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JOURNAL OF
THE VIOLA
DA GAMBA
SOCIETY OF
AMERICA

Volume IX 1972



**JOURNAL OF THE
VIOLA DA GAMBA SOCIETY OF AMERICA, INC.**

VOLUME 9

DECEMBER, 1972

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VIOLA DA GAMBA SOCIETY OF AMERICA

1972

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Le Joueur de Basse

Nicholas Lancret (1690-1745, Paris)
20 $\frac{1}{8}$ x 13 $\frac{1}{2}$ inches. Oil on canvas.
Collection Wildenstein and Co., New York
(Photograph provided by Gerhardt Niemeyer)

Tenor I or Alto?
Some thoughts on the Instrumentation of
the Consort of Viols¹

MARCO PALLIS

A problem which has occurred with increasing frequency during recent years, as a result of the widespread exploration of the viol repertoire by editors of varying tendencies, concerns the alto viol and its appropriate uses. Their decisions in this respect have been far from uniform, and it has been difficult in certain cases to follow the reasoning behind them. The question at issue is to determine the criteria whereby the choice of instruments for the middle parts of consorts is to be settled. To go no further than the Supplementary Publications of the Viola da Gamba Society, there are several works in five and six parts where the labelling is for one alto and one tenor viol. Again, in *Jacobean Consort Music*² this same question has faced the editors at every turn; in fact whoever sets out to score any of the English music for four or more viols will have to make decisions in regard to this particular problem, if problem it be. For this reason it is in the common interest for the subject to be investigated as fully as possible at the present time.

The first point to establish is the precise status of the viol now known to us as the *alto*, namely the one tuned from *c''* to *c*. This tuning, the practical convenience of which is undeniable, can claim no precedent in English writings and was adopted by Arnold Dolmetsch from a Continental source which was almost certainly Mersenne. Gerald Hayes states that Mersenne gives as the most usual alto tuning of his time that which leaves only one tone between itself and the treble in D, in other words a tuning from *c''*

¹Reprinted from *Chelys*, vol. I, 1969.

²*Musica Britannica IX*, ed. T. Dart and W. Coates. Second, revised edition (Stainer & Bell, 1966).

to c ,³ and this is confirmed by Rousseau writing later.⁴ At the same time Mersenne explained that in Italy the alto and tenor viols were tuned *alike*, namely a fifth above the bass, that is to say from a' to A , which implies a considerable difference in the respective thickness of each string to offset the difference in length. Similar statements are to be found in other writers quoted by Hayes which, as they stand, do not fully explain themselves. In England the practice appears to have been similar, for although the alto viol is not actually named by writers of the period, instruments have survived that plainly occupy an intermediate position between the large English tenor to be seen in the Hill collection, for instance, and the normal treble size. Whether this instrument be called a small tenor or an alto, it does in fact imply thicker strings if tuned like a tenor, g' to G , or else a different tuning whereof we have no record.⁵

There is no doubt that an instrument situated, by its size and tuning, between the treble and tenor viols does fill a practical need inasmuch as a number of splendid compositions exist, notably in four parts, where proper tonal balance calls for four *different* sizes of viols, as against other compositions where only three sizes are needed; with six parts the commonest arrangement is one of three superposed pairs; if there be five parts, trebles and tenors are paired over a single bass. This disposition of parts is typical of the first half of the seventeenth century in England when the consort of viols was at its height. Admittedly, several other five-part combinations also occur, but the above grouping is the most usual. Here one is thinking chiefly of the fantasy: the instrumentation of the

³G. R. Hayes, *Musical Instruments and their Music 1500-1750. II The Viols, and other Bowed Instruments* (Oxford University Press, 1930), p. 15.

⁴J. Rousseau, *Traité de la Viole* (Paris, 1687), p. 21. Facsimile edition (Antiqua, Amsterdam, 1965).

⁵At Haslemere the c' to c alto tuning was introduced during the time that I was studying there. When I first arrived Arnold Dolmetsch sold to me a fine example of a small tenor with a striped back, this being tuned at the time g' to G . When large tenors began to be made at Haslemere based on the splendid Italian (or might it be South German?) example in the Dolmetsch collection, in the list of string gauges worked out by A.D. both 'small' and 'large' tenors were mentioned, the gauges for the alto in C being added to the list in due course. The small tenor mentioned above has since passed into the possession of the Jaye Consort; it has now been tuned a' to A with excellent effect, as in the Italy of Mersenne's day.

pavan and other chamber music forms deriving from the dance exhibits certain features of its own, to be discussed in the latter part of this article.

To return to the c'' to c alto and its re-introduction in the late nineteen twenties: as soon as it appeared on the scene its advantages for certain purposes became evident. To give a few examples, a true alto serves with telling effect in nearly all consort songs for voice to four viols and (citing the two greatest composers of four-part consorts during the Jacobean period) in all the four-part compositions of John Ward and nearly all those of Ferrabosco, in Locke's six great suites for viols and in all Purcell's four-part fantasies—all these sound right with treble, alto, tenor, bass. Doubling the treble, as is sometimes done, sounds unsatisfactory because imitations in the weaker middle strings of the second treble simply cannot be got to match the same phrases when these appear about a fifth higher in the much more brilliant upper register of the first treble. The whole tonal structure of the consort is upset in consequence.

With Locke and Purcell the c'' to c tuning of the alto fits ideally. With Ferrabosco and Ward, however, where the alto parts on average lie lower than in the later music, an alto in A might well prove to be the best solution of all and the same applies in consort songs, most of which belong to the sixteenth century, but this is a fine point, since the alto in C also suits both the latter types of music very well despite a somewhat lower *tessitura* in most cases. Jenkin's four-part music, on the other hand, varies more in respect of its instrumental requirements: a few of his fancies, such as the lovely one on *All in a garden green*, have the parts so spaced as to call for all four kinds of viol, but there are several other fancies of his, including some of the greatest, where the two middle parts work together on the same level, thus giving a scoring for one treble, two tenors and a bass. A still larger number of four-part works by this composer are for two equal pairs, respectively of trebles and basses, which is a form of composition of which Lupo seems to have been the originator. However, with this form we have really come out of the classical consort style into a world where the upper parts are being increasingly shared between the treble viol and the now rising violin, a world of sparkling music which, though often attractive, tends to remain relatively external in its appeal.

In fact, this particular shift in taste heralded the decline of English chamber music: in contrast, the music of Locke and Purcell appears as a last marvellous flowering during the viol consort's sunset days. If there is to be another flowering—and what vast possibilities the viols offer in this respect!—it will be for a future generation of composers to find a way to it.

The foregoing examples, if they prove the usefulness of a separate alto viol intermediate in character between treble and tenor, have not yet brought us face to face with the avowed object of the present inquiry which is to establish consistent criteria to decide whether in any particular case an alto viol is actually required, or else provides an acceptable alternative to a tenor in G or whether a tenor is wanted exclusively. Undoubtedly this choice may be influenced by personal taste, but in by far the greater number of cases one's choice will depend on the rigorous logic of tonal balance, itself depending on the lay-out of the part-writing. Mace insists with particular clarity on the need to ensure proper balance in the full consort and therefore also on the exact choice of instruments to make up his ideal 'chest'.⁶ He stresses this point strongly even while admitting that those who are unable to achieve this ideal may have to make do with such instruments as they actually possess, which is the case with many groups today. Of course, one can compensate for an imperfectly assorted set of instruments to some extent, and with reasonably good results, by the way one plays them.⁷

There is no doubt that a right sizing and matching of a set of consort viols does make an enormous difference to the all-over effect of the collective tone. It is not enough that each of the in-

⁶T. Mace, *Musick's Monument* (London, 1676), p. 246. Facsimile edition (Paris, 1958).

⁷A case in point is the occasional use of a bass to play a second tenor part in pavans; in fantasies this substitution rarely succeeds because of the frequent crossing of parts. Even in pavans, however, experience has shown that there is some loss when a low-lying tenor part is entrusted to a bass playing on its middle strings—a loss of 'colour' and therefore also of dramatic power when such is called for, as in the final chromatic section of the Tomkins *Pavan in A minor* (No. 73 in *Jacobean Consort Music*); the tenor II part goes very low but still sounds much finer on the tenor just because this gives more "tension" in the tone than when the part is entrusted to a bass, easy though it is to perform it thus.

struments is good in itself; unless each blends with its neighbour in strength and character, there is likely to be frequent unbalance to the prejudice of contrapuntal clarity and lyrical expression, both of which largely depend on an ability to make one's tone tell in any circumstances and without the need either to push it or hold it back.

