially of wind instruments, have taught the writer much about the resources of an instrument. A collection so used has to be mounted conveniently, in open cases lined with fabric-covered pegboard. In five years of following this policy we have not had an accident to any instrument.

In the Camerata, a performing group of six instrumentalists and two singers, the Museum has had an affiliated ensemble that has given concerts of early music at the museum since 1954, and the collection has had an invaluable and always amiable testing ground for new instruments and newly restored ones. A subscription series of three concerts is offered each year in a repertoire extending from the mediaeval period to early Baroque. These concerts are frankly educational, provide ample program notes and have sustained steady support over the years from a certain class of concertgoers. The group is at present directed by Charles Fassett, at one time a singing member of the New York Pro Musica and now Chairman of the Music Department at Wheaton College.

A collection of musical instruments is no stronger than the skills it can enlist to care for it. These have been plentiful and superlative in Boston, which can lay some claim to becoming the hub of early instrument making, however unaware of this distinction the local Chamber of Commerce may be. The Boston collection owes an immense debt to the knowledge and advice generously given, as well as to their fine work, by these craftsmen, in addition to those I have mentioned above: Charles B. Fisk, Eugene Marteney, Eric Herz, Lloyd Adams, Robert Marvin, George F. Brewer, Steven Silverstein, John Nargesian, William Tottle, William Ross and Nelson Barden; and outside Boston, Hugh Gough, Aldei Gregoire, Edwin Ripin and Harold Westover.



Now I apprehend I hear some say, I like this new fashion'd music the best; so does a child a rattle, or an oaten pipe, &c. which must needs be, because they never heard any better.

Musick's Monument, Thomas Mace

THE SLUR MARKS
IN
BACH'S 'CELLO SUITES

by
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Based on Lecture given at 3rd Annual Conclave of VdGSA at
Annapolis, Maryland, 1965

I

J. S. Bach's "6" Suites a Violoncello Solo *senza Basso*" (in the following called the Suites) have exercised a stronger and more enduring fascination upon generation after generation of editors than any other work of classical 'cello repertoire. Since the first half of the last century editions have appeared in ever increasing numbers,¹ many of them distinguished by high artistic competence, and even today the source of new supply seems far from exhausted.

It must thus seem strange that no definitive version ("Urtext") of the work has come out of this intense, long-continued effort, that in fact not even a gradual advance toward that ultimate editorial goal can be detected in the large succession of publications.²

Such inconclusive results would call for no further comment if the editorial task had been hampered by a major gap in the available source material. But this is not the case: we are in possession, though not of Bach's holograph, of a MS. copy from the hand of Anna Magdalena Bach,³ which has all the marks - or almost all - of that

¹ The first printed edition, by Probst, dates from 1825. It was almost immediately followed by J. J. Friedrich Dotzauer's edition (Breitkopf & Härtel, 1826).

² This judgment may require revision whenever the publications of the *Neue Bachgesellschaft*, which are to cover successively Bach's complete opus, will have included the Suites.

³ The recent *Tübinger Bach Studien*, vol. 1, p. 17 have authoritatively established - against some occasional critical doubts - that the MS. in question was "undoubtedly" written by Anna Magdalena Bach.

careful, clear, "professional" penmanship so characteristic of Bach's intimate circle.⁴

Almost all, I said, for the MS. falls short in one single point of the habitual Bachian standard of care and precision. This point, as ought to be said in fairness to Anna Magdalena's otherwise creditable effort, bears upon nothing else but her bowing marks. But the fact remains that all the startling disagreements between the existing editions are ultimately traceable to the uncertainties and ambiguities created by what might seem a minor, collateral defect of the MS.

The number and variety of equivocal readings concerning bowings are indeed so great that they seem to first to defy any attempt at systematization. On closer inspection, however, most of them will be seen to fall under one of the following three basic problems:

- a) the notational problem of how exactly to "decode" the individual slur signs;
- b) the stylistic problem of the degree of "obligatoriness" of the written slurs, that is, whether to take them as strictly prescriptive or as merely suggestive (optional);
- c) the practical problem of the expedience and, perhaps, necessity of "modernizing" Bach's authentic bowings.

Because of the limited scope of this paper, only a few general observations regarding the two first-mentioned problems shall be offered in the following section. In section III the third problem shall be discussed in the light of historical evidence pointing to the fact that Bach's usage of the 'cello (in the Suites) was in technical

⁴ Two other mid-eighteenth century MS. copies of the work are in existence, both in the collection of the Prussian State Library (now in Marburg a.d. Lahn, West Germany), the one by Kellner, the other by Westphal. Dimitry Markevitch in one of the most recent re-editions of the Suites (Bryn Mawr: Theodore Presser, 1964) declares them to be more trustworthy than Anna Magdalena's MS. However, he offers no serious support for his view apart from such inconsequential observations as that Anna Magdalena "did this work while watching over a large and active family." He is also mistaken in proclaiming his edition to be the "first edition based on the MSS. of Kellner and Westphal as well as that of Anna Magdalena Bach"; the old Steingraber edition, done by R. Hausmann and W. Schulz, has stolen a march upon him in that matter.

respect "archaic," inasmuch as certain techniques of the late-baroque viola-da-gamba were then still superimposed upon the idiomatic 'cello style. The recognition of that "archaism" will offer a suitable perspective for assessing the merits of suggested modernizations of Bach's original bowings.

II

Anna Magdalena's MS. has been described above as basically competent and reliable. The commendation might have been expanded by pointing to the artistic verve of her writing; to the harmonious rhythm of her fluid hand, whose pen-marks seem to crystallize on the full page in ornamental patterns of striking expressiveness and beauty.⁵

If the virtues of the MS. lie thus fully open to view, its defects will come to light only in a detailed examination of the individual bowing marks, of their shape, placement, dynamic vigor, precision of penstroke, etc. Under such critical scrutiny, a good many slur marks will be found well-shaped, firmly executed and of a tonic, "springy" ductus according well with the general character of the MS. Yet next to those "healthy" marks numerous feeble, "spidery" slur signs will be discovered, which bespeak a curious vagueness or lack of conviction on the part of the copist.⁶

Since the MS. presumably represents a straight copy from Bach's own holograph, the hypothesis might be offered that the "healthy" marks stand for Anna Magdalena's direct transcripts from Bach's explicitly indicated slurs, the feeble ones for her own additions and guesses.

On this hypothesis we should then expect the first group to excel the other not only in firmness of shape and character - as they actually do - but also with regard to precision of placement (i.e., clear juxtaposition of slur marks and notes-to-be-slurred).

Here at once we meet with a decisive check; for a comparison, on that account, of the two types of slur shows the margin of difference between them to be wholly negligible. In fact, a surprisingly large number of slurs of every description tend to "hang in the air," i.e., to appear oddly detached from the corresponding group of notes-to-be-slurred.

⁵ The Allemande of the Third Suite and the Prelude of the Fourth might serve as particularly attractive examples.

⁶ The *locus classicus* is the very first page of the MS., the Prelude to the First Suite. Because of the excessive number of enigmatically vague slur marks compressed in this passage, it has the problematic distinction of having given occasion to wider discrepancies of editorial readings than any other part of the Suites.

More disconcertingly still, and again irrespective of the degree of firmness of the penstroke, the span of many slurs will appear utterly incommensurate to the length of the implied bowing ligature, so that a minute inflection of the pen barely connecting two neighboring notes might suggest a slur not just of two, but perhaps of three, of four, and even of more notes.

The vagueness and haphazardness of the MS. in this one area contrasts so strongly with its model clarity in other respects that our rational sense requires an explanation of such a startling double-standard of precision.

The proposition shall now be offered that what strikes us at first as a puzzling incongruity is in fact only a reflection of the typical baroque (and pre-baroque) distinction of two complementary areas in musical performance - the one subject to the composer's mandatory norm expressed in his score, the other given over to the performer's freedom of improvisation, to his artistic "ad-libitum" choices.⁷

These two areas, to be sure, are interdependent, joined by numerous transitions. Also, their relative scope is variable, differing from composer to composer; and, as a matter of fact, in Bach's own case we know from contemporary critical strictures directed against him that in some quarters he was censured for having encroached upon the performer's improvisatory preserve by habitually writing too complete and explicit a text.⁸

Generally speaking, however, the baroque composer's score was not considered totally binding; it was a "skeletal score" which was to be elaborated by the complementary creative effort (the "improvisation") of the performer.

Applied now to our own case, the forementioned hypothesis

⁷ As for contemporary references to that practice cf. Christopher Simpson, *The Division Viol* (London, 1665), Pt. II, 27-28; C. P. E. Bach *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753), chap. 2 Fig. 164, and chap. 3, sec. 31; J. J. Quantz, *Versuch einer Anweisung die flüte traversière zu spielen* (Berlin, 1752), chaps. XIV and XV, and in chap. XVI, pars. 24 ff.; Leopold Mozart, *Gründliche Violinschule* (Augsburg, 1756), chap. 11, especially pars. 18 ff.

⁸ J. A. Scheibe in *Der kritische Musikus*, 6th section, pp. 46 and 47 censures Bach for having explicitly indicated "all ornaments and small embellishments" and having thereby damaged the beauty and lucidity of performance (quoted from Albert Schweitzer, *J. S. Bach*, (Leipzig, 1947), p. 165).

may be said to imply that where in Anna Magdalena's MS. we encounter a precise, calligraphic notation (as invariable in the writing of the notes themselves) we are in the area in which the composer assumes exclusive authority. Contrariwise, vagueness and fragmentariness of the penscript (as in the slur marks) is an indicator of permissiveness or "modesty"⁹ on the part of the composer, implying a laissez-faire attitude with regard to the performer's "improvisations."

In other words, exact notation requires exact observance; vagueness and casualness of writing (as of the slurs) betokens an attitude of deference to the improvisational freedom of the performer, the offered slur markings taking on the character of mere suggestions.

The objection might here be made that such posited laxity - though only affecting one single aspect of the score - is inconsistent with Bach's customary rigor of notation.¹⁰ The objection will lose much of its force if it is remembered that Bach was writing the Suites for an exceptionally fine virtuoso player¹¹ and hence might not have scrupled, in the spirit of professional courtesy, to share for once the musical responsibility with the performer to a far greater extent than was his normal practice.

Allowing now ex hypothesi that in this particular work the elaboration of the bowing patterns was left to the improvisational freedom of the performer, the next question is, How "free," within the framework of baroque taste and tradition, was that freedom? Was it unconditional and total? And if so on general principle, to which extent was it nevertheless modified by the composer's express bowing "suggestions" (greatly ambiguous as in our case they might have been)? How wide remained the performer's license to deviate from them at will? Could he altogether brush them aside and select out of the infinite number of conceivable bowing patterns any that might happen to strike his fancy?

(This is not a merely speculative question, but an eminently practical one for any edition or rendition of the Suites; for the editor's or modern performer's license to "interpret" or, on occasion, to change the original text ought not to be in excess of the

⁹ Marc Pincherle's term in the paper "Performance Practice in the 17th and 18th Centuries," International Musicological Society: Report of the Eighth Congress, New York 1961 (Kassel: Barenreiter, 1961), I, 220.

¹⁰ Cf. note 8.

¹¹ This point shall be taken up more fully in sec. III.

freedom granted in that respect the baroque performer.)¹²

It will be observed that the primary question concerning the extent of the performer's improvisational freedom has been slanted, at the expense of "total" freedom as an arguable possibility, by stipulating as terminus a quo a far-reaching limitation of that freedom (by the clause "within the framework of baroque taste and tradition"). And indeed, such limitation is not gratuitously added, but is of the very essence of artistic freedom, which - far from being absolute arbitrariness and license - is only conceivable as freedom realized dialectically within a defining medium, i.e., within a conditioning system of artistic values and traditions.¹³ If this were not the case and if in consequence the baroque performer's freedom of bowing might indeed be postulated as absolute, not only would the composer's "suggestions" (in the matter of bowings) have been utterly futile, but any critical judgment concerning suitability, effectiveness and taste of the "improvised" bowings would have come to nothing in the face of the performer's total freedom.

This brings us back to the problem of the actual limitations of taste and tradition within which the baroque performer's "freedom" of bowings could be exercised. Here two preliminary questions will arise:

a) Does the term "baroque taste and tradition" imply that there existed a fixed system of baroque principles of bowing and that consequently a clear dividing line could be drawn between patterns of bowing consistent with the system and others alien to it?

b) How complete and how securely founded is our present-day knowledge of the baroque practices prevailing in this field?

These questions open up problems of such complex character that a point-for-point examination cannot be attempted. Instead, a brief sampling of some of the most common stylistic difficulties encountered by the editors of the Suites will be selected for discussing the merits of the variously offered solutions.

Our first case concerns the "long slur," namely a slur joining under one bow a comparatively large number of short notes (according to baroque standards six or more notes would come under this description).

¹² Some editions of wide acceptance - nomina sunt odiosa - have shown a regrettable lack of discretion in failing to observe those limits of editorial authority.

¹³ Cf. Igor Stravinsky, Poetics of Music (New York, 1960), p. 66: "The creator's function is to sift the elements he receives from [imagination], for human activity must impose limits upon itself. The more art is controlled, limited, worked over, the more is it free." And on p. 58: "...the paradox which banteringly maintains that everything which is not tradition is plagiarism is true."

On the evidence of the numerous instrumental methods or tutors of the day, and moreover in the light of such precisely bow-marked contemporaneous compositions as the works of the French viola-da-gamba school around and after Marin Marais, it is reasonably safe to state that the long slur, and particularly uniform successions and periodic repetitions of long-slur patterns were alien to the string style of the late-baroque era.¹⁴

If supporting evidence were needed for that view, an examination of the baroque bow-grip (de rigueur with the viola-da-gamba and prevalent with violin and 'cello) - hand several inches away from the frog - must reveal such a grip to be ill-suited for any long-slur technique.

In fact, the typical baroque bowing style was based on what might be called "short articulations": balanced alternations of *detaché* strokes (appearing singly or in groups of variable numbers) with small groups of slurred notes (the latter rarely in excess of five).

Slurs of more than five notes are the exception and appear only in non-emphatic "up-beat" figures, such as the fast unstressed runs (anacrusis) of the typical French-overture pattern, furthermore in extended "slides" (Schleifer), and in off-beat ornamental or cadential passages, which may be written over more than one bar (see example 2 below) without losing their essential off-beat character. Here follow three characteristic instances of that usage, which as said before ought to be considered exceptional:

Example 1¹⁵

Marin Marais, from *Pièces a une et deux violes*, (Paris, 1711) No. 28 (Prelude).



