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CONTENTS

Leo M. Traynor	6
Leo M. Traynor: Memories of a Friend Newton Blakeslee	7
Aesthetics of the French Solo Viol Repertory, 1650-1680 Donald Beecher	10
Rhetoric and Eloquence: Dramatic Expression in Marin Marais' <i>Pièces de viole</i> Deborah Teplow	22
<i>German Literature for Viola da Gamba in the 16th and 17th Centuries</i> , Alfred Einstein, pages 13-23 Trans. by Richard Bodig	51
Reviews.....	65
Corrigendum.....	69
Contributor Profiles	70

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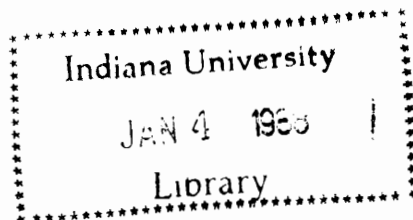
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Richard Bodig, Caroline Cunningham, Ann Viles

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Leo M. Traynor
1918 - 1986

The Society wishes to dedicate this issue to the memory of Leo.

LEO M. TRAYNOR: MEMORIES OF A FRIEND

I first met Leo back in the 60's at Fiddlers' Hill, the home of VdGSA founders George and Eloise Glenn in Maryland. To get there you took Route 2 south from Annapolis and after several miles turned off on Fiddlers' Hill Road, a one-way dirt track through the woods with an occasional wide place for passing. After a couple of miles of slow bumpy driving, mostly up-hill, and passing several farms, you arrived at the top of a rise before a long, low house shaded by trees and adjacent to an open field which gave a view of the lowland. There was a large screened porch, cool and breezy in summer, and that was where the viol-playing took place.

Leo was there, and some other players, and after the usual introductions we formed a consort and started playing. I could see at once that Leo was not "just another viol player." He was serious about it in a pleasant way; notes, fingerings, bowing, tempo, and balance were important to him. Obviously he was enjoying himself immensely. At that time I was still learning to play my first viol (a treble) and was glad to meet another enthusiastic amateur with a common interest in viols.

Later, over coffee, I learned that Leo had served in the Army of the Pacific as an intelligence officer in World War II, and afterwards had remained in Japan as a civilian employee of the Army Documents Center there. I also learned that he played the recorder and harpsichord in addition to the viol, and that he had been instrumental in introducing early music in Japan. He was then on home leave, visiting relatives and friends in the States.

Several years later Leo had leave again, and we met in Alexandria where he was staying temporarily in an apartment. This time we were joined by Wendell Margrave and Albert Folop and had a number of good playing sessions together. At that time our chief source of music was the *Jacobean Consort Book*, which had an abundance of three- and four-part consort pieces, and we played them all more than once, I can tell you! One that sticks in my mind had the intriguing title, "Report on 'When Shall My Sorrowful Sighing Slack?'" by one John Black. I expect every viol-player has cut his eye-teeth on that one somewhere along the line. We griped about the page turns which always came at an awkward place in the music, but there was nothing we could do about it except stop and start again or cut the pages, which was not too satisfactory.

Viol players were few and far between in those days in the Washington, D.C. area. Some of us managed to meet nearly every week, but we were somewhat scattered. We had a saying that a viol player's enthusiasm was to be measured by the distance he was willing to travel to get together with other players (it turned out that the maximum was about twenty miles). Now, of course, there is no lack of gambists in the area.

Leo told us many interesting things about his life in Japan. He spoke the language fluently and had many friends there. Some of them played viols and together they formed the Viola da Gamba Society of Japan, of which Leo became an active member. A viol consort played weekly at his house. Early music was flourishing there. Leo was influential in getting the recorder taught in elementary schools. A few craftsmen were making recorders, viols and harpsichords (Leo owned and brought back to this country the first harpsichord ever made in Japan, a handsome two-manual one, elaborately decorated). A December concert of viol consort music in Tokyo became an annual event and a highlight of the year for Japanese viol players.