A word needs to be said about the Latin titles commonly found in ancient part-books, such as *Quintus*, *Altus*, *Tenor*, *Contratenor*, etc. lest anyone should suppose that these indicate *species* of instruments or that they are even related on any very strict plan to the *tessitura* of the instrumental parts in question. These labels derive, in fact, from more ancient vocal conventions which had begun to lose their significance by the time that viol consorts got going in earnest. Thus a pair of parts, constantly inter-crossing at about the same level, may yet be found in part-books labelled as if each related to a different voice; and even when, for example, a book marked *ALTUS* happens to contain a part which, on its own showing, suits the alto viol, this coincidence of names remains largely an accidental one—it does not indicate, that is to say, the existence or non-existence of a particular form of instrument any more than the occurrence of titles like *QUINTUS* or *SEXTUS* indicates the existence, at that time, of a corresponding 'quintus viol' or 'sextus viol' of such and such size and tuning.⁸

The time has now come to put the practical question: faced with the score of any typical seventeenth-century consort piece, what will tell us whether two tenors are required or alto and tenor or else whether the question should be left open by double-labelling the part that is in doubt?

⁸Similar considerations apply to the conventional French naming of parts as *Haute-Contre*, *Taille*, *Basse-Contre*, etc. These labels derive rather from respective situations in a contrapuntal whole than from a particular form given to an instrument. Misunderstanding on this score can sometimes lead to comic results, as when the word *taille* was applied by Bach to the viola part of the string accompaniment of an obscure (and very simple) piece of *recitative* in one of his cantatas: one of Bach's well-known biographers opined that this name must refer to some unusual instrument, possibly a treble viol—why treble and not alto, one might well ask! It takes a learned brain to think up anything quite so improbable in order to explain what is perfectly obvious.

To this question it is possible to give an answer of wide (but not watertight) applicability by saying that it is *the degree of crossing* in the parts that usually will decide the point. Wherever there is free and frequent crossing it is reasonably certain that a pair of *equal* instruments is required, i.e. two tenors. If, on the other hand, parts are 'spaced', i.e. lie roughly in the average relation of a fourth or more apart, with or without occasional crossing of a minor kind, then *unequal* instruments may be assumed, namely alto and tenor. This gives the general principle; cases where the bias of evidence remains in dispute also exists in fair numbers and it is to these that the twofold label 'Alto or Tenor' may reasonably be applied.

As was mentioned earlier on, spacing of parts applies especially in four-part music, for the simple reason that there is more room to manoeuvre than in the necessarily denser texture of five- and six-part writing. The English proneness to lyricism expressed itself in an extreme freedom of crossing; by comparison, much of the Continental music feels relatively constrained. In the latter case it is the structure that seems to dominate the parts, whereas with the English composers the bias is if anything the other way. In a consort part by Ferrabosco, Jenkins or Lawes one finds nothing that could be described as 'filling in', no purely harmonic material devoid of intrinsic interest, no uninteresting tag-ends in any part. Kenneth Skeaping's brilliant dictum that in the English consort music 'each player is taking the principal part all the time' perfectly expresses the nature of the English creative impulse as well as of the technical means deployed to give effect to it, not least of which is an extremely free type of part-writing that would have been inconceivable but for the acceptance of wide-ranging crossings as a norm common to all consort instruments, the ones taking the middle parts being no exception.

It can be said, without exaggeration, that during the heyday of the consort of viols, as covered by the reigns of James I and Charles I, continually crossing pairs of equal parts are most commonly found, for which Mace's specification of two trebles, two tenors and two basses applies very generally. Nevertheless it can also be admitted that there exist a certain number of examples (one can think of several such in Lawes) where the first tenor part goes into its highest register so frequently as to raise the question whether an alto, if available, might not offer advantages on balance despite crossings elsewhere. These, in fact, are the cases where

it is reasonable to leave the question open by including both 'Tenor' and 'Alto' at the head of that part in the score. I can, however, think of no case off hand where a total omission of the word 'tenor' in five- or six-part music would be justified on any logical or historical showing.

The foregoing statement holds good particularly in fantasies; the case of pavans is often somewhat different and will receive special consideration further on. In the Jacobean period 'spacing' of parts often occurs in pavans, galliards and almaines when this feature has practically disappeared from fantasy-writing in favour of freely crossing parts. It is, however, worth pointing out at this stage in our discussion, that in pavans of that period (but not later) it is often the part labelled *Quintus* which seems to call for use of the alto viol. The choice will then lie between a second treble and an alto, leaving two tenors to function in the middle range of the consort. Such a combination does not (as far as I can remember) suit any of the seventeenth-century fantasies, but many of the sixteenth-century In Nomines obviously require it.

While on the subject of the various dance forms which after the turn of the seventeenth century came into the orbit of pure chamber music, it is worth pointing out that the pavans of the great Jacobean composers differ markedly from those of the succeeding reign. The much extended pavans of Jenkins and Lawes, as well as the splendid airs into which the earlier almaine had developed by that time, are indistinguishable from fantasies in respect of their manner of using paired instruments playing parts that cross continually: the connection of these works with the ancestral dances had by that time become rather tenuous.

With Ferrabosco and Tomkins, on the other hand, though the thematic and harmonic inventiveness displayed in their pavans often touches sublime heights one can, nevertheless, still observe certain contrapuntal traits associated with sixteenth-century procedure, one of which is the prevalence of 'spacing', though this in no wise seems to impede the extreme melodiousness of the part-writing. These same composers in their fantasies have already gone over to the now commonly accepted build-up in tiers of crossing pairs. In four-part music of the same period spacing still remains a common practice, however, for which reason an instrument of specifically alto size and tuning needs to be included in the quartet

of viols; *a fortiori* with Locke and Purcell their brilliantly placed second line requires the presence of a true alto which finds in this particular music its finest opportunity to shine in its own right.

Returning to the fantasies, a few further remarks on the subject of crossing parts will help to make the position still clearer. During the great flowering of the Jacobean period, when the viol consort came into its own as a fully independent instrumental form, by far the greater number of fantasies were laid out according to a scheme of so many *pairs* of parts, rather than as so many parts to be regarded individually: in six-part music there will be three such pairs, and in five-part music two pairs over a bass. The additional fact that most fantasies of that period, in their opening and their final sections, are composed like a double fugue, with a pair of contrasting subjects to be tossed, as it were, from part to part, allows of at least four main thematic entries per pair thus lending to the general polyphony a marvellous wealth of permutations. In five-part music on this model one finds, besides the commonest arrangement as described above, a lay-out with pairs of trebles and basses to a single tenor (as in Coperario, for instance) and, more rarely, with one treble to paired tenors and basses. Thomas Lupo produced several masterpieces in this rare form.

Passing to the Caroline age with Jenkins and Lawes as its dominant figures, one finds that fancies of the double-fugue type have given way, almost entirely, to the practice of exploiting one theme at a time, either during a section or, in a very few cases, throughout the course of a work. In this period the practice of crossing parts in pairs continued to prevail with unexampled exuberance, and by it the sweeping lyricism of these two supreme exponents of the consort art is particularly favoured.

It is clear, therefore, that in the music of both the above-mentioned periods a use of two equal instruments (tenors) will remain the normal requirement and any departure from the practice as a consequence of substituting an alto in the upper tenor line is likely, at least in many cases, to upset tonal balance by diminishing the average brilliance in the middle tiers of the consort's texture to the detriment of the whole. In the classical viol consort formed of crossing pairs of parts the decisive consideration is the balance of tone in a given pair of parts during the whole course of their joint deployment and not the existence here and

there of tonal extremes whether high or low, as found in certain phrases of each individual part. A pair in which the upper-ranking part never gets a chance to touch its top string (that is to say is excluded from its own zone of maximum brilliance) but in which the lower-ranking part does so, if but occasionally, will suffer from an unbalance of an irremediable kind. This is precisely what happens when an alto is asked to replace a tenor part for inadequate reasons, since all the peaks of phrases which, in the latter, would be realized by the brilliant sounds of the top string will, with the alto, be replaced by the relatively milder sounds of that instrument's second string. This gives the pith of the objection to labelling 'Tenor I' parts as for the alto. But even apart from the special case of loss of the brightest top-string tone, it is the balanced 'bi-unity' of the crossing pair which here is generally at stake, as considered in terms of string versus string throughout the compass of the two instruments concerned.

It is impossible to discuss the present subject without some reference to the use of clefs in the old part-books, since this factor has also contributed to fogging the issue in regard to the allocation of parts to given instruments in the consort. Very often one finds that for a first tenor part a C clef on the second line from the bottom of the stave is used while a C clef on the middle line is used for the second tenor, with the result that some have taken it for granted that the alto viol was intended in the former case and the tenor viol in the latter. A closer examination of many parts will, however, show that this criterion, though corresponding to a real situation in some cases, is not reliable enough to be erected into a general principle. In fact one often finds two tenor parts of approximately equal *tessitura* using two different clefs, and one can only determine whether this difference of clefs is meaningful by comparing the two parts in their entirety, note by note. It is an inspection carried out in terms of actual sounds, rather than with reference to the way those sounds have been noted down, which will tell us which kind of viol goes with a given part.

Why then resort to different clefs, it may well be asked? The reasons seem to lie somewhere between a convention inherited from earlier times and the constitutional dislike of the ancients for ledgerlines. The mere fact that a first tenor part will tend to in-

clude more high passages than its partner (as is but natural) coupled with a wish to record these higher passages on, rather than above, the staff caused composers of the time, accustomed as they were to employ a great variety of clefs without the slightest discomfort, to prefer a mezzo-soprano clef to an alto one even for parts which, for much of the time, deployed themselves in a middle register where either clef would have suited equally well. Similarly, with a second tenor part, one comes across cases where the C clef on the second line (the true 'tenor clef' in fact) is preferred for the reason that here and there passages occur that go unusually low—to save ledger-lines below the staff, the tenor clef is applied to the entire part in preference to the alto clef on the middle line. This is a sphere in which a certain fluctuation was to be expected in practice and this is what one finds.