¹⁴ Even as late as 1752, that is, two years after Bach's death, J. J. Quantz in his *Versuch einer Anweisung die flute traversière zu spielen*, p. 312, par. 61, considers the long slur a stylistic impropriety. He holds up to ridicule the "modern" Italian violinists by saying: "Sie halten es im Allegro für etwas besonderes, eine Menge Noten in einem Bogen herzusagen." (They consider it something special if in an Allegro they scrape away a great number of notes under one bow).

¹⁵ In the above example the comma (,) stands for a trill, the oblique x-like cross (x) for a lower mordent, t for tirez (down-bow).

Example 2

Bach: from Prelude of the Fourth Suite for Violoncello.



Example 3

Bach: from Prelude of the Fifth Suite for Violoncello.

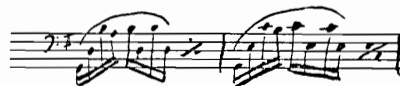


Because of the restricted usage of the "long slur" in a bowing style based mainly on "short articulations," it must be held a flagrant solecism that long-slur patterns, often sequentially recurring, are editorially supplied to the Suites. Yet this is what a surprisingly large number of editors had no qualms about doing, as can be seen in their wholesale introduction of editorial "long slurs" - slurs replacing *detaché* notes or long slurs replacing short ones.

Here are two typical examples of that all too frequent misuse:

Example 4

Bach: Prelude of the First Suite (beginning), as found in Becker, Alexanian, etc.



Example 5

Bach: Prelude of the Second Suite (beginning), in Alexanian, Mainardi, etc.



This type of bowing is not only a variance with the prevalent bowing style of the Bach era, but furthermore, as shall be shown in the sequel, it is plainly contradicted by Anna Magdalena's own bowing "suggestions."

Our next point concerns a much more intricate problem. No Bach student needs reminding of the important role melodic sequences

(i.e., more or less exact repetitions of musical motives on different positions of the scale) play in Bach's technique of composition. Bach's frequent use of sequences in the Suites presents the modern editor with the delicate question as to whether the melodic repeat requires matching by an exact repeat of the bowing pattern selected for the first melodic statement.

A great majority of editors have approached the problem with a remarkable lack of imagination by adopting the method of a rigidly exact repeat of bowing patterns. The following two excerpts will demonstrate the point.

Example 6

From the Allemande of the Fourth Suite, in the (old) Bachgesellschaft edition.



Example 7

From the Courante of the Fourth Suite, in Mainardi's edition:



This partiality for sequential uniformity of bowings has hardly any basis in Anna Magdalena's MS. which, quite to the contrary, seems to indicate as clearly as the general ambiguity of its bowing marks permits that Bach envisioned a subtler, less mechanically-repetitive solution. The MS. notation of the Prelude of the first Suite, which has been mentioned already above, is a perfect case in point. The existing editions have almost as a matter of course forced a uniform bowing pattern over the entire six or eight measures. (See example 4).¹⁶

¹⁶ A notable exception is Paul Grümmer's edition (published by Ludwig Doblinger, formerly Bernhard Herzmansky, Vienna). Grümmer is well aware of the baffling bowing problem, so far unsolved because glossed over by most editors. In his search for the "original bowings" he offers a highly unorthodox reading, without shrinking from bold irregularities and intricacies of bowing. His version is interesting and challenging, although it does not seem to hold the ultimate answer. Its most obvious shortcomings lie in an inadequate elucidation of Anna Magdalena's many orthographic idiosyncrasies and an often uncritical acceptance of what only seems to be her true notational meaning.

If, however, an attempt should be made (which of its very nature must be merely tentative and speculative) to decipher and interpret the bowings of the opening lines of Anna Magdalena's MS., a facsimile of which follows:

Example 8



then some such irregular bowing pattern as the following might be the result:

Example 9



(The change of bowing in the second half of measure three at the asterisk is conceivably intentional.)

Considering that the original meaning of the term "baroque" implies "irregularity of shape,"¹⁷ an excellent case can be made for accepting the irregularly changing bowings in example 9 as being genuinely baroque. And yet, because of their patent departure from customary readings, their claim to stylistic authenticity will undoubtedly meet with resistance by the musical public.

It may perhaps help to weaken the force of the widespread prejudice operating in favor of uniform sequential bowings, if the many cases of irregular, "baroque" bowings are taken into consideration which F. Geminiani offers in his celebrated *Art of Playing the Violin* (London, 1751), particularly those on pp. 22, 27, and 28, from which the following excerpt is taken:

¹⁷ Cf. D. J. Grout, *A History of Western Music* (New York, 1960), 226.

Example 10



Those patterns go to far greater lengths in studied irregularity than anything suggested above in example 10. To dismiss them as mere technical (mechanical) exercises will hardly do, seeing that Geminiani in all his exercises aims not only at technical utility, but also at musical validity. Besides, it would have made little sense for him to devise technical exercises for types of bowings excluded from actual musical practice.

And yet, it is only fair to admit that the question of regular vs. irregular sequential bowing patterns is still an open one. The argument is greatly complicated by the fact that modern differences among editors go back to analogous differences among the late-baroque musicians themselves. In the case of the latter it would seem that the disagreement was corollary to the conflicting stylistic positions of the French and of the Italian schools, the former standing quite generally for clarity and regularity, the latter for fancy-free expressiveness.¹⁸

Since in the foregoing the case for irregular patterns had been made by quoting Geminiani, one of the spokesmen for the Italian school,¹⁹ the fact should not go unmentioned that J. J. Quantz, a German who sympathized with the French point of view, in his *Versuch einer Anweisung die flute traversière zu spielen* (1752) takes a diametrically opposite position, lending the weight of his authority to a strictly repetitive observance of sequential bowing patterns. In chapter XVII, section II, paragraph 5 he says:

Man merke hier beiläufig, dass, wenn viele Figuren in einerlei Art nacheinander folgen und nur die erste davon mit Bogen bezeichnet ist, man auch die übrigen, solange keine andre Art Noten vorkommt ebenso spielen müsse . . . Ohne dies würde nicht allein die verlangte Wirkung nicht hervorgebracht werden; sondern auch die Gleichheit des Vortrags niemals zu einer Vollkommenheit kommen.

¹⁸ The conflicting points of view are fully explained in J. J. Quantz, *Versuch einer Anweisung die flute traversière zu spielen* (1752), chap. XVIII, pars. 52 ff.; cf. also the prefaces to Georg Muffat, *Florilegium I* (1695) and *Florilegium II* (1698).

¹⁹ His anti-French stylistic bias is well documented by his contemptuous rejection of the French "regular" style of bowings established by Lully; says Geminiani, op. cit., p. 4: "... take care not to follow that wretched rule of drawing the bow down at the first note of every bar."

(Be it observed here in passing that, wherever many figures of uniform character follow one another and only the first of them carries bowing indications, all the rest of them must be played in the same manner, and this for as long as no change of pattern occurs. . . . Otherwise, not only the desired effect would be missed, but also the uniformity of performance could not be achieved.)

Let us take note, however, so as not to be overborne by Quantz's pronouncements, that his opinions are no infallible guide to Bach's actual musical practice. Not only was Quantz by twelve years Bach's junior, but his predominantly cosmopolitan background predisposed him more strongly than the "provincial" Bach in favor of the modern rococo style. Also his decided partisanship for the French esthetic canons of clarity and regularity separate him from Bach, who in matters of national style, i.e., in choosing between Italian and French idioms, pursued a path of highly personal eclecticism.

Nor will it be beside the point to observe that Quantz's remarks are addressed not to the solo player (such as the performer of the Suites), but to the "ripienist" (the orchestral player). In the latter's case - because of the group character of his performance and of his supposedly lesser proficiency - it is only natural that a special emphasis is placed on simple, repetitive patterns of uniformly observed bowings, and this for the sake of "Gleichheit des Vortrags" (uniformity of performance) as Quantz shrewdly observes.²⁰

To sum up the argument, the ultimate answer to the alternative between "irregular" or "repetitive" sequential bowing patterns seems to lie in an assessment of the import of Anna Magdalena's irregular markings - are they symptoms of negligence, or are they (as it seems to this writer) indicators of a preference for irregular, "baroque" bowing patterns?

III

So far the perplexities have been touched upon that obstruct the way to an understanding of Bach's authentic bowings. Should it nevertheless prove possible to clear a path toward the heart of the

²⁰ C. P. E. Bach, *Versuch über wahre Art das Clavier zu spielen* (Berlin, 1753), chap. III, sec. 8, makes with respect to *tempo* and the expedience of *rubato* playing a similar distinction between soloists and ripienists: "In solo performance and in ensembles of only a few routined players a free treatment of tempo is permissible; here the group will not so easily go astray; . . . in large ensembles, however, formed of diverse players the shift of tempo must concern the entire bar without affecting the proper pace."

bowing problem, then the next question poses itself, namely whether the present-day performer is altogether subject to those two-and-a-half century old bowings or whether modernizing changes are permissible in the interest of an effective up-to-date performance.

The case for modernizations is usually made by pointing to the considerable structural and acoustic changes undergone by the 'cello and its bow since Bach's time and to the concomitant advances in its playing technique; two features that, allegedly, have turned the 'cello into an instrumental medium so different as to call for a different musical treatment.

Any critical assessment of the argument must begin by inquiring into the stage of artistic and technical development the 'cello had reached in the Bach era.

In the first place it will be noted that the 'cello was then on the very point of wresting the leadership among the lower strings from the viola-da-gamba, which for the past generations had been in undisputed possession of that principal position. At the same time, as a comparative newcomer to the field of solo performance, it possessed as yet no established playing tradition, no illustrious school of performers, no large body of classical solo literature to look back upon.²¹

Very different was the position of the viola-da-gamba, which even in that declining phase of its career could still boast of performer-composers of the rank of a Caix d'Hervelois and a Forquerals in France and of a number of notable German virtuosi, outstanding among them Bach's two colleagues at the ducal Kapelle in Köthen, Christian Ferdinand Abel and Christian Bernhard Linigke (for either of whom Bach seems to have written the Suites).

The shifting artistic positions of viola-da-gamba and 'cello respectively are plainly reflected in Bach's instrumental scoring. In his works we find the 'cello ubiquitously employed, yet with some traces of its undistinguished past still clinging to it; for it is hardly ever admitted to any solo or "obbligato" function (with the one memorable exception of the Suites), the latter function being for the most part reserved for the higher-pitched violoncello piccolo.

Startlingly different is Bach's treatment of the viola-da-gamba. It appears only sporadically - only in eleven works out of his immense musical output. Yet, as though to make up for the rarity of appearance, whenever employed it is invariably assigned a role of marked distinction. So in the "Aeolus" cantata (#76) a strong

²¹ The first printed solo compositions for the 'cello - Domenico Gabrielli's Ricercari - were published only in 1689.

artistic accent falls on the delicacy and "airiness" of its timbre; in the "Trauer-Ode" on its soft-elegiac expression; in the Passion after St. John on the insubstantial "discarnate" purity of its sound (as the tonal background of Christ's last dying words); in the Passion after St. Matthew on its capacity for wide-skipping figuration and chordal virtuosity.

Bach's different use of the two instruments and his keen discrimination of their individual characteristics should not lead one on the other hand to suppose that in the instrumental practice of that period a clear line of demarcation separated the two instruments. Quite the contrary is true, as can be seen from their interchangeable admittance to the important role of continuo reinforcement and from the fact that many of the leading instrumentalists in Bach's generation - as for instance his two forementioned colleagues at the Köthen Kapelle, Christian Ferdinand Abel and Christian Bernhard Linigke - were ambidextrously proficient on both instruments and seem to have passed in performance freely from the one to the other.

The question which is quite natural to ask under these circumstances and which will have a direct bearing on various bowing problems of the Suites, is this: How did those early-generation 'cellists, who were at the same time late-generation gambists, technically handle the upstart 'cello? Had they realized the characteristics of a distinctive 'cello technique such as is known today? Were they able to hold apart stylistic procedures pertaining either to the viola-da-gamba or the 'cello?

Before answering the question, it will be well to remember that in that matter of technique and style the traditional concepts of the viola-da-gamba must have counted - at least in the beginning - more heavily than those of the 'cello with musicians like Abel and Linigke who professed to master both. These men were conversant with a vast, distinguished gamba literature, a field in which the 'cello was still greatly deficient; they were schooled in a traditional, highly sophisticated gamba technique, compared with which everything on the 'cello side was fluid, experimental and tentative. In these circumstances it would have been strange indeed if they had not, wittingly or unwittingly, transferred gamba manners and idioms to the 'cello.²²

²² The reverse process took place in the early 20th century when 'cellists, by then the heirs to an age-old 'cello tradition tried for the first time after many generations to revive the obsolete and forgotten gamba. It is common knowledge that, at first, they uncritically transferred their 'cello manners to the viola-da-gamba.

That such transference actually occurred, and particularly often with regard to the technique of the gamba bow, is clearly attested by contemporary sources. As late as 1752, Quantz²³ has this to say:

Einige streichen mit dem Bogen so wie es bei der Viola da Gamba üblich ist, nämlich: anstatt des Herunterstrichs, von der linken zur rechten Hand, bei den Hauptnoten, machen sie den Hinaufstrich, von der rechten zur linken, & fangen bei der Spitze des Bogens an. Andere hingegen machen es wie die Violinisten, & fangen mit dem untersten Teile des Bogens an. (Some [players of the 'cello] use the bow in the manner of the viola-da-gamba, namely: instead of playing the main notes on the down-bow, from left to right, they take them on the up-bow, from right to left, thus starting at the point. Others, however, do as the violinists, starting at the lower end of the bow.)

By reason of this transient survival of viola-da-gamba procedures within the context of the early 'cello technique, the theoretical possibility cannot be ruled out that Bach wrote the Suites for a 'cellist (who may have been either Abel or Linigke) who bowed the 'cello still in the "archaic" viola-da-gamba manner. This theoretical possibility, as shall be shown presently, can by an analysis of divers musical aspects of the Suites be turned into a strong probability of this having been actually the case.

From Quantz' above quotation it can be gathered that gamba bow and 'cello bow are not cognate implements of the same instrumental lineage, the one, as it were, more developed than the other, but that they represent two radically opposed techniques of bowing. Their technical opposition is evidenced in the physiological fact that the right arm operates the gamba bow in supination, the 'cello bow in pronation. From this it follows that the dynamics of the gamba bow are diametrically opposed to those of the 'cello bow; whereas the emphatic stroke ("powerstroke") of the gamba falls on the up-bow, the one of the 'cello is vested in the down-bow.

Now this reversal of the powerstroke affects the bowing style in a conspicuous manner. Quite generally it may be said that the playing of the same piece or passage first with the 'cello bow and then with the gamba bow requires a wholesale reversal of the directions of the bow strokes, namely the playing "down-bow" in place of a former "up-bow" and vice-versa.