Over the years, Leo contributed many articles and news items about viola da gamba activities in Japan to the *VdGSA News*, the Society's quarterly newsletter. In this capacity he became known as "Our Man in Japan." As editor, I came to rely on him always to come up with something interesting from his part of the world.

Before his retirement in 1984, Leo managed to attend several of the Conclaves by scheduling his home leave every two years to coincide with the Conclave dates. Later he became a "regular" at the annual event. After retirement he left Japan for good and settled down in Alexandria, Virginia. He quickly became a member of the local VdGSA chapter and soon found himself playing regularly with several groups. In addition, he played frequently with visiting players from out of town, of which there seemed to be a constant stream.

One of the amusing things Leo enjoyed doing in this country was to look for a Japanese person on the bus or subway. When he spotted one he would move closer and make some non-committal remark in Japanese. The person would whirl around in amazement at hearing his language spoken by an American. Leo said some very interesting acquaintances were made that way.

Leo was much interested in contemporary music for the viol. He encouraged composers to write for it and took every opportunity to get his friends to join in playing it. One of the last things he did before leaving Japan was to make a substantial contribution to the VdGSJ to

start a biennial prize competition for contemporary viol consort music, the winning pieces to be performed at the December concert. This contest continues to hold the interest of viol players the world over.

After Leo settled over here he immediately offered his services to the *VdGSA News*. I can say from personal experience that his assistance was most appreciated. He not only wrote articles and did some of the typing, but he also helped out in the addressing and mailing of the more than 800 copies of each quarterly issue. He is the only person I have known who owned *two* personal computers for word processing, one in English and one in Japanese, the latter, of course for corresponding with his many Japanese friends.

One of the groups in the Washington, D.C. area in which Leo and other local viol players often performed is called "Orlando Gibbons and Friends." This group of around fifteen singers and a minimum of four viol players performs often at evensong services in various churches in the area. Leo enjoyed this activity, a combination of instruments and voices seldom heard these days.

Leo bequeathed to the VdGSA his large collection of music and his seven viols, five of which were made in Japan. The large collection of sheet music and books in the bequest was sold in the "silent auction" at the Conclave, bringing in around \$3,300. Part of this will be used to fund the International Competition for New Music for Viola da Gamba, one of Leo's strong interests.

All in all, remembering Leo's cheerful good nature, his friendly attitude and his willingness to help in any project, I feel the Society has lost an ardent supporter and is much the poorer for it. Leo was "a gentleman and a scholar" who found a place in the hearts of all who knew him. As his friend Shige Sennari of Tokyo said in a letter shortly after Leo's death, "Leo not only introduced early music to Japan forty years ago and encouraged its development, but also taught us the pleasures of communication through consort music. We miss him and will feel his loss for a long time." No one could have said it better!

Newton Blakeslee

*AESTHETICS OF THE FRENCH SOLO VIOL REPERTORY, 1650-1680

Donald Beecher

"A la mort de [Louis] Couperin, sa charge d'ordinaire de la musique de la chambre est partagée en deux et confiée à Hotman et [Sébastien] Le Camus, violistes et théorbistes, les deux plus habiles a toucher la viole et le tuorbe qu'elle [sa majesté] ayt encores entendus."¹

This court record from the year 1661 testifies to the stature of Nicholas Hotman as one of the leading viol virtuosos of the mid-century, if not one of the most appreciated performers of his age.² Yet while his prestige and merit are not to be doubted, we are less certain about the actual substance of his artistry, for only a few of his compositions survive, and these of relatively modest proportions—compositions presumably of the type, moreover, that were highly criticized by players in the Dutch school who favored greater demands upon their virtuosity.³ Furthermore, there was a heated polemic that arose after his death concerning the style of composition

*To the memory of Michel Sicard, my friend and a lover of the viol, this article is dedicated.