To sum up a few important conclusions based both on observation of texts and on practical experience in performing consorts, it can be said that the normal constitution of a consort of five or six viols in the seventeenth century requires two equal tenors and that anything different will fall into the category of more or less frequent exceptions. This means that even in borderline cases it would be improper to omit all mention of two tenors by labelling one of the parts in question as 'Alto Viol' purely and simply. The farthest one can go in denoting an unusually high-lying part in such a consort is to label it as either for 'Tenor or Alto' as has been done, for instance, in the case of many examples shown in *Jacobean Consort Music*. To suppress the word 'Tenor' entirely and thus by implication to impose the viol known to us as 'alto' (useful as this instrument undoubtedly is on many occasions) upon the chest of viols as one of its basic constituents is to go beyond anybody's brief, not only in a historical but also in a practical sense, since this is liable to affect the collective tone of a consort in the direction of an avoidable dulling of one of its constituent parts; for this is precisely the effect of 'demoting' a part that by rights should be played by a tenor using its higher strings, in order to give that part to an alto, on which each passage will necessarily be rendered one string lower.

To express the same conclusions somewhat differently, no arrangement of instruments in a consort is tolerable that does not allow all the constituent members of the group to utilize their most brilliant tonal register as and when musical occasion so demands.

Any arrangement that places one part at a quasi-permanent disadvantage in this respect will inescapably impair that perfectly balanced tonal exchange which is the greatest glory of the consort of viols and which made these instruments, in the hands of the English Masters, into the most perfect vehicle of contrapuntal chamber music the world has ever known.

The alto is a necessary and treasured member of the viol family with its own characteristic part to play, but it is not *per se* a normal substitute for the first tenor in most five- or six-part combinations. Admittedly there are more or less numerous exceptions to every rule and whether a particular case falls under the exceptional heading is a legitimate matter of opinion. What must, however, be guarded against is to turn the exception into the rule in intention or in fact, and this is why the name 'Alto' cannot be applied to the upper tenor line as a matter of course in current editorial practice.

Tobias Hume's First Part of Ayres (1605)

CHAPTER IV SUMMARY AND CONCLUSION

William V. Sullivan

Hume emerges from this study as a strange figure in the musical world of the early seventeenth century. Except for Dowland's indirect reference to him in the preface of his last work, *A Pilgrimes Solace*, there is no mention of him in the contemporary records. Likewise, except for the appearance of his "Fain would I change that Note" in an important MS collection of ayres (British Museum Add. 151117), his music seems to have been without import. Furthermore, he receives no credit in Playford's list of the "First authors" whose "Invention and Skill" helped introduce lute-viol music at the beginning of the century. The impression is that he was an outsider, an isolated eccentric.

Thanks to the efforts of Thurston Dart and William Coates in their *Jacobean Consort Music*, Noah Greenberg in *An Elizabethan Song Book* and Peter Warlock and Philip Wilson in *English Ayres Elizabethan and Jacobean*, his music has been saved from oblivion and may be enjoyed again. It has not as yet, however, been explored in any of the systematic studies of English music, nor has Hume received anything like adequate recognition for his unquestionable originality.

He was evidently the first, for example, to suggest in print the possibility of such (by now long established) instrumental techniques as playing with the wood of the bow and of executing an accompaniment by alternately plucking and bowing the strings. He also exhibited qualities of initiative and adventure in being the first to promote in print, music in tablature for the viols, especially considering the importance of this type of music throughout the remainder of the entire seventeenth century. It is not often recognized by historians that Hume was breaking fresh ground with the publication of the *First Part of Ayres*; indeed, few authors seem to have really been aware of the true nature of its contents, and occasionally some have even mistakened it for lute music.

Of Hume's personal life we know next to nothing. The few meager facts that are available are confined to the dates of his publications and his last financially desperate years; these may be summarized, thus:

1605 *First Part of Ayres* published

1607 *Captaine Humes Poeticall Musicke* published

1629 Enrolled as a "poor brother" in the Charterhouse in London; sends a petition to Charles I asking for leave to go abroad with 120 men.

1642 *The True Petition of Colonel Hume . . . to . . . Parliament* published

1645 April 16, dies in the Charterhouse.

We know Hume primarily through his publications. From his own hand, for example, we learn that he was, first of all, a professional soldier, and secondly, a lover of music. From his last document in 1642, we also learn that he had at one time been a mercenary in foreign countries. In two of these works, he mentions his financial difficulties and, again, in the last publication it is clear that he was heavily dependent on the nobility for his sustenance. These documents also give us fleeting hints as to Hume's character which was apparently rather blunt. The only information we have of what his contemporaries thought of him is from the already mentioned work by Dowland, which suggests a sharp resentment. His music indicates that he had considerable ability on the viol, but we do not know how popular he was as a performer.

The *First Part of Ayres* constitutes the most substantial and broadly representative sampling of Hume's creative output. It contains 5 songs, 104 instrumental solos, and 8 consort pieces for two and three viols. An examination of the titles of these pieces show that this is primarily easy-going light music. A few pieces are serious in intent, but there is never any pretence of intellectual vigor in the music. In general, the *First Part of Ayres* consists of simple songs and dances.

This work was dedicated to the Earl of Pembroke, to whom Shakespeare also dedicated his First Folio. This indicates that Hume was making a bid for patronage from one of the important noblemen of his time.

In the address to the reader in this work, Hume appears as a controversialist. He accuses others of plagiarizing Italian music and of pilfering from others' compositions, and proclaims that the viol is equal to, if not better than, the lute. His accusations appear somewhat as overstatements today, however, and it is not clear to whom he is referring. Watson and Morley, who are possible candidates for his first charge, openly acknowledged that they were using or imitating Italian models. There is evidence that there was extensive borrowing from others' music at this time, but this was common practice and was not looked upon as stealing. Hume was not in a very good position to be critical, it can be added, for while he states that his music is entirely original, he does begin one of his songs with a direct allusion to Dowland's "Lachrimae."

Much has already been said about Dowland's annoyance at Hume's offensive claim that the lyra-viol and the lute were equals. This was a time of transition, when the bass viol began to approach the lute as a leading solo instrument. How important Hume's lead was in effecting this transition is difficult to say, but he must be given credit for being the first to openly challenge the lute's position of dominance in the musical life of the time. He did this in deed as well as word, for the *First Part of Ayres* is the first printed demonstration of the extent to which the bass viol could be used as a solo instrument. In the perspective of the entire seventeenth century, throughout which the literature for bass viol continued to grow, Hume occupies a pioneering position.

Even the title page of the *First Part of Ayres* contains the earliest example of music prescribing the exclusive employment of viols. In the title page of the later *Poeticall Musicke*, he left it to the performers' discretion to choose from a series of alternatives, but in this first he explicitly calls for the viols alone.

The title page of this work requires some elucidation. For example, it does not present the contents of the book in the order of importance, but commences with a reference to five short pieces called "Pollish" and "French" ayres, which are neither Polish nor French nor vocal. The only explanation for this deceptive beginning is that it was a way of luring interest and, thus, was done

from an advertising motive. The title also contains a puzzling claim that one of the pieces is a duet to be played on a solo instrument. This has proved misleading to some historians who have accepted the title page at face value. This piece is not possible as a duet for one viol, because of the technical difficulties entailed in playing it thus; rather, it is a duet for two basses. Why Hume described it as a duet for solo is impossible to know. There is good evidence in his music to suggest that he had a curious sense of humor, and so it is not unlikely that it is a joke of some sort.

The "leero viole" mentioned in the title was, historically, a smaller sized bass viol and, at the same time, a way of referring to any size viol that was used to play from tablature notation.

Musical tablature is really the distinguishing feature of the lyra-viol. It was because of the various tunings as well as to facilitate the fingering of full stops that tablature was found more practical for this type of music. In tablature notation, the performer was merely presented with a graphic picture of the finger positions and rhythm. Hume uses the French system in which the "staff" consisted of six lines representing the six strings of the viol with the lowest string on the bottom. Instead of the usual notes denoting pitch, letters of the alphabet were used to indicate the fingering, or rather the particular point on the fingerboard at which the string should be stopped. Since the fingerboard was fretted, each fret had a letter name. The open string was the letter "a" and the following frets progressed up the alphabet from "b" to "h"; above the frets the letters also extended on up to "n". Over the letters which were placed between the six lines of the tablature, the tablature note-values were given, each remaining in force until cancelled by a new one.

Hume's music, as we have noted in the analysis falls into three separate areas: the songs, the solo pieces, and the ensemble pieces.