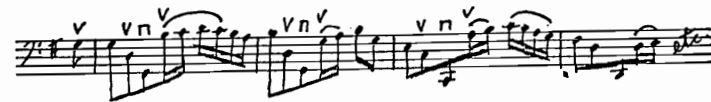
But there is more to it. Because of the different hand and arm position and the different dynamics (kinetics) pertaining to the

²³ Op. cit., Pt. XVII, chap. IV, par. 2.

two styles of bowing, numerous melodic figures and bowing patterns that perfectly fit the one style will seem awkward and unnatural on the other. The one instance that cannot fail coming to mind is the fast *detaché* skips from lower to higher string, or vice-versa, which are so highly characteristic of Bach's (and of some of his contemporaries') string writing. As every 'cellist²⁴ knows, it is "natural," because agreeing with the dynamics of the 'cello bow, to play the lower string "up-bow" and the higher "down-bow." Surprisingly enough, however, one will find that the many "skips" encountered in the Suites run with remarkable consistency counter to those natural dynamics of the 'cello bow, so that if played as written they are felt to lie curiously "upside-down". The fact is that Bach, almost invariably, places the note bearing the tonic accent, i.e., the one taking in standard 'cello technique the down-bow, on the lower string and the non-emphatic secondary note (the "up-bow" note) on the higher one.²⁵ That particular idiom is illustrated in examples 11 and 12 (with bowing marks added in conformity with the standard 'cello practice):

Example 11

From the Courante of the First Suite:



and

Example 12

From the Courante of the Third Suite:



These are not the only "awkward" bowing patterns to be found in the Suites. Another such pattern may be mentioned, consisting of repetitive groups of four sixteenth notes, the first three slurred (in standard procedure on the down-bow) as against the last single one (on the up-bow). For instance:

²⁴ On the violin (and the viola) the "natural" patterns of *detaché* skips are the reverse of those of the cello.

²⁵ An extreme example is the Prelude of the Fourth Suite, where 56 "unnatural" skips can be counted as against only 4 "natural" ones.

THE MANCHESTER LYRA VIOL TABLATURE:
Further Information

by Frank Traficante

The Manchester Lyra Viol Tablature, a seventeenth-century manuscript containing music for solo lyra viol, was described by Elizabeth Cowling in the first volume of this Journal (1964).¹ I would like to offer some additional items of information which were uncovered during my work on another MS--The Mansell Lyra Viol Tablature.² There are three MSS at the British Museum which have a direct bearing on the MS in Manchester.

(1) British Museum Additional MS 39556 is a copy, done by hand, of the entire Manchester MS. It dates from the second decade of this century and contains a preface to explain the purpose for which it was made.

This book is a copy in pencil [traced over, later, in ink] of the manuscript volume of Music for the Viol da Gamba, belonging to the Dr. Henry Watson Library of the Corporation of Manchester.

It was made from the original in 1912, by Miss Ethel C. M. Higgins, Associate of the Royal Philharmonic Society, and Associate of Trinity College, London, for translation into modern notation, which task was subsequently accomplished.

(2) A copy of Miss Higgins' set of transcriptions is found in the British Museum as Additional MS 38783. The method of transcribing used is one which makes no attempt to indicate the contrapuntal texture suggested by the tablature. The transcriptions have been edited and provided with index, preface and some information on a number of persons whose names appear in the Manchester MS. This added work was done by Thomas Lea Southgate in 1913. Considering the early date of his study, one is not surprised to find that Southgate also included arrangements of a few of the pieces for ensembles of modern instruments. In his "Notes on the Composers" Southgate lists a concordance which contains music ascribed to Hugh Facle--one of the names which Miss Cowling lists as being

¹ Elizabeth Cowling, "A Manuscript Collection of Viola da Gamba Music," Journal of the Viola da Gamba Society of America, I (1964), 16-29. The MS is part of the Watson collection at the Manchester Public Library and is catalogued as MS 832 Vu51.

² The Mansell Lyra Viol Tablature is in the private library of Theodore M. Finney of Pittsburgh, who discovered it in 1962.

perhaps unique to the Manchester source.³ Southgate's preface, written in a charmingly informal style, gives the meager information which was known regarding the provenance of the MS.

Very little information is available respecting the history of the remarkable book of music for the Viol-da-Gamba of which this volume is a translation. The original manuscript was brought by its then owner Mr. C. Davis, an amateur of music living at Kew, to a meeting of the Musical Association held at Broadwood's rooms, Tuesday, April 20th, 1909. Mr. Davis said it has been in his possession for a long time, and he was unable to say from what source it was received. Dr. Henry Watson, who was reading a paper on 'Mace' that afternoon, pronounced it to be a collection of pieces for the Viol-da-Gamba. Its owner readily parted with the manuscript for a small sum, and Dr. Watson gladly carried away the treasure to Manchester, adding it to his collection. . . . When leisure permitted, Dr. Watson made a closer examination of its contents. Later he wrote me about the pieces fixing the date at which it was made as the middle of the seventeenth century (tempo Charles II).⁴

(3) Finally, there is a package containing Southgate's notes relating to the Manchester MS, as well as early drafts of the study, catalogued as Additional MS 50781. The early work found in three British Museum MSS remains useful and should not be ignored when considering the Manchester MS itself.

It might be well, in conclusion, to correct an error which has crept into Miss Cowling's bibliographical comments. She states that "the MS has some folios numbered as folios, but most numbered as pages."⁵ But this is not correct. The entire MS is in fact

³ B.M. Additional MS 36661, folios 56v, 58r-v. Three other MSS containing music ascribed to Hugh Facy are: 1) New York Public Library MS Drexel 3554, page 26; 2) Oxford, Bodleian Library MS Music School C. 71, page 149; and London, Royal College of Music MS 1181. Music ascribed to Thomas Gregory--another name thought by Miss Cowling to be unique to the Manchester MS--is found in: 1) Dublin, Marsh Library MS. Z3.4.13, passim; 2) Oxford, Bodleian Library MS Music School D.221, passim; and 3) Pittsburgh, Private Library of Theodore M. Finney, The Mansell Lyra Viol Tablature, passim. In these three MSS all the music ascribed to Thomas Gregory is for the lyra viol.

⁴ B.M. Additional MS 38783, page XII. A version of this description, indicating that Southgate wanted to purchase the MS himself, appeared in The Musical News (November 29, 1913), 469-470.

⁵ Cowling, p. 17.

paginated. To be sure, this point as such is insignificant, but it serves to illustrate a danger which threatens scholars who are forced to work only from microfilm without examining the original sources. The danger in this particular instance will be more clearly understood if we examine also the following, rather startling statements from Miss Cowling's article. "The numbering 11-26 is folio pagination [sic] with music being written on alternate recto and verso sides. The opposite side in each case was left for the transcription of the piece. Someone has transcribed the first five pieces."⁶

Were these remarks correct the MS would be enormously valuable for the light it could be expected to shed on the orthographical problems of transcribing from tablature for the lyra viol. It would be a welcome addition to the single example provided by Thomas Mace and the later ones found in a MS a Durham.⁷ On the other hand, it would be rather surprising. Why should the seventeenth-century compiler of this extensive but non-didactic collection of music for the lyra viol wish to transcribe the whole of the tablature into pitch notation? The answer becomes clear immediately on examining the actual MS. The blank folios which appear between every two originals are modern--not seventeenth-century.⁸ The person responsible for placing the blank folios into the MS was Dr. Henry Watson, the former owner. This is suggested by the following words stamped on the spine of the present binding.

A miscellaneous collection of music for Viol-da-Gamba by various composers. MS circa 1660. Translated into ordinary notation by Henry Watson 1909.

It is obvious that Watson fully intended to transcribe all the pieces in the MS.

After making these observations in Manchester I found that Southgate had already given the same explanation, from first hand knowledge, in the preface to his above-mentioned study. Speaking of the MS as it was when Watson acquired it he wrote:

⁶ Ibid.

⁷ Thomas Mace, Musick's Monument (London, 1676), 251-253. Durham, Cathedral Chapter Library MS Music A. 27, pages 80-81, 107-108.

⁸ Evidence of this sort, regarding the dating of paper, is of course one thing which microfilm does not provide.

It was then unbound, the Title page and Index gone--if such had ever been compiled. . . . Dr. Watson . . . [later] interleaved the volume with music paper so that he could translate and set out the tablature into modern staff notation. . . . He did not live to carry out his design, proceeding only as far as five of the pieces--yet another illustration of the old old saying: - 'L'homme propose, Dieu dispose.'⁹

⁹ B.M. Additional MS 38783, page XII.



She disdained to set forward otherwise, but to take her barge in the riuer of Cydnus, the poepe whereof was of gold, the sailles of purple, and the owers of siluer, which kept stroke in rowing after the sound of the musicke of flutes, howboyes, cytherns, vyolls, and such other instruments as they played upon in the barge.

. . . from Sir Thomas North's translation of Plutarch's Life of Antony (ed. of 1595). This was the source for the passage in Shakespeare's Antony and Cleopatra in which Enobarbus describes Cleopatra and her barge to Agrippa:

The barge she sat in, like a burnish'd throne,
Burn'd on the water. . . (II, 2, 196 ff.)

THE PARDESSUS DE VIOLE OR CHANTERELLE

by Cécile Dolmetsch

The Pardessus de Viole can be said to have spanned approximately, the hundred years or so preceding the French Revolution, and, in company with the bass viol, to have long outlived the trebles, altos and tenor viols which gradually fell out of use in course of time.

Whilst not unknown elsewhere, it was mainly a speciality of France where it evolved as the descant of the viol family. A slightly smaller instrument than the "dessus" or treble viol, its range is a fourth higher.

The tuning is therefore



C E A D G in the

five-stringed pardessus, and the same in the six-stringed model, plus an extra G in the bass.

The particular feature of the pardessus is the top G string (a third above violin E) which facilitates the high passages bringing them easily under the hand, plus, of course, extending the compass in the treble.

It is pre-eminently a solo instrument, and possesses a wide choice of music, in the beautiful ornate style of the eighteenth century. I will now give you a list of the main composers who published Suites of pieces and sonatas for the Pardessus.

Louis de Caix d'Hervelois (1670-1760)
Thomas Marc (pub. 1729)
Jean Barrière (1683-1764)
Hudeline (contemporary of above)
Joseph Bodin de Boismortier (1691-1755)
Clair Nicholas Roger (pub. 1739)
Henri de Blainville (1711-1769)

Hudeline, I must confess I know only from contemporary references, and I include in the list above only those composers known to have written works specifically for the descant viol. Other writers such as Forqueray state that compositions published for different instruments may also be played on the pardessus. The motive may have been merely that of increasing their sales but nevertheless it is a sign of the popularity enjoyed by this instrument.

Among my favourite works are certain of de Caix d'Hervelois' suites, which have a particular charm, delicacy and depth combined with the quality of "playableness" that might be expected of a

composer who was an accomplished violist himself. These same characteristics are also observable in the pieces and sonatas of Marc, who was both a performer and teacher of the instrument for which he composed. Somewhat later in feeling are Barrière and Blainville, whose sonatas have a flamboyance that suggests an Italian influence. Indeed Barrière, who also wrote for the cello, is said to have studied in Italy under the great master Franciscello, and to have published the volume Sonates de Pardessus de la Viole on his return in 1739.

The particular French era under consideration is, of course, extraordinarily rich musically. Moreover, skilled musicians were in no way restricted to the masculine side. The ladies of the time were also permitted to shine, and were said to have particularly favoured the Pardessus. In 1755 Daquin, giving a list of famous players, mentions Mme. Levi and Mme. Haubault "whom one must admire", he says "for the lightness, finesse and precision of their bowing, and their articulated and flattering tone". How one wishes one could have heard them play.

Monsieur Marc, as he liked to call himself, dedicated his volume of "suites and sonatas for the Pardessus de Viole or Chanterelle" to "Son Altesse Serenissime Mademoiselle de la Roche sur Yon" and states in his preface that "the honour she conferred upon him by becoming his pupil on the Pardessus de Viole and the taste she showed for his compositions encouraged him to have his collection engraved."

It would seem that besides the obvious excellences of this instrument there were also other reasons for its particular popularity in feminine society. A certain Mr. Boisgelou comments in his "Catalogue": "It is a curious fact that it should be considered less decent for the demoiselles to hold a violin on the shoulder than a pardessus between the legs!"

It is certainly curious, as Mr. Boisgelou remarks, but it must be conceded that the position of the violin is not a very graceful or feminine one, and one never sees a violin in the hands of a lady in old pictures. Incidentally, the clearly stated position mentioned "between the legs" disposes of a theory held in some quarters, that the pardessus was held like a violin. A certain amount of confusion has been caused by the fact that the five-stringed pardessus was sometimes referred to as a "quinton" to distinguish it from the six-stringed one, thereby giving rise to the idea that it might be a different instrument, for some reason played like a violin, in spite of its depth of rib, frets, etc. Quinton and pardessus are of course one and the same instrument, apart from the number of strings. I will give you a quotation from the writings of a Mr. Laborde (1780) which whilst appearing to confuse things further will be seen to throw light on the subject. "The pardessus de viole is a kind of violin with a neck like a viol and having frets; this instrument has five strings

finer than those of the violin. . . . To play the pardessus one rests it straight down on the knees and holds the bow in the right hand in reverse." Although one suspects that Laborde wrote from the point of view of a violinist he does nevertheless make it clear that the pardessus is five-stringed and rests straight down with the bowing in "reverse" (to a violinist). It is not necessary here to go into methods of playing the viol. These are well described by various early writers. However, Jean Rousseau in his *Traité de la Violle* (1687) gives some very sound advice on the Dessus de Violle which is equally, if not more, applicable to the Pardessus de Violle.

"The playing of melodious pieces is its proper character. . . . You must employ all the graces to their full extent, particularly the shake with appoggiatura and the plain appoggiatura. . . and one must omit nothing in one's playing that can give pleasure to the ear by tender and well filled ornaments. . . . And you must take care, in lively movements not to mark the beat too much, so as not to depart from the spirit of the instrument which must not be treated in the manner of the violin, of which the purpose is to animate, whilst that of the treble viol is to charm."

Quite a few pardessus have survived to this day in good condition. The one on which I play, a five-stringed model (quinton) is by Guersan, a very skilled French viol maker. It has a finely carved feminine head and the sides and back are in stripes of sycamore and yew. It is dated 1761 and is virtually as perfect as the day it left the hands of its maker. I also have a fine six-stringed pardessus by Chappuy. An interesting seven-stringed model exists in a museum in Stockholm,



PARDESSUS DE VIOLE
BY GUERSAN

(Photograph by courtesy of the
Antiques Fair, Chelsea)

but I have been told that it does not appear to have so good a tone as the instruments with fewer strings, whatever may be the reason. It was of course Arnold Dolmetsch who was inspired to rediscover the pardessus de viole and I was the first person to play it in modern times, at the Haslemere Festival of 1933; my experience on the treble viol enabling me to adapt myself to the finer adjustment of the smaller descant viol.