¹*Musiques de cour, chapelle, chambre, écurie 1661-1733*, ed. Marcelle Benoit (Paris: Editions A. & J. Picard, 1971), p. 3.

²For an account of Hotman's life, see François Moreau, "Nicholas Hotman Bourgeois de Paris et Musicien," *Recherches sur la musique française classique* (Paris: Editions A. & J. Picard, 1973), pp. 1-22. We know a great deal about the man, given the records of his family life and financial dealings, but hardly anything at all of his musical career. He probably went to Paris around 1534, studied with Maugars and was therefore a part of the entourage of Cardinal Richelieu in whose service Maugars was employed. He was born in Brussels sometime before 1614, and died in April, 1663 leaving his wife, two children, two bass viols, two treble viols and several lutes and theorboes.

³The Dutch violist Constantine Huygens had sent a few of his pieces to Hotman for comment and the latter had done the same. But the simplicity of Hotman's pieces raised Huygens' ire in thinking his virtuosic capacities had been insulted. He sent a letter to DuMont in Paris dated Oct. 7, 1660 complaining of such trifles, and boasting that he, Walter Roes and Stefkens, all trained in the English school of lyra and division playing, were used to better things. Bol attributes the situation to the early state of the development of the viol as a solo instrument in France, but by all indications Hotman had come to this simple lyric style of the type represented in his few surviving dance suite movements as a matter of choice, after years of study in the same arts employed by Huygens and Stefkens. The letter is further confirmation of a French aesthetic that had led to a purification of solo practice in favor of a lyric simplicity and charm that those outside of the Parisian court circles would fail to appreciate. Hans Bol, *La Basse de viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven: A.B. Creyghton, 1973), pp. 44-45.

and of execution appropriate to the viol, in which Hotman's name and practice were evoked in defense of both sides. One conclusion to be drawn is that the compositions in the middle decades of the century were eclectic in nature, and that Hotman was a master of all the styles involved. Another is that Hotman had, himself, gone through several phases in the development of his career and that he wrote compositions now of one kind, now of another, some full of difficult harmonies and instrumental effects, some song-like and disingenuous, and that there remained a residue of confusion as to which style corresponded to collective taste, and therefore which embodied the essence of true French style.

When we consider the dance suite with its invariable core of an allemande, a courante and a sarabande—the only form which we know Hotman to have employed, and quite probably the only form then current for solo viol—we see not only a program of movements dictated by rigid convention, but a form eclectic by nature that allowed for the pleasing contrasts of the dance idioms as well as for a variety of coloring through variations and technical innovations in accordance with the capacities of the solo instrument.⁴ Hence, to debate the potential of the instrument is to debate, implicitly, the potential within the dance suite to furnish a total medium of expression, for the destiny of the instrument was to remain exclusively attached to this compositional formula for over 100 years.

Throughout the period there was a conservatism manifested by the player-composers insofar as they preserved faithfully the identifying features of the dance suite willed to them by Hotman and Du Buisson. At the same time, we see the conscious strokes of innovation, the calculated surprises demanded by their audiences. Guiding their practice was an implicit aesthetic of taste which, in a collective way, dictated the perimeters of their experimentation. The suite in France was, in a sense, preserved by a sense of its potential decadence. Holding it in check were the foundational conventions of the form: the order of movements, the grouping by keys, but more important, the

⁴Manfred Bukhofzer describes the French suite during this period as an "anthology rather than a strict sequence of dances," with the gigue being added to the core movements toward mid-century. The movements had become highly stylized and were often accompanied by doubles, but no type was repeated within a single suite until the 1660s and 70s when the collections began to include two, three or more of a single type. It was the lute school headed by Denis Gaultier that seems to have been responsible for the emergence of the form, though the violists may have been equally active in establishing formal conventions of the French suite along with the clavecinists in the school of Jacques de Chambonnières. *Music in the Baroque Era* (New York: W.W. Norton & Co., 1947), pp. 167 ff. See also André Tessier, *La Rhétorique des dieux et autres pièces de luth de Denis Gaultier* (Paris: Publications de la Société Française de Musicologie, Première Série, 1932), Vol. 4, pp. 17-18. See also Hans Bol, *La Basse de viole*, pp. 29-40.

prevailing ethos of each type of movement—the characteristic rhythms and melodies of the separate dances that formed the basis for each new composition.