The songs, though Hume does not describe them as such, belong to a popular type of English vocal composition known as the "ayre." The typical ayre of the period was either a vocal solo with lute accompaniment in tablature or a part-song with the lute's music written out for three lower voices. Various instruments of the time might accompany the voices, but the usual combination in title pages was lute with bass viol, the latter being used chiefly to reinforce the lowest line of the lute part or the bass voice.

Hume's songs, however, do not conform to this typical descrip-

tion. He did not provide for alternative methods of performance, but limited his songs to solo voice with solo instrumental support; and, in place of the lute as the instrument of accompaniment, he preferred the bass viol set to tablature. His songs are ayres, however, because they give musical prominence to the melody in the highest part.

Within the slender limits of five ayres, Hume shows a certain versatility in his style of vocal writing. Two of the ayres are reflective or serious in nature and show a certain subtlety in their melodic structure which is based on recurring motives. The motives are never restated literally but continually unfold, allowing the melody to progress freely. In these two songs, Hume is apparently looking back to an older tradition of vocal style derived from the motet. The remaining three ayres are lighter in style and are all notable for their spontaneity and freshness of appeal. Two of these are more or less symmetrical tunes which approach folksong in their short clear phrases and frequent definite cadences and simple tunefulness. The third song has all the qualities of an individual creation without reference to pre-existing styles. It is a lively tune, instrumental in character, and relies for its effect on irregular phrasing, rhythmic play and sudden shifts in pitch.

All of the songs show a nice concern for the relationship between the music and the words. Each, for example, exhibits a clear relationship between its melody and the mood or theme of the text. In the serious type of songs there is even an occasional attempt to describe or express the words in the music itself. Because of the prevailing syllabic treatment of the words there is also a tight relationship between the textual and musical rhythms. Finally, the diversity in the formal organization of the ayres reflects the different type of patterns in the poems.

There are two types of accompaniment in the ayres. One type is associated with the serious ayres and exhibits some independent melodic interest. The other type is found in the three lighter songs and has no individuality. It emphasizes the vertical aspect of the chords and their simple metrical movement, making them thus completely subsidiary.

There is also an observable difference in the harmonic material of the serious and light ayres. The former are always modal in their effect, while the latter tends to give preference to chords on the first, fifth and fourth degrees with considerable feeling for their functional value.

A special point of interest in two of the ayres is the interest Hume displays in treating the accompaniment in a contrasting *pizzicato-arco* manner by requiring the performer to play with both his fingers and the bow in alternate verses.

This introduction of the element of contrast along with the observations concerning the difference in the vocal styles of the songs, the accompaniment, and the harmonic language, all illustrate that Hume, as a composer, occupies a pivotal position in the history of English music.

Hume's manner of writing in the solo instrumental pieces is characterized by a full display of the idiomatic resources of the viol. A peculiar feature of this type of viol music is the performance of "full stops" or chords employing two or more strings at the same time. The use of the highest string and the high positions thereon are conspicuous in Hume's music for solo viol. He also employs the lower compasses, of course, and at times rapidly changes from the lowest notes on the bottom string to the extreme high register. As a result, there is often a certain contrapuntal richness to his music. The general character of the solo pieces, however, is homophonic with emphasis on a tune on the higher strings.

There is no one single type of melody in these pieces; rather, one finds a wide variety of tunes. They all, however, consist of simple scale patterns and broken chord figures; but these are not used in any characteristic way which could be interpreted as an individual style. The melodies all have an anonymous folk-like quality, which is in keeping with their obviously popular titles.

This simple quality is reinforced by Hume's use of the sequential device. This is employed to some extent in nearly every piece. Its usual purpose is simply to repeat a motive on consecutive degrees of the mode, either ascending or descending. Sometimes an element of novelty is injected by maintaining the same intervals in each repetition of the motive, and thereby producing a sequence of the "real" variety with its interesting harmonic effect. In a few instances Hume uses the sequence less mechanically to develop a motive by reiterating it at irregular intervals. There is very little in the way of thematic development, however. The only attempt in this direction is an occasional rearrangement of the notes of a passage, or a filling in of skips between notes with quicker values. However, in one piece, "Captaine Humes Galliard," this latter method, known as the "division" technique, is used throughout in an elaborate way, and thus results in a variation form.

The harmonic style of the solo pieces is almost entirely with reference to the conventional practice of the sixteenth century. Only major and minor triads in the five-three and six-three positions are used. Combinations in the six-four position do not exist in this style. Diminished, augmented and seventh chords may appear as the result of melodic movement in thirds, but they are completely absent as simultaneous vertical sonorities.

Occasionally, however, Hume goes beyond the conservative style of the Renaissance by introducing a modification in the final cadences and in the use of unusual harmonic effects with actual or implied dissonance. The typical cadential formula at the final closes in Renaissance practice required a suspension of the first degree of the mode, the tonic, to the leading tone before the final chord of resolution. Most of Hume's final cadences follow this procedure, and he characteristically treats the suspension as a discord. However, in many instances he alters this formula slightly by halving the value of the leading tone to allow for a leap of a diminished fifth, or a minor seventh over the bass, and thus creates a dominant seventh effect before the final chord.

Other elements in the harmonic style of the solo music which show an advance over conventional sixteenth century practice are the occasional appearance of successions of unrelated chords. In a few instances, these are also accompanied by a conspicuous cross relation. While cross relations of the simultaneous variety are not found, an equally harsh combination occurs which, although it is unusual, is nevertheless a deliberate structure with the leading tone of the mode for its lowest note. The intervals above this bottom tone contain both a diminished fourth and a major seventh. The extreme dissonance which results is sustained by a "passing" tone creating a diminished fifth before the whole combination finally resolves on a tonic chord. Such harsh and unorthodox effects are only found in music after 1600, and thus show another progressive side to Hume as a composer.

The rhythmic material of the solo pieces is, in general, marked by clear duple and triple rhythms. However, there are a few instances of interesting rhythmic changes such as cross rhythms and changing meters. A certain amount of rhythmic flexibility is also achieved through "syncopation" and irregular phrase lengths. By and large, however, complexity is avoided.

The formal patterns of the solo pieces are also not complicated. The model for the majority of pieces, irrespective of their titles, seems to have been the easy structure of the dance, consisting of two and three well-defined sections of varying length, each of which is repeated. The sections are usually not strongly related thematically or by contrast of material. Often the only relationship that exists is the similarity of mode and texture. A few pieces deviate from this general simplicity of formal design, but these always appear to be in the nature of experiments. On the whole, formal considerations are not an important factor in the solo pieces.

The eight consort pieces in the *First Part of Ayres*, with a minor exception, are contrapuntal in style. There are six duets and two trios, but these are more significantly divided into two groups on the basis of the type of counterpoint they employ. Five pieces are imitative in treatment, meaning that they feature both canonic writing and exchange of parts. The other pieces are non-imitative in style, with the parts moving freely in relation to one another. A general characteristic of the consort music, regardless of whether the parts share the same melody as in the first group, or are without common melodic material as in the second, is the sudden shifts in register that result from the frequent trading of parts. Technically, however, the skill required to play the ensemble pieces is no more demanding than in the solo pieces.

The melodies of the consort pieces do not show any significant differences from those of the solo pieces. They also use as their basic material simple ascending and descending scale figures and broken chords. The sequence, however, is not as important a factor in these pieces. Because of the predominance of strict canonic writing and part exchange, literal repetition becomes more conspicuous in their melodic treatment. The non-imitative pieces, however, have a more serious character which is related to their freer species of counterpoint.

The harmonic language of the ensemble pieces is also not substantially different from that of the solo music, but with the increase in instruments, there is a greater amount of dissonance. Some passages are alive with sharp clashes on the tactus. At a few points even a diminished triad is definitely stated as a vertical sonority, and in one instance a curious example of an augmented sixth chord occurs which is used in a surprisingly advanced man-

ner to lead to a dominant triad in a cadential sequence. This unusual harmonic feature is, oddly enough, found in the same piece in which there are several examples of the old faburden, or sixth-chord, technique. The augmented sixth and faburden occur only in "Captaine Humes Lamentations." In this same piece Hume also displayed a certain inventiveness in handling the deceptive cadence. Instead of the usual chord of evasion built on the sixth degree of the mode, he substituted a subdominant triad in the first inversion, which produces an unexpected but pleasing effect. The free mixture of all of these conservative and new elements in the same piece illustrates once again Hume's transitional position.

Rhythmically, the ensemble music is relatively simple and direct in spite of the fact that it is contrapuntal in style. This is because the counterpoint is never very involved in terms of syncopated effects or other forms of counter rhythm. Only in one piece does a part require regular use of ties over the bar in modern notation. There is an example of the simultaneous use of contrasting duple and triple meters, but this would not be obvious to the ear in performance since there is no real rhythmic conflict involved.

In terms of form, the ensemble pieces are largely two- and three-part plans. One piece, however, consists of as many as nine sections. Some interesting features of form occur, such as the opening in one piece in which the bass viol begins alone and then repeats the same material in the manner of a ground after the other parts have entered. Two of the pieces end with short codetta-like sections in fast time. These are the only attempts at a climactic endings in the *First Part of Ayres*.