The pardessus is, I believe, far more richly endowed with music than the viola d'amore, and much of this is as yet unexplored. It is an instrument well worthy of serious attention, and not only by the demoiselles, whatever might be the reason for their favour!

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WALSINGHAM has been a subject upon which Dr. Bull and Bird have exercised their abilities in the most elaborate manner. In the fifteenth century, popular tunes were the foundations upon which the greatest contrapuntist constructed even the masses which they set to Music; and in the next, the English, no longer in want of these tunes in the church, polished, and tricked them up for the chamber, with every art embellishment they could devise.

Burney's General History of Music

The appearance of Howard Mayer Brown's Instrumental Music Printed Before 1600, a Bibliography (Cambridge: Harvard University Press, 1965) marks an important, needed effort in contemporary, analytical music bibliography. Assembled within the convenient compass of 559 pages is a formidable body of accurate information which students of sixteenth century instrumental music will welcome as an indispensable reference source, organized and presented with admirable clarity, precision and economy of treatment.

To this monumental undertaking, Dr. Brown has brought a distinguished background, not only of academic accomplishment and essential scholarly discipline but also a yeasty vitality from his continued, active personal experience in actual performance and encouragement of early music.

His previous publications include Music in the French Secular Theater, 1400-1550 (1963) and a companion edition of sixty Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries (1963), an anthology of pieces selected from various sources and transcribed in modern notation.¹

By the membership of this society fortunate enough to have attended the 1965 Conclave Inaugural Concert in Annapolis, Dr. Brown is remembered for his personable handling of an eighteenth century transverse flute in performance of the Trio in F for violad'amore, flute, and b. c. by J. J. Quantz. Throughout the country he is known for his activities in a variety of permanent organizations noted for their programs of early music. Among these, he has been a former Director of the Camarata of the Boston Museum of Fine Arts, Director of the Collegium Musicum in Chicago, President of the American Recorder Society, and Curator of Musical Instruments in the Smithsonian Institution.

His contribution of a published bibliography comes at a time of reawakened general interest in early music and at a time of growing specific appreciation of our heritage of sixteenth century instrumental music. The work will serve a multiplicity of needs for the musical scholar working in his library as well as for the professional musician specializing in the performance of this music on authentic instruments and seeking identification and location of the original published sources. For the serious musical amateur, who, having tasted some of this music in only bowdlerized contemporary editions, has developed an appetite full whetted for more of it, the work offers a beefy listing of authoritative studies and editions of this music.

¹ Both issued by Harvard University Press.

The work itself is in five major parts. An important Introduction spells out in great detail the frame of reference for the work, its pattern of presentation, and the bibliographic conventions and procedures followed in its preparation. The main body of the work is the Bibliography. An Appendix lists editions with basso continuo parts not cited in the Bibliography. List of Works Cited as references in the text is given with sigla; these latter are taken from the usage of Gustave Reese in Music in the Renaissance (New York: Norton, 1954) or similarly devised for those works not in Reese. Lastly, the indexes to the materials contained in the Bibliography are given. There are five indexes: libraries holding exemplars of the volumes cited; types of musical notation contained in the volumes; instrumental performing media as indicated in the volumes; names; and first lines and titles of compositions.

Well over 400 entries, together with informal and formal annotations to them, comprise the substance of the Bibliography which spans a period from the 1480's through 1599 and which includes, among the listings, entries for volumes of printed instrumental music known to have existed but now lost as well as entries for extant volumes. Contained also are listings of works for voices and instruments, e.g., lute songs, anthologies containing both vocal and instrumental music, and entries for theoretical treatises which deal wholly with instruments or with the music written for them. Analytical entries citing pertinent chapters on instruments or the music written for them in general sixteenth century treatises on music, however, have not been included.

Arrangement of entries in the Bibliography is chronological. Entry for each work is labelled by its date to which is appended a numerical subscript by means of which the entry is uniquely identifiable for purposes of location or citation in the Bibliography. Lost works are labelled in the same fashion, but are distinguished by the enclosure of the date between square brackets followed by the subscript. Undated works are assigned to their nearest decade and are grouped after all of the dated works for the pertinent decade. Arrangement of entries for works published within any given year is alphabetical by composer or editor, with anonymous collections grouped by publisher at the end. Lumped together under a heading "Doubtful Works" for any pertinent given year are titles of particularly dubious lost works and obvious mistakes of earlier bibliographers.

Following its date-label and the name of the composer, editor or publisher, each entry gives formal transcription of the title page of the volume cited, from which are preserved such distinctions as upper and lower case type (but not Roman and italic), punctuation, and line endings. Cuts there appearing are described and indication of printers' marks is given. Collation is for a known perfect copy: in leaves (folios), but not by signature, for works complete in one volume; or, for works issued in part books, by number of

part book volumes with foliation of each noted.

Informal annotation to the entry includes, where pertinent, brief description of the type of musical notation found in the work, e.g., keyboard score, French or German lute tablature, "mensural notation" (i.e. the normal staff notation of the period as distinguished from tablature-type notation), etc., and descriptive summaries of the content of prefatory and end matter, with the not infrequent extensive transcription therefrom. Noted also are earlier or subsequent sixteenth century editions, with date-label references, modern editions, facsimiles, critical treatises and studies of the work. Libraries with known exemplars are listed by sigla. These latter are identified fully in the appropriate index, and have been either taken from the usage of Répertoire international des sources musicales, publié par la Société Internationale de musicologie et l'Association internationale des bibliothèques musicales: Recueils imprimés, XVI^e--XVII^e siècles, edited by François Lesure, volume I: Liste chronologique (München-Duisburg: G. Henle Verlag, 1960),² or devised similarly for libraries not in that source.

Formal inventory is taken of each untexted composition contained in the work. Pieces are numbered, location in the work for each is identified by its initial page or folio, and the title or incipit of each piece is given in the form in which it appears on the composition rather than as it appears in the table of contents or index. Such variations in titles as are significant are noted.

For each piece inventoried, the known vocal model on which its instrumental intabulation has been based is identified and the reader is referred to the modern edition, if one exists, of the vocal source, or to the sixteenth century edition cited by its RISM, Vogel, or Eitner number and other information necessary for precise location in the work cited. Where a vocal model was not found, but some closely related piece is known, the fact is shown, the source referenced with the label "compare", and all provenly false leads footnoted. Pieces reprinted exactly are identified and cross-referenced. Identified and referenced also are the abstract compositions and dances arranged for a different performing medium with sources given for the original pieces.

It has here been only possible to give a bare outline of the organization of the bibliography and to suggest the sustained and searching rigor of analysis and scholarship to which each piece inventoried has been subjected and by which means so many interwoven relationships have been made so clearly evident in the fabric of the formal inventories. These, together with the superbly appropriate name and title indexes to the work, set this bibliography apart as the single, most profoundly analytical, usefully comprehensive, and accurate tool yet available with which to probe the corpus of sixteenth century instrumental music.

² Hereafter cited as RISM.

The compiler's introductory statement of purpose and scope of the undertaking places the work in its intended context and is quoted below:

"A definitive history of sixteenth-century instrumental music has not yet been written.... Before a comprehensive survey of the field can be made, however, the music must be assembled, sorted, and studied. The present volume, cataloguing and describing all of the instrumental music published before 1600, is a first step in that direction.... My aim has been to gather in one place information relevant to a study of this repertoire, describing each volume, making an inventory of the contents, and listing modern editions and studies of the music. This is, in other words, a workbook, designed to make easily accessible to the student of this music all of the pertinent data...."

Not the least of the important general characteristics of this bibliography is the consistent clarity in its conceptual presentation and well rationalized execution. The compiler has defined in his Introduction not only the exact substantive areas covered by his work, but also those immediately related areas not encompassed. These latter offer a point of departure for similar bibliographic efforts necessarily preliminary to any ultimate, definitive history of sixteenth century instrumental music and its practice. For example:

"The development of music written specifically for instruments is one of the distinguishing characteristics of the sixteenth century and yet no hard and fast distinctions between instrumental and vocal music exist. Some arbitrary decisions have had to be made concerning which volumes to include and which ones to omit. Throughout the century publishers added on the title pages of vocal anthologies notes stating that the music was fit to be played on instruments as well as to be sung. To have listed all of the volumes would have meant citing a far greater number of printed music books of the century, and would have obscured the central purpose of this bibliography. On the other hand, to omit these volumes of music suitable for voices or instruments is to risk distorting the readers's view of sixteenth-century instrumental practices, for without these anthologies the innocent reader might suspect that comparatively little music originally conceived for voices was capable of being performed by instrumental ensembles, when exactly the reverse is true. There is scarcely any vocal music at all that cannot be played on instruments and that was not so performed. In other words, the ensemble counterpart of the lute and keyboard intabulation is

missing completely from the present volume; to understand what actually happened during the century the reader should remember that the instrumentalist also performed 'vocal' music."

With the evidence of Dr. Brown's commanding scholarship and bibliographic competence in the organization of so vast a body of information, it is to be more than a little regretted that practical necessity demanded his arbitrary omission of the some ninety or more imprints, as literally pertinent to the extant instrumental repertoire as those which have been included, which, however, fall somewhat subordinately within that discrete category of printed collections of vocal music issued with such charmingly explicit title statements as "lustick zu syngen, auch etlich zu fleiten, schwegelen und anderen musicalisch instrumenten artlichen zu gebrauchen",³ "convenables tant a la voix comme aux instrumentz",⁴ or "zeer lustich om singen en spelen op alle musicale instrumenten."⁵ In fairness to the compiler, it should be recognized that the inclusion of these imprints would have required an entirely different organization of the materials and would have imposed on him a far greater analytical burden, perhaps of an order of magnitude out of all proportion to the seeming value of any such addition, if the resulting bibliography, annotations and inventories were to retain in the presentation the clarity of distinction, convenience and precision by which the work in its present form is so successfully marked.

Among the listing of extant and lost books of instrumental music printed before 1600 are included entries for two relics, surviving only in manuscript. Under the date-label 1590₂ if found.

Canzoni di Florentio / Maschera à 4 voci / novamente ristampate / per i professori / d'Organo / LIBRO [cut of St. Cecilia] PRIMO./

In Venetia, àpresso Giacomo Vincenti. / MD LXXXX which, in spite of its title, is not a printed book but a manuscript, and so identified in the annotations. This work is in the collections of the Library of Congress, where it has been cataloged with the interesting descriptive note:

"Contemporary ms... score of the composer's Libro Primo de Canzoni da Sonare, of which ... editions (in separate part-books) have been preserved The

³ Cf. RISM, p. 99: [1519]⁵

⁴ Cf. RISM, p. 146: [1544]¹¹

⁵ Cf. RISM, p. 182: 1551¹⁸

present ms is either a transcript from the separate part-books of a lost ed. of 1590, or as the catalogue of the Wolffheim library suggests, 'eine art Druckvorlage' for an ed. in score that probably remained unpublished...."

The other manuscript is a nineteenth century copy, identified in the annotations as by the hand of Friedrich Chrysander, of the now lost printed book for which entry is given under the date-label 1591₂

MOTETTI, MADRIGALI / ET CANZONI / FRANCESE, / Di diversi Eccellentissimi Autori / à Quattro Cinque, & Sei Voci. / DIMINUITI PER SONAR CON OGNI SORTE / di Stromenti, & anco per cantar con semplice Voce / DA GIOVANNI BASSANO / MUSICO DELLA SERENISSIMA / Signoria di Venetia. / NOVAMENTE DATE IN LUCE. / [Printer's mark] / IN VENETIA, / APPRESSO GIACOMO VINCENTI. / M.D.XCI.

At one time the book was in the Bibliothek zum Grauen Kloster, Berlin. Chrysander's manuscript copy of it survives in the collections of the Staats - und Universitäts-bibliothek, Hamburg.

It is not surprising to find that, of the instrumental music printed before 1600 and indexed in this bibliography, a majority of such books as were issued for specific instruments were issued for the lutenist.

Of especial interest to the members of this society are the eleven titles indexed with pertinence to the viols. These are given below with date-label and title transcription from the bibliography:

1542₂

REGOLA. RUBERTna / [Cut of four men: three playing viols, the fourth singing] / Regola che insegna. Sonar de viola darcho Tastada de Silvestro ganasi dal fontego.

1543₂

Letzione Seconda. / LETTIONE SECONDA PUR / DELLA PRATTICA DI SONARE IL VIOLONE D'AR/CO DA TASTI. COMPOSTA PER SILVESTRO GA/NASSI DAL FONTEGO DESIDEROSA NELLA PI/CTURA, LAQUALE TRATTA DELL'EFFETTO / DELLA CORDA FALSA GIUSTA E MEDIA / ET IL PONERE LI TASTI CON OGNI/RASONE PRATTICA, ET ANCORA LO ACORDAR / DITTO VIOLONE CON LA DILIGENTIA CON/VENIENTE IN DIVERSE MANIERE ET ACCO/MODE ANCORA PER

QUELLI CHE SONA/NO LA VIOLA SENZA TASTI CON
UNA / NUOVA TABULATURA DE LAUTO ADOTTATA
DI MOLTI ET UTILIS/SIMI SECRETI A PROPOSITI
NELL'EFFETTO DIL VALENTE DI / TAL STRUMENTO
E STRUMENTI ET ANCORA IL MODO DI SO/NARE PIU
PARTE CON IL VIOLONE UNITO CON LA VOCE./
OPERA UTILISSIMA A CHI SE DILETTA DE IMPARARE
SONARE.

1553₅

DE DIEGO/ ORTIZ / TOLLE/DANO / LIBRO/ PRIMERO
/[Portrait of the author] / TRATTADO/de Glosas sobre
/ Clausulas y otros / generos de puntos / en la Musica
de / Violones nueva /mente puestos / en luz.

1553₆

EL PRIMO / LIBRO / DE DIEGO / ORTIZ / TOLLE/
TANO / Portrait of the author] / Nel qual si tratta /
delle Glose sopra / le Cadenze & al/tre sorte de punti /
in la Musica del / Violone novamen/te posti in luce.

[1556]₄

Premier livre de violle contenant dix chansons avec
l'Introduction de l'accorder et apliquer les dolgts selon
la mainere qu'on a accoutumé de jouer, le tout de la
composition de Claude Gervaise, Paris, 14. Febr. 1555,
Veuve Attaignant.

"This volume, now lost, is listed in the manuscript
catalogue of Sébastien de Brossard...."