Hotman died in April, 1663, and from the twenty years following his death scarcely any records survive that furnish information about practices relating to the viol.⁵ Even more astonishing is that until the recent discovery of a manuscript in Poland containing some twenty-two movements by Hotman, including the seven variations, 102 by his elusive contemporary Du Buisson, and thirty-one in the French style by the English violist William Young, active at the court of Innsbruck until his death in 1662, the sum total of the repertoire for solo bass viol in France from the first eighty years of the seventeenth century consisted only of some twenty movements by Du Buisson and a scant four by Hotman.⁶ The present sampling remains small for an era known to have sponsored the viol as one of the favored instruments of the court and the salon, but it is large enough to suggest by its consistency the nature of the repertoire created by the mid-century violists.

Evidence survives in letters, treatises and household records to suggest that the viol was greatly appreciated and cultivated in France as a solo instrument from a time dating at least as far back as André Maugars' return in 1624 from his English apprenticeship at the court of James I.⁷ There is evidence to suggest, moreover, that the violists who were attached to the courts and to leading aristocratic households were admired, compared, watched as celebrities, dealt with as cultural commodities and badgered by taste according to the usage of the patronage system. They were, in short, the objects of a coterie audience that championed what it liked and that debated for its pastime, the virtues of the instrument and the qualities that constituted its *noblesse*. That audience of patrons must always be held in view as the fountain of taste that shaped many of the aesthetic decisions of the performers.

The dispute that broke out in the 1580s between Le Sieur De Machy and Jean Rousseau concerning the style of playing and composition appropriate to the viol gives evidence to the composite nature of the

⁵The best account of the repertoire and surviving documents from this period is to be found in Michel Sicard, *L'École française de viole de gambe de Maugars à Sainte-Colombe* (Thèse de Doctorat du 3ème cycle, École Pratique des Hautes Études, Paris, n.d.), and in his article "The French Viol School: The Repertory from 1650 to Sainte-Colombe (about 1680)," *Journal of the Viola da Gamba Society of America* 22 (1985): 42-55.

⁶This manuscript had been the object of my search since 1979 when I first came across a set of incipits of the pieces by William Young copied out before the second world war. My colleague Ulrich Rappin, while travelling in Poland, managed to locate the original in the Library of the Music Society, Warsaw.

⁷Michel Sicard, *L'École française de viole de gambe*, pp. 30-31.

tradition that had taken form under Hotman and Du Buisson. In both treatises, the memory of Hotman became the ultimate touchstone for all that was considered right concerning the art of the viol. De Machy, after all, had been his pupil, and Rousseau had studied with Le Sieur de Sainte Colombe who, likewise, had been a student of Hotman. At first glance the dispute seems to be over strictly technical matters: whether the instrument was best suited for playing in a continually self-harmonizing style in the manner of the lute, or whether it was best suited to play melodic lines in imitation of a different ideal, namely the human voice.