Hume's inclusion of dynamic suggestions, tempo indications, directions for instrumental technique and expression throughout the *First Part of Ayres* show that he not only had a fertile imagination but that he was also sensitive to the growing conception of music as a vehicle for subjective expression. These performance clues are also significant manifestations of the steady emergence of a purely instrumental style at this time. Admittedly they are rather primitive attempts, but coming from the hand of an amateur they are doubly remarkable for their time.

A word should be said about the quality of Hume's music. As an amateur, he is, of course, inclined to be uneven and a good deal of his writing is frankly commonplace and of slight artistic importance; but judged by his best he is a worthy representative of

his period. The importance of two of his ayres is already illustrated by their inclusion in modern collections. To these should be added "What great grieve," which in technical finish and lyrical grace make it an admirable example of a different type of ayre from the other two. The only faults in "Alas poore men" are its great length and curiously wide vocal range. Otherwise, it too should be included in Hume's list of solid achievements. "The Souldiers Song" is also not without its effectiveness, but its main interest is not musical but historical as one of the early examples of "battle music."

In the solo instrumental pieces, Hume seems to be at his best in the shorter ones. There are also successful pieces which are longer but, on the whole, these tend to lose their identity as they progress. When he tightens up the form, however, as in "Captaine Humes Galliard," "My Mistresse Maske," and "My Mistresse Familiar," for example, the result is always happier.

Among the ensemble pieces, "Captaine Humes Lamentations" is easily his best. The other pieces are charming but they do not rise to the level of this composition in intensity of feeling.

However, while his music is not always on a high level, there is much that is agreeable and worthwhile, and there are always rewarding moments in every composition.

APPENDIX A

The True PETITION OF COLONEL HVME

As it was presented to the Lords assembled in the high Court of
PARLIAMENT
Being then one of the poore Brethren of that famous Foundation
of the Charter House.

Declaring to their Lordships, that if they would be pleased to imploy him for the busnesse in Ireland, and let him have but sixscore, or an hundred Instruments of War, which he should give direction for to be made; he would ruine the Rebels all within three Months,
or else lose his head.

Likewise he will undertake within three Months, if their Lordships would but give credence to him to bring in by Sea, being furnished with a compleat Navy, to his Majestie and the Parliament 20.
Millions of Money.

London, Printed for Iohn Giles, 1642

Right Honourable and Noble Lords,

I do humbly intreat to know why your Lordships do slight me, as if I were a fool or an Ass: I tell you truly I have been abused to your Lordships by some base fellows; but if I did know them, I would make them repent it, were they never so great men in your sight; for I can do the King's Majesty and my Country better service than the best Soldier of Colonel in this Land, or in all Christendom; which now it is a great wonder unto me, that your Lordships do suffer so many unskilful Soldiers to go over for Ireland, to the King's Majesties service, that are not able to lead a Company, neither do they know what belongs to a Soldier; and yet for all this, your Lordships leave me out, that am able to do the King's Majesty better service than all the Soldiers that are now to be sent over for Ireland: so that if your Lordships please to pay for the making of a hundred or six score Instruments of war, which I am to have along with me, if you please to send me for Ireland, and make me Commander of all those men that are now to go over for Ireland, I will undertake to get in all Ireland in three or four Months at the farthest, or else if I do it not, I will give them leave to take off my head, if my Commanders will be as forward as my selfe, and yet I will do all things with great discretion. And I do here protest, I will do my King and my Country most true and faithful service, and give the first onset upon the Rebels in Ireland, to the honour of all England: and therefore if you will not believe me, it is none of my fault, when I speak the truth: but if you will not give me the command of all the soldiers that go for Ireland at this time, I will not go for Ireland, but I will go for another Country, where I will have a greater command than all this which I have desired from your Lordships. But I yet live in hope that you will be pleased to believe me, and help me that live in great misery, by reason that I have maintained a thousand Soldiers in this City to do the King service in Ireland, and this I have done seven weeks together, which hath made me very poor, so that I have pawned all my best clothes, and have now no good garments to wear.

And therefore I humbly beseech you all Noble Lords, that you will not suffer me to perish for want of food, for I have not one penny to help me at this time to buy me bread, so that I am like to be starved for want of meat and drink, and did walk into the

fields very lately to gather Snails in the nettles, and brought a bag of them home to eat, and do now feed on them for want of other meat, to the great shame of this land, and those that do not help me, but rather command their servants to keep me out of their gates, and that is the Lord of Essex, and the Lord of Devonshire; but I thank the good Lord of Pembroke, and the Lord Keeper, and the Earl of Hartford, and my Lord Mayor, and some other Knights, as Sir John Worstenholm and others do help me sometimes with a meal's meat, but not always, for I eat Snails and brown bread and drink small Beer, and sometimes water, and this I have thought good to make known unto you Lordships, hoping that your Honours will help me now with some relief, or else I shall be forced presently to run out of the Land to serve another King, and do him all the great service, which I would rather do unto my own most gracious King, who would not suffer me to want, if I had money to bring me unto his Majesty, for I would do him true and faithful service in Ireland, and can do him very great service; if his Majesty want money, I will undertake to fetch his Majesty home twenty millions of gold and silver in ready coin in the space of twelve or fourteen weeks: if this service be not worthy of meat and drink, judge you that are grave and wise Lords of the Parliament, for I will make no more Petitions unto your Lordships, for I have made many, but have not got any answer of them, and therefore if your Lordships will neither entertain me, nor give me money to buy meat and drink, I will go with as much speed as I can into other Countries, rather than I will be starved here. For I protest I cannot endure this misery any longer, for it is worse to me than when I did eat horse flesh, and bread made of the bark of trees, mingled with hay dust, and this was in Parno in List-land, when we were beleagured by the Polonians: but now to proceed further, I have offered to show your Lordships my instruments of war, and many other things which I can do fit for the wars, and yet other base fellows are set forward before that cannot do the King's Majesty that great service which I can do him, and therefore I say it is a great shame to all this land, the Lord of Pembroke, the Lord Craven, and many other Lords and Knights and Gentlemen both in this Country and other Countries beyond the seas, as Grave Maurice, the Marquesse of Brunningburgh, and lastly the King of Swetheland, they all know that I am an old experienced Soldier, and have done great service in other foreign

Countries, as when I was in Russia, I did put thirty thousand to flight, and killed six or seven thousand Polonians by the art of my instruments of war when I first invented them, and did that great service for the Emperor of Russia; I do hereby tell you truly I am able to do my King and Country the best service of any man in Christendom, and I will maintain it with my art and skill, and with my sword in the face of all my enemies that do abuse me to the Lords of the Parliament and others, and if I did know them I would fight with them where they dare, and also disgrace them, I speak this, because I do hear that some of them have disgraced me unto some of the great Lords of the Parliament. Let those soldiers argue with me, and I will make fools of them all for matter of war, although they have persuaded the Lords to slight me, and therefore I say again, they are not able to do the King that good service which I can do him, both by sea and land.

And so I humbly take my leave of your Lordships, being very desirous to speak with all the Lords of the Parliament, if they will vouchsafe to speak with me before I go out of this Land, for I am not able to endure this misery any longer, for I want money, meat and drink and clothes, and therefore I pray your Lordships to pardon my boldness, and help me with some relief if you please, or else I must of necessity go into other Countries presently, and so I most humbly take my leave for this time, and rest

Your Lordships most humble servant to do your Honours all the good service I can, for I have many excellent qualities I give God thanks for it.

Tobias Hume. Colonel

APPENDIX B

“The Souldiers Song”

I sing the praise of honor'd wars,
The glory of wel gotten skars,
The bravery of glittering shields,
Of lusty harts and famous fields:

For that is Musicke worth the eare of love,
A fight for kings, and stil the Soldiers love:

Look, on me thinks I see
The grace of chivalry,
The colours are displaid,
The captaines bright araid:
See now the battel rang'd
Bullets now thick are chang'd:
Harke, harke, shootes and wounds abound,
The drums allarum sound:
The Captaines crye za za za za,
Za za za za, za za za za,
The Trumpets sound tar ra ra ra,
Tar ra ra ra, tar ra ra ra.

O this is Musicke worth the eare of love,
A fight for kings, and stil the Soldiers love.

“Tobacco”

Tobacco, Tobacco
Sing sweetly for Tobacco,
Tobacco is like love,
O love it,
For you see I will prove it.

Love maketh leane the fatte mens tumor,
So doth Tobacco,
Love still dries uppe the wanton humor,
So doth Tobacco,
Love makes men sayle from shore to shore,
So doth Tobacco,
Tis fond love often makes men poor,
So doth Tobacco,
Love makes men scorne al Coward feares,
So doth Tobacco,
Love often sets men by the eares,
So doth Tobacco.

Tobaccoe, Tobaccoe
Sing sweetly for Tobaccoe,
Tobaccoe is like love,
O love it,
For you see I have prowde it.

“Fain would I change that note”

Fain would I change that note
To which fond love hath charmed me,
Long, long to sing by roate,
Fancying that that harmde me.
Yet when this though doth come,
Love is the perfect summe
Of all delight:
I have no other choice
Either for pen or voyce,
To sing or write.