1556₇

EPTOME MUSICAL/DES TONS, SONS / ET ACCORDZ,
ES VOIX/HUMAINES, FLEUSTES / d'Alleman, Fleustes
a neuf trous, / Violes, & Violons./ ITEM./Un petit
devis des accordz de Musique; par forme de dialogue
interrogatoire & responsif entre deux interlocuteurs.
P. & I. / A LYON, Par Michel du Bois. M. D. LVI./
Avec privilege du Roy.

By Philibert Jambe de Fer.

1588₂

Psalmes, Sonets, & songs of sadnes and / pietie, made
into Musicke of five parts: whereof, / some of them
going abroade among divers, in untrue coppies, / are

heere truely corrected, and th'other being Songs / very
rare and newly composed, are heere published, for the
recreation / of all such as delight in Musicke: By
William Byrd, / one of the Gent. of the Queenes
Maiesties /honorable Chappel. / [Cut of the coat of arms
of Sir Christopher Hatton] / Printed by Thomas East,
the assigne of W. Byrd, / and are to be sold at the dwell-
ing house of the said T. East, by Paules wharfe. /1588./
Cum privilegio Regiae Maiestatis.

1589₂

Songs of sundrie natures, some of / gravitle, and others
of myrth, fit for all compa/nies and voyces. Lately made
and composed in/to Musicke of 3. 4. 5. and 6. parts:
and published for the delight of all such as take plea-
sure in the exercise of / that Art./ By William Byrd,
one of the Gentlemen of the Queenes Maiesties honor-
able / Chappel./ Imprinted at London by Thomas /
East, the assigne of William Byrd, and are to be / sold
at the house of the sayd T. East, being in / Aldergate
streete, at the signe of the / blacke Horse. 1589./
Cum privilegio Regiae Maiestatis.

1597₂

Psalmes, Sonets, & songs of sadness and / pietie, made
into Musicke of five parts: whereof, some / of them
going abroade among divers, in untrue coppies, are /
heere truely corrected, and th'other being Songs very
rare / and newly composed, are heere published, for
the recreation / of all such as delight in Musicke: By
William Byrd one / of the Gent:of the Queenes Maiesties
/ Royall Chappell./ [Cut of the coat of arms of Sir
Christopher Hatton] / Printed at London by Thomas
Este, / dwelling in Aldergate streete, over / against
the signe of the George.

1599₁

THE / PSALMES OF / David in Meter, /The plaine
Song beeing the com/mon tunne to be sung and plaide
upon / the Lute, Orpharyon, Citterne or Base / Violl,
severally or altogether, the sing/ing part to be either
Tenor or Treble / to the Instrument, according to / the
nature of the voyce, or / for foure voyces: / With tenne
short Tunnes in the end, to / which for the most part all
the Psalmes / may be usually sung, for the use of / such
as are of mean skill, and /whose leysure least serveth /
to practice: / By / Richard Allison Gent. Practitioner in

/ the Art of Musicke: and are to be solde / at his house
in the Dukes place / neere Alde-gate./LONDON/ Print-
ed by William Barley, the / Assigne of Thomas Morley.
/ 1599. / Cum Privilegio Regiae / Majestatis.

"A copy of this volume came to America on the May-
flower".

1599₈

THE / FIRST BOOKE OF CON/sort Lessons, made by
divers exqui/site Authors, for six instruments to / play
together, the Treble Lute, the / Pandora, the Cittern,
the Base- /Violl, the Flute & the Treble-Violl./ Newly
set forth at the coast & / charges of a Gentle-man, for
his pri/vate pleasure, and for divers o/thers his frendes
which de/light in Musicke. / Printed at London in Little
Saint / Helens by William Barley, the / Assigne of
Thomas Morley, / and are to be solde at his shop / in
Gratious-streete./ CUM PRIVILEGIO AD/ Imprimendum
solum. 1599.

The publisher of this monumental work is to be commended for
the splendid typographical clarity of the textual matter. It is un-
fortunate that the extraordinarily high price at which the work is of-
fered for sale could not have justified in advance the more appropri-
ate luxury of separate plates for presentation of the eleven facsimile
title pages than the crampingly economic imposition of this illustra-
tive material on pages of the text. Spot checking of the indexes re-
veals very few errors: Index III, p. 478, Cittern, flute, lute,
pandora, and two violas da gamba, 1597₆ should read 1599₈.



Thy pomp is brought down to the grave,
and the noise of thy viols: the worm is
spread under thee, and the worms cover thee.

Isaiah XIV, II

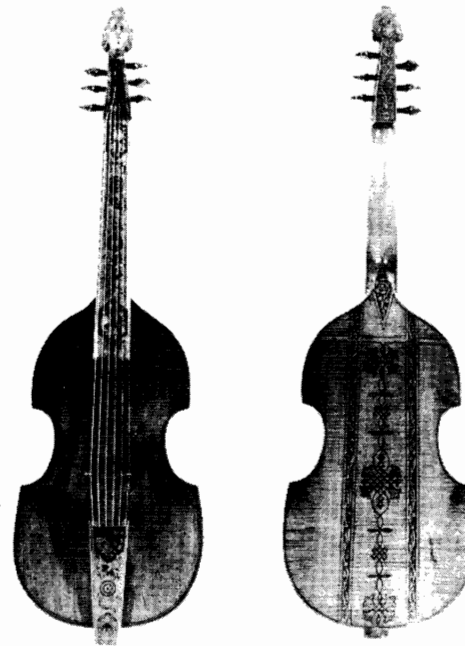
TWO OLD VIOLS

The editorial staff plans to present, in each issue of the JOUR-
NAL, illustrations and descriptions of antique viols and other old
bowed instruments that are owned by members of this society.

The first of the two instruments that have been selected for
this issue is a beautiful six-string bass viol (Plates I, II, III and
IV) that is owned by Mrs. Paul Kohnstamm, of Pound Ridge, New
York. It was made by Richard Meares, an English maker of the
first half of the 18th century.

The second instrument that has been selected for this series
is a six-string bass viol that is a beautiful example of German
craftsmanship. This instrument was made by Thomas Edlinger, a
well-known viol maker of the last half of the 17th Century, and it is
now owned by Mrs. Karl Neumann, of Hattiesburg, Mississippi.

The following information is given by Mrs. Kohnstamm con-
cerning her Meares viol:



Front and Back of Meares Viol

Plate 1

Plate 2

A Viola da Gamba Made by Richard Meares

Richard Meares and his son (also named Richard) were instrument makers in London, where the elder died in 1722 and the younger in 1743. The elder was a skilled maker of viols, lutes, and other instruments. The Meares were music printers and publishers as well as makers; the third edition of Christopher Simpson's famed Division-Viol, a method book, was printed by William Pearson for Richard Meares.

Early labels (the earliest is dated 1669) indicate that the Meares' shop was without Bishopsgate, but they moved in 1699 to a shop known as the Golden Viol and Hautboy, on the north side of St. Paul's churchyard, "where he sells all sorts of musical instruments, books, songs with tunes, ruled paper and also ye best sort of cutlery wares at reasonable prices." The firm remained at that address until 1727.

The instrument pictured was purchased through Jacques Francais of New York from Henry Werro of Berne, Switzerland. The



Plate 3



Plate 4

Side and Head of Meares Viol

measurements of the instrument are:

String length, nut to bridge:	27-1/8"
String length, nut to tailpiece:	30-3/4"
Body length:	25-1/2"
Fingerboard:	18-3/8"
Tailpiece:	10"
Upperbouts:	11"
Lowerbouts:	15"
Uppercrossbar:	12"
Lowercrossbar:	14-1/2"
Soundpost:	5-1/4" (from exterior)
The label reads:	RICARDUS MEARES Instrument music fabric in Area Boreali D. Pauli apud Londinates

The color of the instrument is somewhat darker than the photographs suggest.

Mrs. Neumann gives the following information concerning her viol and its maker, Thomas Edlinger:

A Viola da Gamba Made by Thomas Edlinger

Measurements:

Vibrating string length	27"
Length of body	26-3/4"
Width of upper bouts	12-1/4"
Width at middle bouts	8-3/4"
Width at lower bouts	15-1/2"
Depth of instrument (maximal)	5-3/4"
Overall length	49-1/2"

Description:

Color: very dark reddish brown

Varnish: opaque

Decoration: Ivory and ebony inlays alternated around the edges, on the fingerboard and string-holder.

History:

Former owners unknown; found after World War II in Berlin, Germany.

Repaired by Erich von Luelsdorf, Berlin-Charlottenburg, who dated repair label "anno 1961".

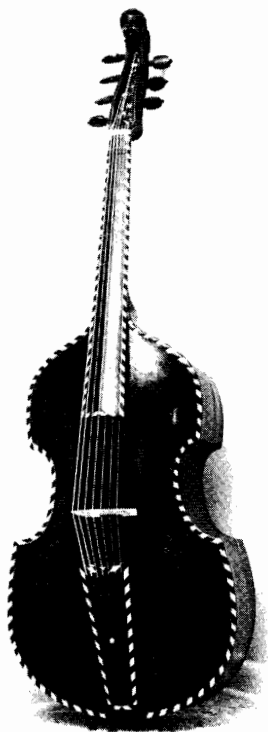
Original Label Reads:

(Printed) EDLINGER LAUTEN UND GEIGENMACHER
IN AUGSPURG.

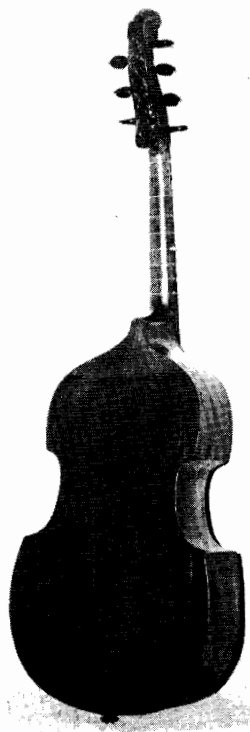
(Handwritten) 1672

Thomas Edlinger was among the most distinguished viol and lute makers of the 17th Century. He was born in the village of Gros-Kirchheim in about 1630 and settled down in Augsburg in the year of 1656 to remain there until his death in 1690. He married Elizabeth, the daughter of the lautenmacher Mathias Hummel, and from this marriage there were three sons (Thomas, Hans, George) and a daughter. After the death of Elizabeth, he contracted a second marriage with Barbara Baur who came from his home town of Gros-Kirchheim.

Thomas built violins, lutes and pochettes, as well as gambas, which he decorated in a very masterly style. Although Edlinger was a contemporary of the famous Jacob Stainer and his pupils, he remained uninfluenced by this school and preserved for himself true originality.



Front view of Edlinger viol
Plate 5



Back view of Edlinger viol
Plate 6

A VIOL DISCOGRAPHY

by

Carl N. Helmick, Jr.

A preliminary list of long-playing records employing viols has been compiled from presently available information. The list, though extensive, is certainly incomplete, and supplements will be published in future issues of the Journal. Corrections and additions are welcome and should be sent to the author or to the secretary of the Society.

Scope. The project has attempted to include all long-playing records which employ one or more viols as solo or ensemble instruments. However, the list does not include records with (a) viola d'amore, (b) viol used only as a continuo instrument, or (c) other early bowed instruments, such as medieval fiddles, rebecs, etc. Records with baryton are in a separate section at the end of the list. In the future it may be desirable to expand the list to include some of the omitted classifications. A few of the records listed are out of print but may be available in personal or public record collections.

Sources of Information. Records available locally in some personal collections and public libraries, manufacturers' catalogs, and record reviews in magazines were consulted. The following record catalogs were also checked to a certain extent, but not thoroughly: Schwann LP Record Catalog (monthly), Schwann Supplementary Catalog (quarterly-lists many imported labels), Gramophone Classical Record Catalogue (Great Britain, quarterly), and Medieval and Renaissance Music on Long-Playing Records by J. Coover and R. Colvig (Information Service, Detroit, 1964). Information on a number of records was submitted by George Glenn, Barbara Mueser, Anne Tremearne, and Gian Lyman, which was greatly appreciated. Also, several records featuring viols, primarily consorts, are mentioned in the (British) Viola da Gamba Society Bulletin No. 23 (June 1965), pp. 5-8.

Unfortunately, it frequently happens that catalog listings (and sometimes even the record jackets) do not give detailed information on the compositions performed and the instruments used, so that one must then inspect the records personally to find out if viols are used and, if so, in what combinations. Most of the records in the list have been checked personally for details, but there still remain several records for which the information given is very sketchy. A number of possibilities not yet inspected, were omitted entirely for lack of any concrete information that viols were employed.

Arrangement. The records are arranged first by label name and then by number. The current record number is used in those cases where a manufacturer has issued a record two or more times with different numbers. The monaural number is given first, fol-

lowed by a diagonal line (/) and the stereophonic number when available. Compositions are generally listed individually by composer when the information on hand is sufficiently detailed, with the performers given below. When only some of the compositions on a record fall within the scope of the discography, the list of compositions is prefaced by the word "includes" or "including", and the other works on the record are omitted from the list. In the right-hand column is a series of symbols, explained below, which gives a general indication of the instrumentation of a work at a glance. Baryton records are in a separate list at the end.

Instrumentation Code (right-hand column).

- 1 One viol Does not count the continuo viol,
- 2 Two viols if any. Such a viol is indicated by
- 3 Three or more viols + or ".
- U Uncertain
- * At least one of the viols is smaller than a bass.
- s Singer (s) used (vocal soloists and/or groups).
- n Narrator or speaking voice used.
- p Plucked instrument (s) used.
- k Chordal keyboard instrument (s) used.
- o At least one other type of instrument is used in addition to the above.
- + (Additional) viol used in continuo (usually bass, occasionally contrabass). ++ indicates both bass and contrabass continuo viols used.
- " Continuo bass viol used which has occasional brief independent passages, or which ornaments the bass line somewhat, but which serves on the whole as a continuo reinforcement.

Somewhat uncertain items are enclosed in parentheses. Doubtful items are followed by a question mark.

Abbreviations Used.

Instruments and pitches (no period used):

a	alto	perc	percussion
b	bass	port	portative
bsn	bassoon	rec	recorder
btn	baryton	tn	tenor
cb	contrabass	tr	treble
d	descant (=pardessus)	v	viol
db	double bass	va	viola

fl	flute	vc	violoncello
hpsi	harpsichord	VdA	viola d'amore
kyb	keyboard	virg	virginal
org	organ	vn	violin

Other abbreviations (period usually used):

cont.	continuo	Ren.	Renaissance
ens.	ensemble	son.	sonata
incl.	includes, including	w.	with
instr.	instruments, instrumental		

Major keys are in capital letters, minor keys in small letters.