De Machy in an "advertisement" attached to his *Pièces de violle* of 1685 calls upon the authority of "l'illustre Monsieur Hautemant" to prove that tablature is the appropriate form of notation for the viol, "comme on le peut justifier par plusieurs pièces écrites de sa main, qui se trouvent à Paris et ailleurs."⁸ Since none of these early pieces in tablature survives, we have only the four in tablature by De Machy himself as evidence for what those models contained. Hidden in the issue of notation, however, was an entire stylistic aesthetic that traced its origins directly to the practices of the lutenists of a half-century earlier. De Machy championed the *jeu d'harmonie* in which the viol as a self-accompanying instrument furnished the air with a rich harmonic support achieved through constant double-stopping and arpeggiated chords. In this practice, the air itself was largely the function of the constant repetition of the harmonies and of the copious ornamentation characteristic of the lute school. He was convinced that the genius of the viol was in its capacity to rival the lute on its own territory, or indeed to replace it (since by 1685 the lute had fallen into disfavor) given that the viol in its own way could also unite melody, harmony and ornamentation in the manner of the lute.

Rousseau countered in his *Traité de la viole*, published in 1687, that such procedures were detrimental to free expression and good taste. He emphasized the model of the voice with its lyric qualities and turned to the master in defense of his ideal: [Hotman]

est celuy qui a commencé en France à composer des Pièces d'Harmonie réglées sur la Viole, à faire de beaux Chants, et à imiter la Voix, en sorte qu'on l'admiroit souvent davantage dans l'exécution tendre d'une petite Chansonnette, que dans les Pièces les plus remplies et les plus sçavantes. La tendresse de son Jeu venoit de ces beaux coups d'Archet qu'il animoit, et qu'il adoucissoit avec tant d'adresse et si à propos, qu'il charmoit tous ceux qui l'entendoient, et c'est ce qui a commencé à donner la perfection à la Viole, et à la faire estimer preferablement à tous les autres Instruments.⁹

⁸(Paris: gravées par H. Bonneuil, 1685), p. 3.

⁹(Paris: par Christophe Ballard, 1687), p. 23.

Rousseau was undoubtedly not averse to the tasteful use of harmonies, but he favored the freeing of the left hand from the restraints imposed by chords in order to facilitate the *jeu de melodie*.

According to the terms of their respective arguments, both were, of course, right. On the one hand, there is no reason to distrust De Machy's testimony that Hotman, at some period in his career, wrote in tablature and borrowed freely the idioms of the lute repertoire, since he was himself an accomplished theorbist. Indeed, much of the unexplored potential of the instrument was brought out through an appropriation of lute figures and ornaments. On the other hand, there is no reason to doubt Rousseau who (though he was only thirteen years old at the time of Hotman's death and could not have formed his impressions first hand), celebrates the delicate hand of the master and the engaging charm with which he performed simple chansonnettes. For Rousseau the human voice with its capacity for subtle nuance of feeling was the supreme vehicle of musical expression.¹⁰ In remarking upon the touching rendition of a simple chansonnette, Rousseau calls to mind the fact that the viol possesses a capacity for sustained tone, and that such tone can be intimately shaped and articulated by the delicate touches of the bow. Their views simply reflect a selective evaluation of the suite as an eclectic form that called for airs fitted to the informing rhythms of the respective dances, but also for emphasis of these idioms through added harmonies, and for variation through the employment of instrumental figurations whether borrowed from the lute school or from the diminution styles of the English and Italians. De Machy worked from arguments of an ontological nature, that the viol achieved its predestined level of nobility and perfection in exploiting all of these capacities at once through training the dexterity of the left hand. Rousseau looked upon that restriction of the left hand by the constant employment of multiple stops as an obstacle to a natural singing style.¹¹ De Machy underestimated the importance of lyric appeal; Rousseau brushed aside, in theory, the distinctly instrumental heritage of the viol.

¹⁰*Traité de la viole*, p. 64: "puis que la Viole ne connoist que la Voix au dessus d'elle et que son but doit estre d'imiter son unique modelle dans la beauté du Chant, et de ses agrémens . . ."