O love they wrong thee much,
That say thy sweete is bitter.
When thy ripe fruit is such,
As nothing can be sweeter,
Fair house of joy and blisse,
Where truest pleasure is,
I doe adore thee:
I know thee what thou art,
I serve thee with my hart,
And fall before thee.

“What greater griefe”

What greater griefe then no reliefe in deepest woe,
Death is no friend that will not end such harts sorrow.
Help I do crie, no helpe is nie, but winde and ayre,
Which to and fro do tosse and blow all to dispayre.
Sith then dispaire I must, yet may not dye,
No man unhapier lives on earth than I.

Tis I that feele the scornful heele of dismall hate;
My gaine is lost, my losse deere cost repentance late,
So I must mone bemonde of none, O Bitter gal!
Death be my friend with speed to end and quiet all.
But if thou linger in dispaire to leave me,
Ile kill dispaire with hope, and so deceive thee.

“Alas Poore Men”

Alas poore men, why strive you to live long,
To have more time and space to suffer wrong,
O Wrong.

Our birth is blind and creeping,
Our life all woe and weeping,
Our death all paine and terror;
Birth, life, death; what all but error?

Alas poore men, etc.

O world, nurse of desires;
Fortresse of vaine attires;
What reason canst thou render
Why man should hold thee tender?

Alas poore man, etc.

Thou pinst the pale cheekt Muses
And Souldier that refuses
No woundes for countries safetie.
He onely thrives thats craftie.

Alas poore men, etc.

On crutches vertue halts,
Whilest men most great in faultes
Suffers best worth distrest
With empty pride opprest.

Alas poore men, etc.

O vertue yet at length
Rouze thy diviner strength
And make no musicke more,
Our sadde state thats deplore.

Then las poore men, why?

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A COMPARISON OF "THE CRIES OF LONDON" BY GIBBONS AND WEELKES

Rose-Marie Johnson

Nowadays it is customary to give ones cast off clothing to the Salvation Army or the Goodwill. However, a vivid remembrance of my childhood is of a man who came to our neighborhood in New York City in a horse-drawn cart with bells, who sang in sing-song "Old clothes, old clothes."

From the Middle Ages almost to our own time, many items that we now buy in stores were sold by street vendors. There is a fifteenth century description of the "cries" of the street vendors of London in a ballad by Ludgate called "Lackpenny."¹ Besides "Lackpenny," the "Roxburghe Ballads" printed between 1560 and 1700, contain verses called "The Cryes of London," which lists over a hundred and thirty cries.² A print by William Hogarth, "The Enraged Musician," from the eighteenth century, shows a cacophonous assemblage of such persons, all shouting (or chanting) their wares simultaneously.

Not only were such things as vegetables and fruits sold, but tradesmen offered their services and representatives of the prisoners of Newgate, Marshalsea and Ludgate and of the inmates of Bedlam (madhouse) in London, begged alms. The night watchman, appointed by the city, also called the hour and the weather, and saw that each house hung out a street lantern.³

Sir Frederick Bridge in 1921 reproduced woodcuts from 1688 and earlier which he found at the British Museum that show individual tradesmen with the "cry" peculiar to that trade. Below are two of these wood cuts and the oyster sellers' call.

In the two works which are being analyzed, the composers used the tunes as follows:

EX. 1 "Seville Oranges": Gibbons quotes exactly (untransposed) m. 255-258.
Weelkes rhythmically alters and transposes. m. 107-111.

1. Bridges, pp. 16-20.
2. Bridges, pp. 22 and 36.
3. Gibbons, Orlando. *London Street Cries*. Preface to score.

EX. 2 "Rat Catcher": Gibbons quotes exactly (untransposed) c 7 is ca. m. 48-51.
Weelkes does not include.

EX. 3 "New Oysters": Gibbons may have used another "Cry". m. 57-62.
Weelkes quotes exactly (untransposed). m. 11-19.

Ex. 1



Fine Sev-ille Or - an - ges, fine Le - mons.

Ex. 2



Ha' ye an - y Rats or Mice to . . . kill?

Ex. 3



New Oy - sters, new wall - fleete Oy - sters

The most important musical compositions using the London Street cries were written as fantasias à5 in the early seventeenth century by Gibbons, Deering and Weelkes. The following is a chart listing these and all other known English works using street cries.

THE CRIES OF LONDON

TITLE	COMPOSER	DATE	MANUSCRIPT SOURCE OR FIRST EDITIONS	MODERN EDITIONS	RECORDINGS	MEDIA INSTRUMENTATION = A CONSORT OF VIOLS
"These are the Cries of London Town"	Cobb, John (n. d.)	1630	Add. MS. 31463	Ed. Schott 1628	None.	4-part vocal canon
The Cries of London	Deering, Richard (c. 1580-1629/30)	(n. d.)		1. Novello 1346 Out of print 2. Penn State Music Series (recent).	Experience Anon. 81	Fantasia for double quintet of voices and strings.
London Street Cries	Gibbons, Orlando (1583-1625)	1616?	British Museum Add. MSS. 17792-6, 29372-6, 29427, 37402-6. Christ Church, Oxford, MS. 67. Short Score without words.	1. Novello 1345 Out of print. 2. Ed. Schott 1628	Archive 3053 Decca 9406	Fantasia for 5 Solo voices and instrumental doubling a5.
"The Pedlar's Song"	Morley, Thomas (1557-1602)	17th Cent. MS	Christ Church, Oxford Only treble and bass parts.		Exper. Anon. 81	Short song Treble voice with instrumental accomp. Solo voice/chorus
"A Freeman's Song"	Ravenscroft, Thomas (c. 1590-1633)	(n. d.)			Exper. Anon. 81	Short song, bass voice. Inst. accomp. a3.
"The Bellman's Song"		1611	From a printed collection Melismata		Exper. Anon. 81	4-part round 3-part round Short song, contra-tenor altus and inst. accomp. a3.
"Brooms for Old Shoes"		1611	Same as above.			
"New Oysters"		1609	from Pammalia			
"The Painter's Song"		1611	From Melismata			
In nomine "Crye"	Iye, Christopher (c. 1500-1572)	(n. d.)	British Museum or Bodleian Library, Oxford (?)		Exper. Anon. 81	Entirely inst.
The Cries of London	Weelkes, Thomas (c. 1578-1623)	(n. d.)	British Museum Add. MSS 18936-9.	Novello 1343 (out of print) New York Public Library Xerox.	None	Fantasia for solo voice (treble) and inst. accomp. a4.
"Buy new broom"	Whythorne, Thomas (b. c. 1528)	1571	From a published book of Songs		Exper. Anon. 81	Short Song Contra/tenor altus with inst. accomp.

I have access to the Deering work only through a recording, but the Gibbons setting probably has much more in common with it than the one by Weelkes. I suspect that the Deering composition was written before the Gibbons, since the text of the latter appears to be a condensation of the former. Example 4 shows the Deering text with the analogous places in the Gibbons text. The Weelkes libretto is much shorter and is original.

Text of Weelkes: *The Cries of London*

Structure

- AI (Fish) New Oysters/new walfleet oysters,
 New mussels/my lilye-whyte mussels,
 New cockles,/new great cockles new,
 New spratts, spratts, spratts/new great spratts new,
 New place, place, place/new place new, (plaice)
 New mackerell, mackerell, mackerell,
 New haddock, haddock, haddock new,
 New thornback new (a skate or crab)
- (Herb) Quick perewinkles, quick, quick, quick winkles quick
- (Pies) Hott apple pyes hott,
 Hott puddings pyes hott,
 Hott pippin pyes hott, (type of apple)
 Hott mutton pyes hott,
- (Fruit) Apples fyne,/peares fyne,/meddlars fyne,/pippins
 fyne/cherye rype,
 Rype, strawberye rype,
 Fyne sevilla organges,/fyne leamons fyne,/fyne pome-
 granets fyne,
- BII (Bedding?) Twinkle-downe, t-d, t-d, tavye, t-d, t-d, t-d tavye.

III (Workmen) Have you any worke for a tinker
 Have you any old bellows to mend
 Have you any wood to cleave

(Brooms) Broome, broome, broome,/broome for old shoes or
 pouchrings (a money purse or ammunition pouch)
 Boots or buskins for new broome,/broome, broome,
 broome,

IV Have you any boots, mayds, or have you any shoone,
 or an old payre of buskins will you buy any broome. . . .
 An old payre of boots, mayds, or a new payre of
 shoone, or an old payre of buskins for all my greene
 broome, my green broome.

A V (Misc.) Chymney sweepe, chymney sweepe,

Salt, salt, salt, salt,/fyne whyte salt fyne,

Have you any cony-skins, cony-skins mayds,
 (rabbit skins)

Will you buy any milk today misteris

I have fresh cheese and creame, I ha' fresh.

(Veg.) Whyte cabidge whyte yonge cabidge whyte,
 " turnips " " turnips "
 " parsneps " " parsneps "
 " lettice " " lettice "
 " raddish " " raddish "

Coda Now let us sing, now let us sing and so will make an
 (Alleluia) end with alleluia, with alleluia, with alleluia.