RECORDS WITH VIOLS

Mono No./Stereo No.		Instru- mentation
<u>AMADEO</u>		
AVRS 1634/ -	Instrumental music about 1600. Probably the same as Vanguard BG 626.	U
AVRS 5030/ -	Renaissance vocal & instr. music, incl. viols. No details.	U
AVRS 6216/ -	Same as Vanguard BG 591.	
AVRS 6233/ -	Instrumental music at Ct. of Maximilian I, incl. works of ISAAC, SENFL, OBRECHT, and others. No details. Concentus Musicus (N. Harnoncourt)	U
AVRS 6305/ -	Includes: FUX: Son. (Canon) for 2 b v, cont.	(2k)
LEGRENZI: Son. VI à 4 viols	Concentus Musicus (Harnoncourt)	U
AVRS 6306 -	Same as Vanguard BG 676.	
<u>ANGEL</u>		
35888/S-35888	Sp. Songs of the Ren. No details. de los Angeles (sop.) with Ars Musicae Ens. (includes tr, tn, b v)	U
<u>ARCHIVE</u>		
Note: Every record is known by two numbers. The "ARC" no. is the one usually used in the U.S.A., whereas the "APM" (stereo "SAPM") no. is evidently used in Europe. Both sets of numbers are given		

here, with the "APM" no. following the "ARC" no. in parentheses.
For brevity, the letter prefixes are omitted.

- 3007 (14027)/ -
PURCELL: 15 Fantasies (3-7 viols) 3*
Viols of Schola Cantorum Basiliensis (Wenzinger)
- 3009 (14009)/ - lk
J.S. BACH: 3 Sonatas (b v, hpsi)
Wenzinger, Neumeyer
- 3033 (14512)/ - Includes:
ANON.: Excerpts from Glogauer Liederbuch (c. 1480) U
Voices & Instr. (viols, recorders, dulcian, crom-
orne, lute), with viol players I. Brix-Meinert (tr v),
R. Lahrs (tn v), J. Koch (b v)
- 3043 (14515)/ - Includes:
TELEMANN: Son. in G (b v, cont.) lp
J. Koch (b v), W. Gerwig (lute)
(Also a son. with VdA & some with b v cont.)
- 3045-47 (14517-19)/ -
J. S. BACH: St. John Passion, Incl. no. 58 aria lsko
(voice, b. v; org, vc); also 2 VdA in nos. 31-
32.
Soloists, Thomanerchor & Gewandhausorchester,
Leipzig (G. Ramin), incl. A. Bauer (b v).
- 3053 (14056)/ -
GIBBONS: Anthems, Madrigals & Fantasies. Incl. U
works for viols alone and with voices; no details.
Deller Consort of Voices; Viols of Schola
Cantorum Basiliensis.
- 3056 (14065)/ - Includes:
MARAIS: Suite in D, Bk. 3, No. 4 (b v, cont.) lk+
Wenzinger (b v); Neumeyer (hpsi), H. Müller
(b v)
- 3072 (14003)/ -
Includes 11 weltliche Zwiegesänge from Georg Rhaw's 1*so
"Bicinia gallica, latina, germanica." Most pieces use 1*o
a rec &/or tr v in addition to the voices. Two bicinia
(ANON. & T. STOLTZER) are completely instr.
Kinderchor Bender with I. Brix-Meinert (tr v) & F.
Conrad (rec)
- 3078 (14075)/ - Includes:
ORTIZ: 3 Recercadas sobre canto llano (b v. hpsi) lk

- ORTIZ: Madrigal (voice, hpsi) followed by two lk
recercadas (b v, hpsi) l
ORTIZ: Recercada quarta por Violon solo (b v) l
" : Fr. chanson (voice, hpsi) followed by two lk
recercadas (b v, hpsi) lk
ORTIZ: 3 Recercadas sobre tenores italianos (b v, hpsi) lk
Wenzinger (b v), E. Müller (hpsi)
- 3103 (14603)/ -
BUXTEHUDE program, including:
Son. in D (b v, vc, hpsi) lko
Suite in B-Flat, Op. 1 (vn, b v; lute cont.) lpo
Son. in D, Op. 2/2 (vn, b v; chitarrone & hpsi cont.) lpko
2 Christmas cantatas (chorus, 3 vn, b v; org, vc, cb v) lsk+
Norddeutscher Singkreis & Archive Production
Instr. Ens. (G. Wolters), incl. J. Koch (b v)
- 3108 (14608)/ -
BUXTEHUDE: 4 spiritual choral works, including: 3sko+
Fürwahr! Er trug unsere Krankheit! (voice, choir,
2 vn, 3 b v, bsn; org, vc, cb v)
(The other 3 works use b v & cb v in the cont.)
Norddeutscher Singkreis, Archive Production
Inst. Ens. (Wolters), incl. J. Koch, J. Sartorti,
J. Ulsamer (b v) & A. Viale (cb v)
- 3123 (14116)/73123 (198001) Includes:
RAMEAU: L'Impatience (voice, b v, hpsi) lsk
(B v has independent part in arias.)
(also 2 other cantatas, prob. with b v cont.)
E. Verlooy (sop.), J. Koch (b v), R. Ewerhardt (hpsi)
- 3137 (14637)/73137 (198637)
SCHÜTZ: Hist. of Resurrection of Jesus Christ (voices, 3sko
choir, 4 b v, 3 rec; org, vc, db). Viols used for
accompanying the evangelist.
Norddeutsch Singkreis (Wolters) & Instr., incl.
Koch, Ulsamer, Sartorti, Haferland (b v)
- 3148 (14148)/73148 (198031) Includes:
F. COUPERIN: 3rd Concert Royal in A (vn, b v; hpsi, vc) lko
J.-M. LECLAIR: Trio Son. No. 8 in D (fl, b v; hspi, vc) lko
T. Brandis (vn), J. Ulsamer (b v), K. Grebe (hpsi),
E. Koch (vc)
- 3153 (14653)/73153 (198653)
PRAETORIUS: 6 dances from "Terpsichore" 3*pk
WIDMANN: 5 dances and galliards 3*pk
SCHEIN: Suites 3-5 from "Banchetto Musicale" 3*pk
Collegium Terpsichore (recorders, viols, lutes,
hpsi, regal, percussion)

3154 (14654)/73154 (198654)
 MASCHERA: Canzon V "Le Maggia" (tr, 2 tn, b v, org) 3*k
 A. GABRIELI: Ricercare IX del 12 tono (trn, 2 tn, b v) 3*
 VIADANA: Canzon "La Padorana" (5 vn, 2 b v, cornetto,
 2 dulcians; cb v, org) 2ko+
 MESSAINO: Canzon 34 (tr, 2 tn, b, cb v, 4 lutes, org,
 hpsi) 3*pk+
 MESSAINO: Canzon 35 (ens. w. 2 b v & cont. cb v) 2pko+
 G. GABRIELI: Canzon 2 (ens. w. 2 b v & cont. cb v) 2pko+
 " : Canzon 13 (ens. w. 2 b v & cont. cb v) 2pko+
 " : Canzon 1 (tr, 2 tn, b v, org) 3*k
 " : Canzon 8 (ens. w. 2 b v & cont. cb v) 2ko+
 " : Canzon 14 (ens. w. 2 b v & cont. cb v) 2pko+
 (plus 2 other Gabrieli sonatas w. cont. v)
 Schola Cantorum Basiliensis Ens. (Wenzinger)

3170 (14670)/73170 (198670) Includes:
 MARAIS: 15 Variations from "Pièces" (b v; hpsi, b v) 1k+
 F. COUPERIN: Suites 1 & 2 (b v; hpsi, b v) 1k+
 Wenzinger (b v); E. Müller (hpsi), H. Müller (b v)

3217 (14317)/73217 (198317) Includes:
 CIMA: Capriccio (tr v, lute, b v) (1*p+)
 ALLEGRI: Symphonia à 4 (2 vn, tn v; hpsi, b v) 1*ko+
 (plus other works evidently using cont. b v)
 W. Kägi & I. Brix-Meinert (vn), J. Ulsamer (tr & tn v),
 H. Haferland (b v), Gerwig (lute), Grebe (hpsi)

3224 (14324)/73224 (198324) Includes:
 TELEMANN: Son. à 4 (fl, 2 b v; hpsi) 2ko
 B. Schaeffer (fl), J. Ulsamer & H. Haferland
 (b v), K. Grebe (hpsi). (No cont. b v.)

ARGO

RG 151/ZRG 5151
 GIBBONS program. No details, but evidently incl. viols. U
 Choir of King's College, Jacobean Viol Consort

BACH GUILD - See under VANGUARD ("BG" prefix)

BÄRENREITER

BM 30 L 1311 (specific mono release only for vol. 1)
 /BM 30 SL 1311-14 (also playable as mono)
 SCHÜTZ: Kleine geistliche Konzerte, on 4 records. U
 No details, but solo parts evidently include viols.
 Heinrich Schütz-Gesellschaft (Ehmann), incl. viol
 players H. Haferland, H. Koch, G. Münch-Holland,
 H. Stöhr.

BM 30 L 1530/ - Includes:
 TELEMANN; Son. in G (b v, cont.) lk+
 HANDEL: Son. in C (b v, hpsi) lk
 ABEL: Son. in G (b v, cont.) lk+
 J. Koch (b v); H. Ruf (hpsi), H. Haferland (b v)

BM 30 SL 1536 (stereo-mono combination)
 TELEMANN: Trio Son. in F (rec. b v; cont.) lk+
 " : Darmstädter Trio (vn, b v; cont.) lk+
 PEPUSCH: Trio Son. in d (rec, b v; cont.) lk+
 " : Trio Son. in a (vn, b v; cont.) lk+
 LOTTI: Trio Son. in F (rec, b v; cont.) lk+
 Conrad (rec), Lautenbacher (vn), Koch (b v);
 Ruf (hpsi), Haferland (b v)

MB 468/MB 968
 RAMEAU: Pièces de Clavecin en Concert (hpsi, fl, b v) lk+
 Dreyfus (hpsi), Landé (fl), Lamy (b v)

BAROQUE RECORDS OF CANADA -- See under JANUS.
 (This label is evidently distinct from a U.S. label known
 as Baroque Records.)

CHANTRY (Mail-order only: Chantry House, Grays Close,
 Haslemere, Surrey, England)

CRLP 1/ - Includes:
 PURCELL and TOMKINS fantasies. No details. (3*)

CRLP 2/ - Includes:
 DUNSTABLE: Fantasy (3*)
 DUMONT: Pavan No details. (3*)

CRLP 3/ - Includes:
 MORLEY: Fantasy à 2 "La Caccia" No details. U

CRLP 4/ - Includes:
 MARC: Son. 1 in d (d v, hpsi) 1*k
 J. S. BACH: Son. 1 in G (b v, hpsi) lk
 C. SIMPSON: Divisions on a Ground in D (b v; hpsi, b v) lk+

CRLP 5/ - Includes:
 CAIX d'HERVELOIS: Suite 2 in D (d v; hpsi, b v) 1*k+
 C. SIMPSON: Prelude in e, Divisions on a Ground
 in e (b v; org, b v) lk+
 F. COUPERIN: 3 pieces from "Les Nations," Ordre 4
 (rec, d v; hpsi, b v) 1*ko+
 C. Dolmetsch (d & b v), M. Walton (rec, b v), N.
 Dolmetsch (b v), D. Wilkins (org, hpsi)

CRLP 6/ - Includes:
 ANON.: early Fr. & Sp. dance tunes (recs, rebeccs, lko
 b v, virg)
 des MOLINS: De ce que Fol Pense (voices, viols, rec, (2*)spo
 lute)
 BINCHOIS: Triste Plaisir et Douboreuse (voice, 3 v) 3*s
 de CABEZON: 2 Fantasies à 4 (viols) 3*
 MORLEY: 2 Fantasies (2 tr v) 2*
 LOCKE: "Ffantasy" à 3 "the fflatt consort" (viols) 3*
 Ens. directed by Cécile Dolmetsch

CLASSIC EDITIONS

CE 1037/ - Includes:
 BINCHOIS: Mon cuer chante (voice, rec, tn & b v, bells) 2*so
 " : De plus en plus (voice, 2 rec, tr v) 1*so
 DUFAY: Pour l'amour (3 rec, lute, b v) lpo
 " : Ce jour le doit (voice, rec, lute, tr & b v) 2*spo
 " : Donnes l'assault (voice, rec, tn & b v, drum) 2*so
 BARBIREAU: Een frolic Wesen (2 rec, b v) lo
 F. COUPERIN: Suite 2 (b v; hpsi, b v) lk+
 LECLAIR: Trio Son. 8 (fl, b v; hpsi) lko
 The Saturday Consort (Sterne), incl. K. & E.
 Neumann (b v)

CE 1042/ - Includes:
 ANON.: Hucksters' Song (voice, lute; tr, tn, b v) 3*sp
 ANON.: Song of the Topsy Lansquenets (ens w. 2 b v) 2so
 PESENTI: Dal lecto me levava (voices, 2 rec, tr & tn v) 2*so
 ISAAC: Palle, palle (tr v, cromorne, 2 b v) 3*o
 " : Donna di dentro (2 rec, 2 b v) 2o
 WILLAERT: O dolce vita mia (voice, 2 tr & b v) 3*s
 de RORE: Beato me dirgi (3 rec, b v) lo
 " : En voz adieux, dames (voice, b v, lute, virg) lspk
 di GANASSI: Ricercar (b v alone: K. Neumann) l
 ISAAC: La mi la sol (2 rec, 2 b v) 2o
 The Antiqua Players

CE 1046/ -
 TELEMANN program, including:
 Son. in D (b v alone) l
 Trio Son. in F (rec, b v; hpsi, b v) lko+
 Manhattan Rec. Consort w. M. Blackman
 & G. Feldman (b v)

DECCA

DL 9406/DL 79406
 Elizabethan & Jacobean Music, including:
 MORLEY: Around the Maypole; Phillis, I faine would
 die now; My bonny lass shee smyleth (mixed ens.) (3)*sko

DOWLAND: Flow my tears (Lacrimae) (voice & instr.) 3*sko
 " : Shall I sue? (voice & instr.) 2*sko
 GIBBONS: London Street Cries (voices, 5 v) 3*s
 BYRD: This Sweet & Merry Month of May (mixed ens.) 1?so
 COPERARIO: 3 Dances from a Masque (instr. ens.) lko
 ANON.: Woodycock (b v alone: M. Blackman) l
 ANON.: 3 dances from the Mulliner Book (rec, b v) lo
 NY Pro Musica (N. Greenberg)

DL 9409/DL 79409
 Sp. Music of the Ren., including:
 ANON.: E la don don (villancico) (voice & instr.) (1)so
 de MORALES: Kyrie & Agnus Dei (voices, port org, rec, tr & b v) 2*so
 ANON.: Ay de mi qu'en tierra agena (villancico)
 (voices, tr & b v, rec) 2*so
 ORTIZ: Recercada on "O felici occhi miei" (b v, hpsi) lk
 ANON.: Vésame y abracame (villancico) (voices & instr.) (2)*sko
 NY Pro Musica (Greenberg)

DL 9412/DL 79412
 Music of Schütz and M. Franck, including:
 M. FRANCK: 7 Dances (most use a b v on one part) { lpo
 (Some other works use cont. b v) lpo
 NY Pro Musica (Greenberg), incl. M. Blackman (b v)

DL 9415/DL 79415 Includes:
 WARD: In Nomine à 4 (port org, 2 rec, b v) lo
 LUPO: Fantasia à 3 (port org, fl, b v) lo
 NY Pro Musica (Greenberg)

DL 9420/DL 79420
 SENFL program:
 Missa Paschalis (chorus, inst. ens. w. b v) lso
 Die Bruennlein, die da fliessen (inst. ens. w. b v) lo
 Ich weiss nit was er ihr verhieß (inst. ens. w. b v) lo
 Gross weh ich leid' (voice, instr. ens. w. b v) lso
 Maria zart (instr. ens. w. b v) lko
 Zwischen Berg und tiefen Tal (voice, recorders, b v) lo
 Ach Elslein--es taget vor dem Walde (inst. ens. w. b v) lo
 NY Pro Musica (Greenberg)

Also a number of other Decca records featuring the NY Pro Musica which have not yet been checked carefully but appear in most cases to contain some pieces with viol(s). Monaural record numbers include DL 9400, 9402, 9404, 9413, 9416, 9418, 9419, 9421, 9424, 9425.