This was, in fact, the essential point of the debate. DeMachy could only defend himself, not by arguing against the desired tenderness of style, but by arguing that such refinement of sound was not obstructed by a player who knew his art: "quant un homme sçait bien sa profession, les accords ne doivent pas l'embarrasser en composant de beaux chants avec tous les agrements necessaires pour jouer tendrement," *Pièces de viole*, p. 7. Both agreed that the instrument achieved its aesthetic ideal in its lyric and elegaic capacities, but Rousseau thought DeMachy compromised that quality by his technical demands, while DeMachy thought Rousseau betrayed the distinctly instrumental heritage of the viol in abandoning the *jeu d'harmonie*.

¹¹*Pièces de viole*, p. 7.

The question for De Machy is whether there is anything of weight or variety possible within the viol suite without the instrumental figurations originally developed in the foreign schools of viol playing; for Rousseau the question is whether the over-abundance of harmonies complements the French love of the chanson style, especially since much of that harmony could be taken over by a second viol, as in the duos of Sainte-Colombe, or by the basso continuo as it had been employed by Louis Couperin in his works for treble viol, and by Marais in his first book of suites for the bass viol published in 1686.

The striking aspect of their debate is that its underlying aesthetic terms relate to generic themes of the age, for in essence, De Machy championed the viol as a vehicle of artifice, while Rousseau took up the cause of nature. The debate in those terms had been epitomized by Marino in his celebrated poem on the duel between the harmonizing lute and the nightingale. Characterizing the age on the one hand were the poets of the *concetti* and of the *effetti meravigliosi*, who produced a style based on a self-conscious artistry, the cult of wonder and the excesses of *maniera*.¹² On the other hand, during the period in question in France the natural came to stand for decorum in conduct and for a capacity to meet all aspects of the social life with ease, reason and grace so that, in the words of Erich Auerbach, "on the basis of this conception, which interprets the natural as a product of culture and intensive training, it became possible to consider natural what at all times and under all conditions moves men's hearts: their feelings and passions."¹³ In brief, art could be measured in relationship to the variables of its craft and the maker's wit, or in relationship to a naturalness in the expression of human feeling. In a sense, then, the French violists had rediscovered within the domain of their aesthetic endeavor, dimensions of a debate that had preoccupied the age.

Traditional practice and a heritage of patterns and techniques exploited within the dance suite came repeatedly to the bar of taste; and the result, as expressed by the positions in the debate, was a degree of confusion concerning how the new generation of violists should speak to their audiences, whether as clever craftsmen and virtuosic technicians, or as actors in a drama of social feelings. Wilfrid Mellers characterized that generation of players leading up

¹²Among the most far-reaching studies on mannerism in music and culture is Maria Rika Maniates. *Mannerism in Italian Music and Culture, 1530-1630* (Chapel Hill: The University of North Carolina Press, 1979).

¹³*Mimesis: The Representation of Reality in Western Literature* (New York: Doubleday and Co., 1957), p. 343.

to Marais and Forqueray as "the product of an intellectual and emotional esotericism"¹⁴ which is to suggest a willing collaboration between player and coterie audience in the creation of a studied and eccentric mode of musical expression. But that does not explain the retreat from contrived effect that prevails in mid-century practice. Rather, it was the corporate tastes of the patrons, it would seem, that interfered with the tendencies to mannerism and to virtuosity. The violist functioned within the social context of the salon. His artistry was an extension of its ideals and of its modes of discourse. That which pleased was not only the lyric and the charming, but that which reflected in its ethos and style the sentiments befitting the courtly milieu. Insofar as the natural and the artificial took on their ultimate significance in terms of conduct and the decorum of the salon, those same terms applied to the arts and thereby related the gestures of music-making to the gestures of courtship. The aesthetics of taste that served as arbiter to the discourse of the salon were one with those that dictated the practices of the violists. The French viol suite was not the product of a continuous striving after novel and marvelous effects, but of an attempt to match musical expression to a decorum of sentiment, and performance to a decorum of behavior. It seems to me that what the viol repertoire of mid-century reveals can only be accounted for in these terms.