General Structure of Weelkes: *The Cries of London*

	<i>Measure</i>	<i>Meter</i>	<i>Texture</i>	<i>Mode-Key</i>
A I	1-118	Duple	Polyphonic	Mixolydian. Last cadence is in C Major.
II	119-126	Triple	Homophonic- Dance-like	C Major
B III	127-168	Duple	Polyphonic	C Major
IV	169-185	Triple	Homophonic	Mixolydian
A V	186-285 286-316 (Coda)	Duple	Polyphonic	Mixolydian

The following are explanations of unfamiliar words in the Gibbons text:

Codling = a young cod
 Peascod = a pea pod
 Damsons = a small dark plum
 Samphire = a plant used for pickling
 Frumerty = Frumenty = hulled wheat boiled in milk with
 sugar, plums, etc.

A'round and sound, and all of a colour,
Will you buy any very fine marking-stones?
It is all sinew and no bones,
And yet, very good marking-stones.

Fine Seville oranges, fine lemons.
Fine pomgranats fine. Fine potatoes fine.

Oyez! If any man or woman, city or country, Ig.
That can tell any tidings of a grey mare,
With a black tail, having but three legs and both her eyes out
With a great hole in her ear, and there your snout;
If there be any that can tell any tidings of this mare,
Let him bring word to the crier,
And he shall be well pleased for his labour.

Rats or mice? If.
Have you any rats, mice, polecats, or weasels?
Or have you any old sows sick of the measles?
I can kill them, and I can kill moles,
And I can kill vermin,
That creepeth up and creepeth down,
And creepeth into holes.

Pity the poor women, for the Lord's sake,
Good men of God, pity the poor women,
Poor and cold and comfortless in the deep dungeon.

Buy any ink, will you buy any ink, Id.
Buy any very fine writing ink,
Will you buy any ink and pens?

Doublets, old doublets, have you any old doublets?
Rosemary and bays, will you buy any rosemary and bays?

'Tis good to lay upon their bones,
Which climbeth over walls to steal your plums.
Then buy my wares so trim and trick,
That gentle is, and very quick.

Will you buy a very fine almanack?
Will you buy a very fine brush?

Pitiful gentlemen of the Lord,
Bestow one penny to buy a loaf of bread,
Among a number of poor prisoners.

Sweet juniper, will you buy my bunch of juniper?
Touch and go! Have you any work for Kindheart the tooth-drawer?
Touch and go!

Garlic, good garlic,
The best of all the cries,
It is the only physic,
'Gainst all the maladies.
It is my chiefest wealth,
Good garlic for to cry,
And if you love your health,
My garlic then come buy.

Will you buy my sack of small coals,
Or will you buy any great coals?
Have you any corns on your feet or toes?
A good sausage, a good, and it be roasted,
Go round about the capon, go round.
Will you buy a very good tinder box?

Lanthorn and candle-light, hang out, hang out maids! Ih.
Twelve o'clock,
Look well to your lock,
Your fire and your light, IIb.
And so goodnight.

Analogous to Gibbons *CRIES*

I a = m. 11	g = m. 133
b = m. 25	h = m. 144
c = m. 36	II
d = m. 37	a = m. 239
e = m. 39	b = m. 258
f = m. 64	

While the compositions of Gibbons and Weelkes are in five parts, Weelkes has written for only one treble singer (with an instrumental accompaniment à 4) while Gibbons has written for five singers and five instrumentalists. The players may also sing the cries⁴ (assuming their voices match the ranges of their instruments).

The general structure of the fantasia by Gibbons is in two parts with each part having the entire melody of the "Gloria tibi Trinitas" antiphon (Examples 5 and 6) written as a cantus firmus in the *contratenor altus*. This popular cantus firmus was known as the *In nomine*. It had been originally used by Taverner in the *Missa Gloria Tibi Trinitas* (Example 7), around 1530, with the cantus firmus in the *altus*. Numerous English composers subsequently used this cantus firmus and also wrote variants on the superius "descant" (as in Examples 8 and 9). Gibbons has restricted himself however to using only the cantus firmus.

Ex. 5

1 Antiphona. 1 f

G LO-RI-A • ti- bi Tri- ni- tas æquá- lis, una

Dé- i- tas, et an- te ómni- a scé- cu- la, et nunc, et in

per- pé- tu- um. E u o u a e.

4. Gibbons, preface to score.

Ex. 6

-In Nomine Cantus Firmus-

Ex. 7

Opening of the *In nomine* passage of the *Missa Gloria tibi Trinitas*—Taverner (after TCM I, 148).

-Settings by Early English Composers-

Ex. 8

Tye

CANTUS

Bevin

The following are general characteristics peculiar to the English string fantasia (fantasia or fancy), though changes occurred during the period in which they were written, c 1580-1680.⁵

1. Use of fugato technique with points of imitation.
2. Sectional structure (one to sixteen section, but normally three to five).
3. Fluctuation between modality and tonality. (i.e., Dorian and Aeolian in minor, and Mixolydian and Ionian in major).
4. Usually is in duple meter (ricercare and canzona contrast duple and triple time).
5. Cadential suspension formula is used almost exclusively. (See Example 10).

5. Lefkowitz, pp. 46-48.

THE CADENTIAL SUSPENSION FORMULA

Ex. 10

"Picardy" third in the last chord is common.

In 1597, Thomas Morley said that the fantasia . . . *will beare any allowances whatsoever tolerable in other musick, except changing the ayre to leaving the key, which in fantasie may never be suffered.*"

The first part of the Gibbons *Fantasia* is based primarily on a scalar, four-note, germinal motive which is treated in augmentation, inversion, is rhythmically altered, and melodically altered. At m. 63 where the tale of the grey mare is introduced, the motive becomes a three-note riding rhythm and remains so until the end of that section.

The second part is based on a five-note scalar motive. Both sections end with a full chorus. The text of the first part begins with the Night Watchman telling that it is three o'clock and a fair morning. It ends with an admonition to hang our street lanterns. Part Two ends with the Night Watchman calling twelve o'clock and to lock the door.

The Weelkes *Fancy* ends with an alleluia. This work is based on three motives (really two, because the first simply augments the first two notes of the second motive). The third motive is a varied cadential pattern.

The Gibbons *Fantasia* is in transposed Dorian and G Minor. Part I ends on a G major chord and Part II ends on a D major chord (both with "picardy" thirds). The cantus firmus is in the Dorian mode. The tonality of the Weelkes work was discussed under its general structure.

6. Lefkowitz, p. 46.

The Gibbons *Fantasia* is in duple meter throughout. The fluctuations of duple and triple meter in the Weelkes *Fancy*, give it more the appearance of a canzona than of a fantasia.

A consort of viols were undoubtedly the accompanying instruments intended for both compositions. A chest of viols usually comprised six instruments. Where five viols were needed, two trebles, an alto, tenor, and a bass were probably used.⁷

The number of recordings and the frequency with which the "Cries" are performed, attest both to their sociological significance and the real beauty of the music itself.