DOVER

HCR 5220/ - (reissue)
 DOWLAND: First Book of Ayres (22 pieces), including:

Come Away Sweet Love (voc.-instr. ens.) 3*spo
 Awake, Sweet Love (" " ") 3*spo
 Now O Now (voices, rec, lute, tn v) 1*spo
 Unquiet Thoughts (voice & instr. ens.) 3*spo
 Go, Crystal Tears (voice, lute, tb & tn v) 2*sp
 Away with These Self-Loving Lads (voc.-instr. ens.) 3*spo
 Pro Musica Antiqua, Brussels (S. Cape), incl.
 tr and 2 tn v.

ELECTROLA

91101/S-91101 Includes:
 SCHENCK: Suite 3 in b (b v; cont.) from Scherzi
 Musicall (1k+)
 A. Lessing, Theone, Hedler

EMS

8/ -
 MARAIS: Suites in A, a (b v, hpsi) 1k
 Heinetz, Wolff
 213/ -
 Anthol. of Middle Age & Ren. Mus., vol. 13--
 J. des PREZ, secular works, including:
 N'esse pas un grand deplaisir (rec, tr & 2 tn v, lute) 3*po
 Fortuna d'un grantempo (tr & 2 tn v) 3*
 Pour souhaitter (rec, tr & 2 tn v, harp, lute) 3*po
 Petite cammusette (rec, 3v, harp, lute) 3*po
 Incessamment mon povre cueur lamente (voice, rec,
 2 tn v, lute) 2*spo
 Les plus des plus (tr & 2 tn v) 3*
 Allegez-moy (rec, 3 v, harp, lute) 3*po
 Basiez-moy (voices, rec, harp, 2 tn v) 2*spo
 Pro Musica Antiqua, Brussels (Cape)

219/ -
 Sp. Mus. from Ct. of Ferdinand & Isabella;
 ANON.: Calabaza (rec, tr & tn v, lute, harp) 2*spo
 ANON.: Pase el agua, ma Julieta Dama (3 v, harp) 3*p
 ANON.: Dale si le das (rec, tr v, lute) 1*po
 ANON.: Dios te Salve (voices, tr & tn v, lute) 3*sp
 VILCHES: Ya cantan los gallos (voice, rec, tr & tn v,
 harp, lute) 2*spo
 del ENCINA: Fata la Parte (rec, tr & 2 tn v, lute, harp) 3*po
 " : Triste España (tr & 2 tn v, lute, voices) 3*sp
 " : Caldera y Llave, Madona (rec, 2 v, lute) 2*po
 " : Hermatano Quiero Ser (voices, rec, 2 v, lute) 2*spo
 " : Hoy Comanos y Bebamos (" " " ") 2*spo
 Pro Musica Antiqua, Brussels (Cape)

EPIC

LC 3260/ -
 MARCELLO: 6 Sonatas, Op. 1 (b v, hpsi) 1k
 J. Scholz (b v), E. G. Sartori (hpsi)

EXPERIENCES ANONYMES

EA 12/ -
 Troubadour & Trouvere Songs (12th-13th cent.)
 R. Oberlin (countertenor), S. Barab (v) (1)s

EA 21/ -
 Notre Dame Organa: LEONINUS & PEROTINUS MAGISTER
 (12th cent.)
 Oberlin (countertenor), C. Bressler & D. Perry
 (tenors), Barab (v) (1)s

EA 24/ -
 Eng. polyphony of the 13th & early 14th centuries.
 Oberlin (counterten.), Bressler & Perry (ten.),
 Barab & M. Blackman (v) (2)s

EA 27/ -
 TOMKINS: Musica Deo Sacra. Includes:
 Thou Art My King (voice, chorus, strings) 3*s
 Above the Stars (" " ") 3*s
 Ambrosian Singers & In Nomine Players
 (2 tr? v, b v, vc)

EA 28/ -
 TOMKINS: songs & consort music. Includes:
 Pavan in a (strings) 3*
 Fantasia à 3 (strings) 3*
 Alman à 4 (") 3*
 Pavan à 4 (") 3*
 In Nomine Players (2 tr v?, b v, vc)

EA 29/ -
 English Medieval Songs (12th-13th cent.) (1)s
 Oberlin (countertenor), Barab (v)

EA 35/ -
 French Ars Antiqua (13th cent.)
 Oberlin (countertenor), Bressler & Price (tenors),
 Myers (baritone), Blackman (v) (1)s

EA 37/ -
 BYRD: Music for Voice and Viols:
 Prelude & Fantasy à 5, La Virginnella, My Sweet Little
 Darling, In Nomine, Psalms 112 & 113, Fantasia à 6, { 3*
 Epitaph for Edmund Campion { 3*s
 Oberlin (countertenor), In Nomine Players

HARMONIA MUNDI

HM 30509/HMO 30509

Fanfares & Viols at Prague in the 18th Cent. Inst.
works by LINEK, CHERNOHORSKY, TUMA, ZACH,
WOJTA, and MYSLIVECIK (3*ko)
Pro Arte Antiqua, Prague (viols & kyb) plus
winds & timpani

HM 30623/ -

DOWLAND: Pavanes, Galliards, Allemandes (3*)
Viols of Schola Cantorum Basiliensis

HM 30639/ -

MARAIS: Suites in b, G (2k+)
Wenzinger, H. Müller, J. Koch, E. Müller

HM 30648/HM 530648

BACH: 3 Sonatas (b v, hpsi) 1k
J. Koch, G. Leonhardt

HAYDN SOCIETY

HS 9038/ -

Masterpieces of Mus. before 1750, record 1, includes:
ANON. (13th cent. motet): En non Diul Quant vol, 1s
Euis in Oriente (voices, b v) 1o
ANON. (13th cent. dance); Estample (rec, b v) 1s
LANDINI: Ballata (voice, b v) 2so
BINCHOIS: Chanson (voice, rec, 2 b v)
Danish soloists & ens. (Wöldike), incl.
H. Deckert & J. Sorensen (b v)

HSE 9100/ST*HSE 9100

Treasury of Early Music, vol. 1 includes:
ANON.: 13th cent. motet: Ave gloria mater--Ave virgo 1so
--Domino (voices, rec, b v) 3
ANON.: 13th cent. instr. motet: In seculum longum (3b v) espo
ANON.: motet: Je m'amerai atire (voice, rec, 3 b v, lute)
Danish ens. (Wöldike)

HSE 9101/ST*HSE 9101

Treasury of Early Music, vol. 2, Includes:
ANON.: Polyphonic Trope (voice, rec, 3 b v, lute) 3spo
da FIRENZE: Con brachi assai (voices, b v, bsn) 1so
del ENCINA: Soy contenti y vos servide (voice, 2 b v) 2s
CARA: Omia ciecae dura sorte (voice, 3 b v) 3s
Danish ens. (Wöldike)

HSE 9102/ST*HSE 9102

Treasury of Early Music, vol. 3. Includes:
DOWLAND: My Thoughts Are Wing'd with Hope (voice, lute, b v) 1so
ANON.: Passamezzo d'Italie (dance (2 tr & 2 b v) 3*
GIBBONS: In Nomine à 4 (2 tr & 2 b v) 3*
Danish ens. (Wöldike)

HELIODOR

H 25006/HS 25006 Includes: lp
TELEMANN: Sonata (b v, lute)
No details. (a reissue taken from ARC 3043?)

JANUS (Baroque Records of Canada)

JA 19013/JAS 19013

HAYDN: Divertimento in D (a synthetic suite of 6
movts. from various baryton divertimenti (d?
v, VdA, b v) 2*o
CANNABICH: Menuetto (d? v, VdA, b v) 2*o
MARAIS: Aria (") 2*o
CERVETTO: Siciliano (") 2*o
MILANDRE: Andante, Menuet (") 2*o
J. STAMITZ: Allemande (") 2*o
Stuttgart Viol Trio (d [or tr?] v, VdA, b v)

JA 19025/ JAS 19025

F. COUPERIN: Les Nations, 4 suites (ordres). (vn, fl,
hpsi, b v) Viol has occasional brief independent
passages but is mostly cont. ko^u
Alarius Ens. Brussels

LYRICHORD

LL 44/ - Includes:
RAMEAU: L'Impatience (voice, b v, hpsi). Viol has
obligato role in arias, 1sk
(also another cantata with b v cont.)
Cuenod (tenor), Zighera (b v), Pinkham (hpsi)

LL 86/ -

Music of the Ren. Songs & instr. pieces by the follow-
ing composers, played and sung by a mixed ens. which
apparently contains a few viols:
DUFAY, BINCHOIS, LANDINO, TROMBONCINO, PENALOSA,
de la TORRE, ESCOBAR, plus several anon. works, incl. U
selections from Das Glogauer Liederbuch, Das Lochheimer
Liederbuch, and Peter Schöffers Liederbuch.
Vocal soloists, Krefeld Collegium Musicum (Haass)

MUSIC GUILD

MG 121/MS 121 Includes:
BUXTEHUDE: 4 Sons. (vn, b v, hpsi), Op. 1, Nos. 1-4 1ko
Brink (vn), Davidoff (b v), Pinkham (hpsi)

MUSICA SACRA

AMS 17/ -
Czech instrumental music, played largely on viols.
Composers include VODNANSKY, ZELENKA, U
VEJVANOVSKY.
Pro Arte Antiqua, Prague

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

- MHS 542-543/MHS 542-543 (Erato reissue)
J. S. BACH: St. John Passion. Includes No. 58 (Aria) for
voice, b v; org, vc. (Also, nos. 31-32 use 2 VdA.) 1sko
Heinrich Schütz Choir of Heilbronn, Pforzheim
Chamber Orch. (Werner), with Wenzinger (b v)
- MHS 598/MHS 598 (Erato reissue)
du CAURROY: Fantasias 3, 12, 24 3*
LEJEUNE: Fantasie à 4 No. 1 3*
MOULINIE: Fantasies 1 - 3 3*
CHARPENTIER: Concert pour quatre Violes 3*k+
L. COUPERIN: Fantasies 126-128 (tr v; hpsi, b v) 1*k+
" : " 129-130 (tr & b v; hpsi, b v) 2*k+
Viol Quartet of Schola Cantorum Basiliensis
(Wenzinger), with E. Müller (hpsi)
- MHS 661/MHS 661 (Erato reissue)
J. S. BACH: Cantata 76. Several sections use 1ko
obligato b v. 1sko
Heinrich Schütz Choir of Heilbronn, Pforzheim
Chamber Orch. (Werner); soloists incl. Wenzinger
(b v)
- MHS 675/MHS 675 Reissue of Exp. Anon. EA 12
MHS 676/MHS 676 " " " " EA 21
MHS 678/MHS 678 " " " " EA 24
MHS 683/MHS 683 " " " " EA 29
MHS 685/MHS 685 " " " " EA 35
MHS 687/MHS 687 " " " " EA 27
MHS 688/MHS 688 " " " " EA 28
MHS 689/MHS 689 " " " " EA 37
- NONESUCH
H 1010/H 71010
Masterpieces of Early Fr. & It. Ren., including:
DUFAY: Les Doleurs don me sens (2 voices, 2 rec, 2 bv) 2so
DELAHAVE: Mort, j'Appelle de ta Rigueur (voice, 4 v) 3*s
CARA: Occhi Miel (voice, viols) 3*s
ISAAC: Morte che fai? (voices, viols, 2 lutes) 3*sp
" : La Morra (viols, lute, shawm, harp, virg) 3*pk
Societe de Musique d'Autrefois
- H 1036/H 71036
Fr. Dances of the Ren. Includes:
ARBEAU: Jouissance vous donnerai (2 rec, tr v, lute, perc) 1*po
" : Tourdion (rec, tr v, lute, perc) 1*po

- ARBEAU: Allemande (2 rec, tr v, lute, perc) 1*po
" : Gavotte (" " " ") 1*po
" : Volta (tr v, perc) 1*o
ANON.: L'Amour de Moy (voice, 2 rec, tr v, lute) 1*sp
(also a VdA son. by Exaudet)
Ancient Instrument Ens., Paris

ODEON

- CLP 1633-1634/ -
Music of Shakespeare's Time. Includes some music
with viol (s). No details U
Schola Cantorum Basiliensis, Dolmetsch Consort
- C 91100-91115/STC 91100-91115
Music in old towns and residences, 15 vols. Many
records in the series use viol(s) in some pieces,
but present information is very scant.
- C 91101-STC 91101
Düsseldorf: Am Hofe Jan Wellems. Includes:
SCHENCK: Suite 3 in b from Scherzi Musicali (b v, cont.) (1k)
No details.
- C 91112/STC 91112
Lübeck: Eine Abendmusik in St. Marien. Includes:
TUNDER: Sinfonia for 7 viols 3*
No details.
- C 91115/STC 91115
Wien: Am Hofe Leopolds I. Includes:
LEGRENZI: Son. 5 from La Cetra U
SCHMELZER: Sons. 3, 10 from Sacro Profamus U
Concentus Musicus, Vienna (Harnoncourt)
- L'OISEAU-LYRE
OL 50133/ -
Jacobean Consort Music. No details, but probably
includes viols. U
Jacobean Ens. (Dart)
- OL 50145/ - Includes:
L. COUPERIN: Fantasies et Symphonies pour Violes
No. 126 (2 vn; b v; org, b v) ko+
No. 127 (vn; org, b v) ko+
No. 128 (2 vn; org, b v) lko+
No. 129 (vn, b v; org, b v) lko+
No. 130 (vn, b v; org, b v) lko+
(Additional parts in nos. 126 & 128 reconstructed
by T. Dart.)
Jacobean Ens. (Dart) (2 vn, 2 b v, org)
- OL 50161/ -
J. S. BACH: 3 Sonatas (b v, hpsi) 1k
D. Dupré, T. Dart