If performance is a gesture bearing social significance, then the technical components of the art must also become part of the rhetoric of gesture and discourse. Moreover, if social survival depends upon a mastery of the art of urbane conversation according to the received standards of taste, as the social comedies of the age point out again and again, then the technical components of viol playing with their various equivalents in terms of social discourse must also be subject to the same conditions for survival. In short, given the principal playing styles that contributed to the art of the viol early in the century, the violist had essentially three choices: to astonish through a dextrous running of the fingers and skipping of the bow, thereby winning approbation through the machismo of virtuosity; to seek out all manner of strange *effetti* through elyptical rhythmic figures, chromaticisms, elaborate *agrèments*, angular lines and unexpected cadences, thereby winning favor through a show of wit; or to sing simple and fetching airs with the utmost of grace and charm, thereby courting the ear through the affections of the heart. For the French it remained to be decided whether the viol was an instrument best suited for the court of drowsy emperors, for the camerata, or for the boudoir.

Turning to the surviving repertoire there is nothing from the hand

¹⁴*François Couperin and the French Classical Tradition* (New York: Dover Publications [1950], 1968), p. 264.

of Hotman or Du Buisson in the Warsaw manuscript that testifies either to a sustained interest in the improvisatory diminutions style, or in the ornamental *stil brisé* of the lute school, or in the continuous harmonizing style of the English lyra school. Moreover, there is little here that would help us resolve the De Machy-Rousseau dispute on the basis of new hard evidence. The fifteen short dance pieces by Hotman with their seven variation movements are consistent in their simple grace and accessibility, and in the eclecticism of their style. They feature half-melodies and sporadic harmonies through which the ethos of each dance is momentarily reconstituted. In keeping with this compromise style, the harmonies are never profuse and assertive, and the airs never manage to break into haunting melodies that contrive to fix themselves for long in the memory. Yet there is no reason to think these pieces do not represent the full measure of his art. I am convinced that these were the very type of pieces upon which Hotman's reputation was based, and that he possessed the capacity in his playing to convey through these simple vehicles a full expression of the affections appropriate to his social milieu. In that capacity was the very essence of the French art, for not only did Rousseau recognize that the presiding ethos of the French school was its singing style, but that the consummate skill of the interpreter was the ability to "connoistre sur le champ, et distinguer les differents mouvemens qu'il faut prendre, et les passions qu'il faut exprimer."¹⁵

Meaning through the affections and an engaging singing style seem to have been the mid-century ingredients that shaped the dance suite. These were the ideals that dictated the retreat from sheer technical display and from a style overwrought with harmonies and ornamentation. The mid-century formula did not entirely abandon all that was learned in the foreign schools, for the variation movements in particular can have their effects only by subdividing rhythms in a quasi-division style, or through an intensification of the harmonies, but on the whole, it featured a melodic lyricism that excluded many of the more virtuosic modes. That impulse to a kind of melodic primitivism was a calculated compromise between a development of the viol to the fullest complement of its inherent technical capacities, and the need to cater to a national fixation on melody through a regular outpouring of familiar-sounding airs. André Maugars provides clear evidence of the aesthetic grounds for the new formula in a passing reference to his own career in a treatise of 1639:

les Anglois touchent la Viole parfaitement. Je confesse que je leur ay quelque obligation, et que je les ay imitez dans leurs accords; mais non pas en d'autres choses, la naissance et la nourriture Françoise nous

¹⁵*Traité de la viole*, p. 66.

donnant cet avantage au dessus de toutes les autres Nations, qu'elles ne scauroient nous éгалer dans les beaux mouvemens, dans les agreables diminutions, et particulièrement dans les chants naturels des Courantes et des Ballets.¹⁶

Maugars had mastered the art of playing extemporaneous divisions upon grounds, according to his own testimony, and according to the testimony of Rousseau, and he confessed to having learned the *lyra* style of chordal playing from the English. But by 1639 he too urges the "chants naturels" and the "beaux mouvements" of the dance suite as being the epitome of a French national aesthetic and genius that surpasses anything to be found in the musical practices upon the viol in any other nation. Maugars was mindful of the nationalist pretensions in his art, and of a conscious choice favoring the courantes and ballets of his country, a love of melody and of a beautiful style of execution. In fact, it was the stately courante with its variation movements that furnished the medium *par excellence* for revealing the nobility and elegance of the viol according to these singularly French ideals.