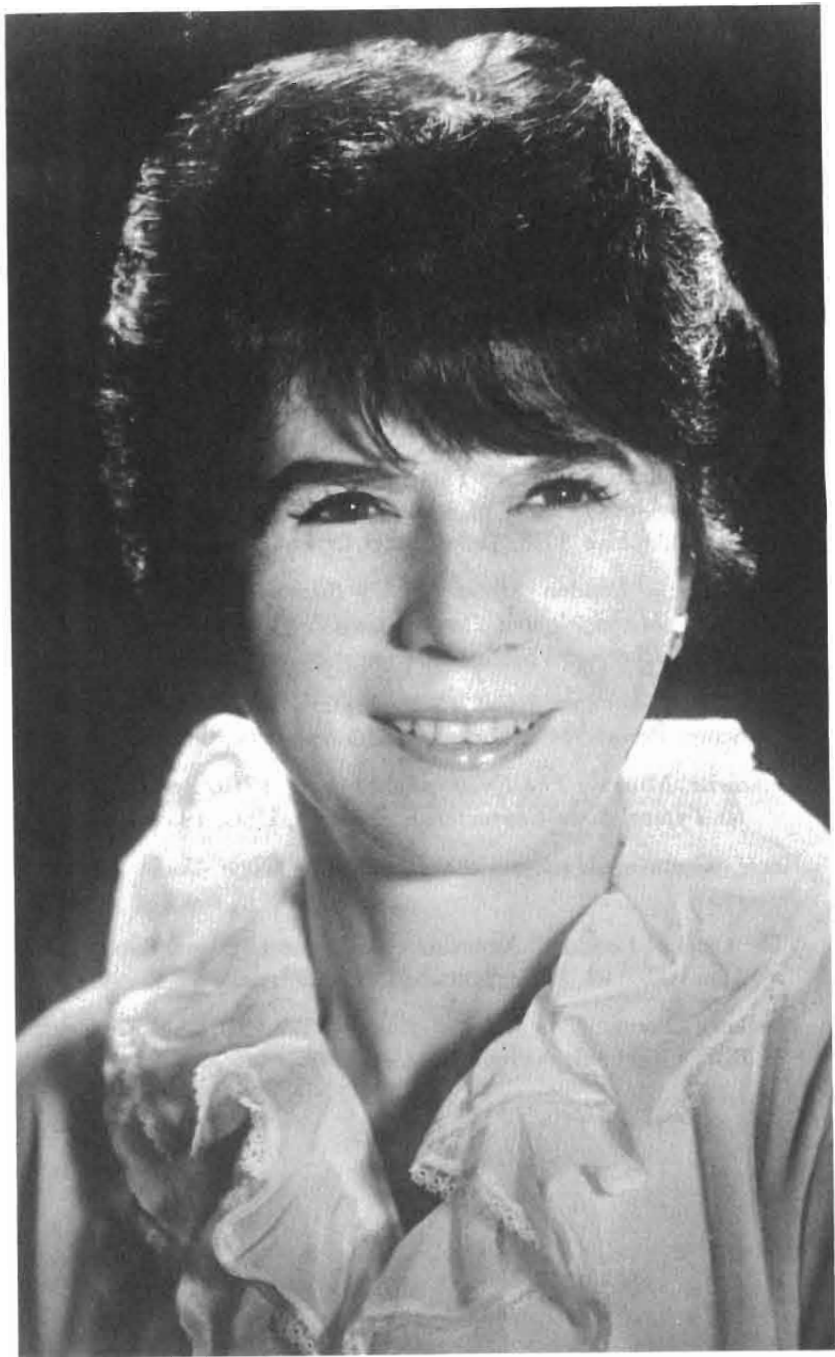
SOURCES OF EXAMPLES

- EX. 1 Bridges, Sir Frederick. *Old Cries of London*. London: Novello and Co., 1921. "Seville Oranges," p. 70.
- EX. 2 Bridges, "Rat catcher," p. 67.
- EX. 3 Bridges, "New Oysters," p. 17.
- EX. 4 "The Cries of London." Ambrosian Singers and Players. Experience Anonymous 81. Record insert.
- EX. 5 *Antiphonale Monasticum*. Tournai: Desclee & Co., 1934. P. 535. Also *Liber Usualis*. Boston: McLaughlin & Riley, 1934. p. 914.
- EX. 6 Lefkowitz, Murray. *The English Fantasia for Viols*. Thesis, USC, 1951, p. 33.
- EX. 7 Reese, Gustave. *Music in the Renaissance*. New York: Norton, 1954. p. 780.
- EX. 8 Lefkowitz, p. 33.
- EX. 9 Lefkowitz, p. 34.
- EX. 10 Lefkowitz, p. 58.
- EX. 11 Simpson, Christopher. *The Division Violist*. From a card of the Viola da Gamba Society of America.

7. Lefkowitz, p. 92.

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MARJORIE BRAM

Marjorie Bram has just finished a two-year term as president of the Viola da Gamba Society of America. Her greatest achievement was the successful transition from microcosm to macrocosm. Thanks to her vision, her energy, and her concern for the society, we are now genuinely a national organization. We have regional directors, the promise of regional conclaves, plans to achieve status as a non-profit organization, new by-laws, an elected board of directors, and, in short, an organization that has the proper shape for long-time existence in a way that can take advantage of personality and leadership among the officers without desperate dependence on these qualities.

Marjorie is not only a leader, but a genuine and dedicated musician. She has made an enviable reputation in the field of instrumental music teaching. She has been connected with the South Orange Community Orchestra since 1949, as conductor to 1964. Since 1964 she has directed the "Friends of Early Music" of New Jersey, a professional concert group dedicated to the performance of early music on authentic instruments. As a performer, she was concertmaster of the Temple University Symphony Orchestra; 1st desk violist of the New Jersey Symphony Orchestra; and viola da gamba soloist at the Bethlehem Bach Festival in 1971. She is widely known as a performer on violin, viola, viola da gamba, and viola d'amore.

There is nothing parochial about her involvement with music teaching. She is the author of "Sound Dimensions for New Players," an instrumental program of 19 student books and one teacher's manual published by Silver Burdett in 1971. She has had many articles published in scholarly journals, here and abroad. She is in constant demand as a speaker and clinician. She even used her sabbatical year (1968-1969) for a round-the-world fact-finding survey of music education. If you want to know how things are going in Tel-Aviv or Fiji, just ask her.

She is a great girl, and we are very proud to have her as one of ours.

Wendell Margrave



ARTHUR LARSON

Dr. Arthur Larson is one of the most enthusiastic members of the Viola da Gamba Society. Those whose only contact with him has been the chance to enjoy his lively participation and pleasant conversation at the conclaves are perhaps not aware of his lifetime of solid achievement and distinguished public service.

A native of South Dakota, he graduated from Augustana College in Sioux Falls in 1931. After a year at the University of South Dakota Law School, he went to England as a Rhodes Scholar, and his four degrees from Oxford, in Jurisprudence and Civil Laws.

He returned to America to practice law in Milwaukee, the first step in a distinguished career in law and government. He has taught in the law schools of the University of Tennessee, Cornell University, the University of Pittsburgh, the University of Wisconsin, and Catholic University, and has been since 1958 Director, Rule of Law Research Center, and Professor of Law at Duke University, Durham, N.C.

His public service included important wartime posts in OPA and the Foreign Economic Administration; Under-Secretary of Labor 1954-56; Director of U.S. Information Agency, 1956-57; Special Assistant to President Eisenhower 1957-58; and Special Consultant to Presidents Kennedy and Johnson.

His writings include a 4-volume treatise on workman's compensation and other books and articles on law and government. He has a long list of honorary degrees, awards, and other tributes to his character and ability.

No appreciation of Arthur Larson, however brief, would be complete without mention of his life-long involvement in music. He has sung since his high school days. He has composed for organ, string instruments, and voice; he plays classical guitar, recorder, viola d'amore, and of course, viol da gamba; he collects and arranges folk music. For several years he worked in the restoration of reed organs. Recently he has completed the arrangement of Ariosti's *Lezione* for viol d'amore from its original cryptic notation. He has a fine instrument made in 1729 in Munich by Paulus Alletsee, and an equally fine old division bass.

Mrs. Larson, the former Florence Faye Newcomb of Madison, S.D., is an excellent harpsichordist, and has taught and directed in the Drama Departments of George Washington University and Ithaca College. Their two children play keyboard instruments and recorders.

All of us who have played consorts with Arthur know his joy in participation and his real love for old music and old instruments; those who heard him sing to his own accompaniment on the viola da gamba at the conclave in Oxford remember it as one of the high moments in our gatherings.

Wendell Margrave

REVIEW

Mauricio Kagel, *Musik für Renaissance-Instrumente* 1965/66.
34 pages.

This work is available at this date to anyone who wants to hear it on the *Deutsche Grammophon Gesellschaft* label (stereo 137006) as conducted by the composer. Designed for twenty-three musicians, a reduction to chamber proportions can be made as suggested by the composer, using from two to twenty-two performers. The instrumentation requires such a collection as four cromornes, four shawms, one cornett, three Renaissance trombones, one regal, one positive organ, two percussionists playing an assortment of instruments, one lute, one theorbo, two viola da braccia and four viole da gamba. The part for each instrument has been conceived as a solo line, and then the total parts have been put together in score form. There are eleven sections to the work, and any section or group may be omitted as the conductor (performers) should choose. Much rather conventional notation is used, but some ideas require the use of quasi-graph indications. Of especial interest are sections A, C, D, F, and K. Section F is probably the most convincing part of the work, in the full orchestral presentation. This is a rather amazing piece, considering the manner in which it was written. It would seem, contrary to the composer's avowal, that these sounds could have been generated by other means or by other instruments; however, orchestrated as it is, it provides performers using Renaissance instruments a substantial work with which to experiment or to perform. The distortion of traditional use of these instruments is somewhat parallel to the distorted use of instruments of our own day. While the work is now six years of age, it is doubtful, in view of the composer's development, that it would have been written much differently if composed just last week. The piece is recommended for study and consideration. The score may be had of Theodore Presser (Universal) for \$9.00.

Harry W. Gay

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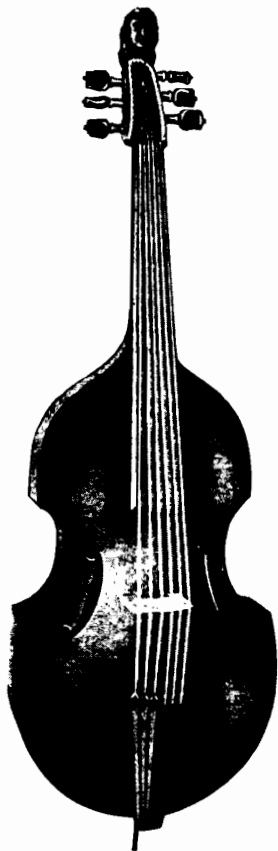
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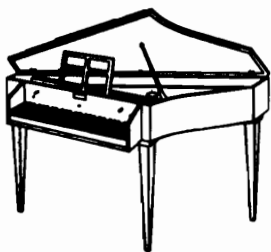
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