- OL 50164/ -
 F. COUPERIN: Suites in e, A (Pièces de Violes)
 (b v; hpsi, b v) 1k+
 Dupré (b v); Dart (hpsi), Nesbitt (b v)
- PATHÉ EMI
 DTX 335 (?)
 Les anciens vous presentent leurs instruments de
 musique. (Musical demonstrations of various
 early instruments, incl. viols, w. French
 narration.) Un
- RCA VICTOR
 LD 2656 Includes:
 BYRD: Mounsiers Almaine lpo
 " : My Lord of Oxenford's Maske lpo
 ALLISON: Batchelor's Delight; De la Tromba Pavin lpo
 PHILLIPS: Phillips' Pavin lpo
 MORLEY: O Mistress Mine lspo
 " : Joyne Hands; Frog Galliard lpo
 DOWLAND: Lachrimae Pavin lpo
 " : Galliard: Can She Excuse (lspo)
 " : Dowland's Adew (b v, lute) lp
 Julian Bream Consort, incl. J. Hall (b v)
- LM 6015/ - (2 records, U.S. reissue of HMV HLP 3-4)
 Hist. of Music in Sound, vol. 2 (to 1300). Includes:
 ANON. 3 13th-cent. dance tunes (instr. ens. with v) 1*o
 ANON. 3 13th-cent. Eng. dance tunes (rec, tn? v, perc) 1*o
 Soloists above incl. C. & N. Dolmetsch on viols
 ANON.: 4 Fr. & Eng. polyphonic songs (choir, b v) 1s
 Bodley Singers w. M. Donington (b v); also
 Brompton Oratory Choir w. D. Dupré (b v)
- LM 6016/ - (2 records; U.S. reissue of HMV HLP (5-7)
 Hist. of Music in Sound, vol. 3 (Ars Nova and
 Ren.) Includes:
 de la HALE: Tant con je vivrai (voice, rec, v, lute) 1*spo
 ANON.: Le Moulin de Paris (viols) 3*
 de MACHAUT: Ma fin est mon commencement (mixed
 ens.) Uso
 " : Benedictus from Mass (mixed ens.) Uso
 de CACCIA: Nel mezzo e sei paon (voices, rec, tn? v) 1*so
 LANDINI: Amar si li alti tuo gentil costumí (voices,
 lute, rec, tn? v) 1*spo
 ANON. (Eng.): Tappster Drinker (voices ob, 2 v,
 perc) 2*so
 CICONIA: O rosa bella (voice, 3 v) 3*s
 DUNSTABLE (?): O rosa bella (voices, 3 v) 3*s
 DUFAY: Pour l'amour de ma douce amyie (voices,
 v, rec, lute) 1*spo

- ISSAC: Chanson; La la hö hö; Innsbruck, ich muss
 dich lassen (viols) 3*
 Various soloists & ens., incl. the Pro Musica
 Antiqua, Brussels, and the viols of the Schola
 Cantorum Basiliensis.
- LM 6029/ - (2 records; U.S. reissue of HMV HLP 8-10)
 Hist. of Music, Vol. 4 (16th cent.). Includes:
 WILLAERT: Ricercar 7 à 3 (viols) 3*
 PEUERL: Padouan & Intrada from Suite 3 (viols) 3*
 GIBBONS: Fantasia 3 à 3 (viols) 3*
 COPERARIO: Fantasia à 4 (viols) 3*
 Viols of the Schola Cantorum Basiliensis
- SUPRAPHON
 GMM 077/ -
 ROMAN: Son. 6 (fl, b v, hpsi.) (B v part is
 largely independent) lko
 ROMAN: Menuet & Allegro (strings, hpsi) (3*)k
 NICHELMANN: Concerto for Hpsi & Strings (hpsi,
 strings, org) (3*)k
 Pro Arte Antiqua, Prague. Ens. consists 3
 quintons (5-string arm viols?), tn v, b v, kyb,
 with G. Radhuber (solo hpsi) & H. Edlén (fl).
- SUA 10412/ -
 Dance Music of 4 Centuries. No details. 3*k?
 Pro Arte Antiqua, Prague
- TELEFUNKEN
 AWT 9466/SAWT 9466
 Early Music in Italy, France, & Burgundy, No details,
 but composers include: LANDINI, BINCHOIS, de FEVIN,
 GAYARD, LAPACCINO, VERDELLOT, GANASSI, LUZZA-
 SCHI, and others. U
 Studio der Frühen Musik, Munich (voices and
 many early instruments, incl. viols)
- TURNABOUT
 TV 4017/TV 34017 Includes:
 FERRABOSCO II: Pavan (viols) 3*
 BYRD: O Lord, How Vain (voice, viols) 3*s
 " : Elegy on the Death of Tallis (voice, viols) 3*s
 " : In Nomine à 5 (viols) 3*
 GIBBONS: Great Lord of Lords (voices, viols) 3*s
 Purcell Consort; Jaye Consort of Viols
- VANGUARD
 BG 539/ -
 Elizabethan & Jacobean Consort Music. Includes:
 MORLEY: Air for 3 Viols 3*
 JENKINS: Pavan à 4 3*

JENKINS: Fantasy à 4 in C 3*

DOWLAND: Air from Silent Night (voices, lute, tr & b v) 2*sp

Viol Consort of Leonhardt Baroque Ens. and A. Deller (countertenor)

BG 547/ - Includes:

PURCELL: Fantasia à 4 in D 3*

LOCKE: Consort à 4: Fant., Courante, Ayre, Sarabande 3*

JENKINS: Pavane à 4 3*

Leonhardt Viol Consort

BG 556/ -

RAMEAU: Pièces de Clavecin en Concert (hpsi, vn, b v) 1ko

Leonhardt, Fryden, Harnoncourt.

BG 557/ -

BYRD: My Sweet Little Darling (voice, 4 v) 3*s

WHYTHORNE: Buy New Broom (voice, viols) 3*s

ANON.: Guichardo (voice, viols) 3*s

CORKINE: What Booteth Love? (voice, viols) 3*s

BYRD: Fantasy in g (viols) 3*

" : Ye Sacred Muses; Lullaby, My Sweet Little Baby; Come Pretty Babe (voice, viols) 3*s

ANON.: Ah, Silly Poor Joas (voice, viols) 3*s

NICHOLSON: In a Merry May Morn (voice, viols) 3*s

PARSONS: Pandolpha (voice, viols) 3*s

ANON.: O Death, Rock Me Asleep (voice, viols) 3*s

FERRABOSCO II: Fantasies in G, F (viols) 3*

Deller (countertenor) with viols of Schola Cantorum Basiliensis

BG 570-571/BGS 70570-70571

PURCELL program. Includes:

Pavan for 3 Violins & Bass Viol 1o

(also some other pieces with cont. b v)

Marriner, Gibbs & Jones (vn), Dupré (b v)

BG 576/ - Includes:

BULL: In Nomine à 5 3*

TOMKINS: In Nomine à 5 3*

WHITE: In Nomine à 4 3*

TYE: 2 In Nomines à 5: "Trust" & "Crye" 3*

TAVERNER: In Nomine à 4 3*

In Nomine Players

BG 591/BGS 5019

G. GABRIELI: Canzona 1 "La Spiritada" 3*

LULLY: 6 pieces from "Xerxes" ballet music 3*

BIBER: Serenada (viols, hpsi, w. watchman's cry) 3*sk+

GIBBONS: Fantasy 3*

HAUSSMANN: Pavan & Galliard (à 5, w. hpsi) 3*k

LUYTHEON: Fuga Suavissima 3*

F. COUPERIN: L'Apothéose de Lully (w. hpsi) 3*k+

Pro Arte Antiqua, Prague

BG 606/ - Includes:

FERRABOSCO II: Fantasy in G 3*

ANON.: O Death, Rock Me Asleep (voice, viols) 3*s

(Taken from BG 557?)

Deller (countertenor) with viols of Schola Cantorum Basiliensis (Wenzinger)

BG 626/ -

Instr. Music of the Year 1600. No details, but probably includes viol(s). U

Concentus Musicus (Harnoncourt)

BG 634/ -

ANON.: Dit le Bourguynon (rec, 3 v, lute, drum) 3*po

de LANTIUS: Puisue je voy, belle (voice, 3 viols) 3*s

DUFAY: Hé! Compaignons (voices, rec, tr & tn v, lute) 2*sp

" : J'atendray tant qu'il vous playra (voices, tr v, rec, lute) 1*sp

DUFAY: Sequence for Whitsunday (rec, tr v, lute) 1*po

" : Hosanna from a mass (voices, 3 v, rec, lute) 3*sp

OCKEGHEM: D'un autre amer mon cueur s'abesseroit (3 v) 3*

OBRECHT: Tsat een meskin (rec, tr & tn v, lute) 2*po

MORTON: N'aralge jamais mieulx (voice, 3 v, lute) 3*sp

BINCHOIS: Amoure merchi (rec, lute, 2 v) 2*po

" : De plus en plus (voice, 2 v, lute) 2*sp

" : Amoureux suy (2 voices, rec, tn v, lute) 1*sp

" : Adieu, Adieu (rec, 3 v, lute) 3*po

" : Je loe Amours (voice, rec, tn v, lute) 1*sp

" : Tristre plaisir (voice, 3 v) 3*s

" : Filles à marier (voices, rec, 2 v, lute, drum) 2*sp

" : Whitsuntide hymn (rec, 3 v, lute) 3*po

" : Agnus Dei (voices, rec, 3 v, lute) 3*sp

Pro Musica Antiqua, Brussels (Cape)

BG 652/BGS 5064

Music of BIBER and MUFFAT. No details, but probably includes viol(s) U

Concentus Musicus (Harnoncourt)

BG 656/BGS 5068

Sacred and Secular Music of the Gothic Period. No details, but probably includes viols. U

Deller Consort, Concentus Musicus

BG 676/BGS 70676

PURCELL: Fantasies for 3-7 Viols 3*

" : In Nomine 3*

Concentus Musicus (Harnoncourt)

SRV 171-172/SRV 171-172 SD Includes:

J.S. BACH: Brandenburg Concerto 6 (w. 2 b v) 2ko

Vienna State Opera Orch. (Prohaska), incl.
N. Harnoncourt and W. Hübner (b v)

VOX

- DL 890/STDL 500890
Music of the Sp. Ren. Includes some viol music U
No details.
Performers incl. the Montreal Viol Consort
(O. Joachim)
- DL 950/STDL 500950
Music from the Ct. and Chapel of Henry VIII.
Includes:
WHITE: In Nomine 3*
TAVERNER: In Nomine 3*
(No details on other selections)
Performers incl. the Montreal Viol Consort
(Joachim)
- DL 990/STDL 500990
DUFAY program. No details, but includes some viol U
music.
Performance incl. the Montreal Viol Consort
(Joachim)
- PL 9010/ -
J. S. BACH: 3 Sonatas (b v, hpsi) 1k
J. Scholz, E. G. Sartori
- VBX 25/ - (3 records) Includes:
J. S. BACH: Brandenburg Concerto 6 (w. 2 b v) 2ko
Soloists chamber orch., (Horenstein)
- WESTMINSTER
- XWN 19082/WST 17082
LOCKE program. Includes
Suite à 4 in d (viols) 3*
Suite à 3 in d (") 3*
Suite à 4 in G (") 3*
2nd Galliard from "The Tempest" (viols) 3*
The Song of Echoes (voices, viols, hpsi) 3*sk
Suite à 3 in C (viols) 3*
(Also a few selections w. cont. b v)
Elizabethan Consort of Viols, Golden Age Singers
- XWN 19076/WST 17076
Music for Voices & Viols in the Time of Shakespeare. U
No details, but evidently incl. viols.
Elizabethan Consort, Golden Age Singers

RECORDS WITH BARYTON

ARCHIVE

ARC 3120 (APM 14620)/ -
HAYDN: 4 Divertimenti (btn, va, vc), Nos. 37, 44, 48, 109
Salzburger Barytontrio, incl. Schwamberger (btn)

NONESUCH

H 1049/H 71049
HAYDN: 5 Divertimenti (btn, va, vc), Nos. 45, 49, 60, 64,
113.
Salzburger Barytontrio, incl. Schwamberger (btn)

ODEON

C 91104/STC 91104
Eisenstadt: Am Hofe des Fürsten Esterhazy. Includes:
HAYDN: Baryton Divertimento No. 96.
No details.

QUALITON

LPX 1132/ - Includes:
HAYDN: Divertimento in A (2 barytons, vc)
J. Liebner plays both baryton parts by means of re-record-
ing.

HLP-SZ 3543/ -
HAYDN: Divertimento No. 53 (btn, va, vc)
" : 2 Duets for 2 Barytons
Liebner (btn). Both parts of the duets are played by Mr.
Liebner by means of re-recording.



I us'd to compare such tossing finger'd players, to blind horses,
which always lift up their feet, higher than need is; and so by that
means, can never run fast, or with a smooth swiftness: it is there-
fore, both commendable, and profitable to play close; so that in
doing much, you seem to take little, or no pains.....

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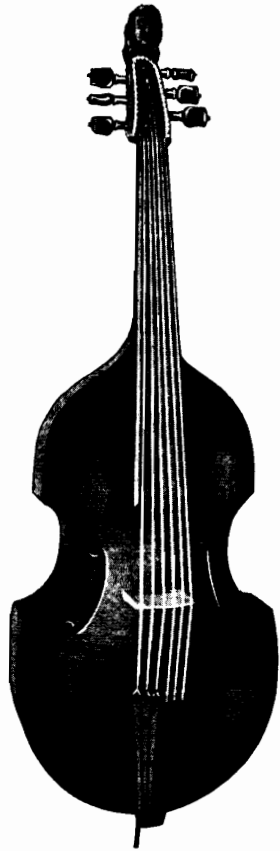
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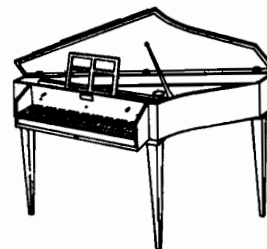
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