When we come to the Courante in d minor in the *Piesce de Mo. Hauttemant* in the Warsaw manuscript with its double set of variations, I am convinced that we have a kind of inventory of the preferred components of Hotman's eclectic art. Characteristically, he draws his air from the idiomatic rhythms of the dance, not quite inviting us to hum along, but rather soothing us with the familiar, and walking us to the cadences that are never held long in abeyance. To the courante tune he adds a modest program of harmonies and *agrèments*—harmonies more suggested than sustained, that punctuate the rhythms, and *agrèments* that bring a pleasing flutter to the fingers and a lighter texture to the line. This unpretentious but graceful statement becomes the foundation for the variations, more as a unit of rhythm and of line than as actual melody. In the first variation he subdivides note values, thereby providing a division-like running effect, while in the second he adorns the air with a different program of harmonies, and surprises the ear with subtle variations in the rhythms. There is nothing here to shock or impress; all is calculated to delight with illusions of the familiar. The collective sense of the beautiful seems to have tolerated only a modest use of *passaggi*, deviant rhythms and harmonic enrichment. The *stil brisé* is employed for variety, but only briefly and without belabored string crossings. In general, these mid-century pieces do not deviate from the nearly isostrophic binary formula of the conventional dance

¹⁶Response faite à un curieux sur le sentiment de la musique d'Italie. Escrite à Rome le premier Octobre 1639. Bibliothèque nationale, manuscrit F879 (1). Quoted in Hans Bol, *La basse de viole*, p. 45.

movement structure, nor from the codes that provide the identity of the respective dances.

Yet the aesthetic bounds kept by Du Buisson and Hotman in France were not always maintained. It is instructive to note that by mid-century, the French formula had also travelled, as in the case of William Young, as far as Innsbruck where he was court violist until his death in 1662.¹⁷ How the French suite for solo bass viol had made that journey is beyond demonstration, for we have no record of Young's contact with the French school. Yet thirty-one of his compositions appear as the first part of the Warsaw collection. An initial glance would suggest that Young had tutored himself in the French idiom, while in fact, it is only the form that had travelled and not its informing aesthetic. In the hands of Young, the ethos of grace and transparent delight is transformed into the search after remote effects. There is something of an "étude" in each of his movements. The opening strain of his Sarabande in d minor (No. 9) is redolent of the dense harmonies of the *lyra* style, and the Courante in g minor (No. 11) features the leaping style often seen in English divisions. But Young does more than join English manner to French matter. Since we know him as a composer capable of a four-square handling of conventions, we can only assume that the angular lines and fractured symmetries, the curious passages in thirds and the awkward changes of register that are featured in his solo viol suites were all studied effects in defiance of expectation. Young's form of mannerism the French violists had eschewed, whether out of personal predilection or in accordance with the dictates of their audiences. Young's practice seems to clarify by contrast the precise aesthetic course adopted by the violists in the Parisian school.

It should not be thought that the absence of technical or compositional novelty for its own sake left the French suite in performance devoid of interest, for the standards of the beautiful that had created the form supplied the terms of its appreciation. The key is in perceiving the performance itself as a social gesture. The manuals on playing the viol dwelt upon the grace and elegance essential to the bowing and fingering of the instrument. In this delicate style, gesture and feeling were combined to express ultimate subtlety and refinement. Rousseau states of Hotman that "la tendresse de son Jeu venoit de ces beaux coups d'Archet qu'il animoit, et qu'il adoucissoit avec tant d'adresse et si à propos, qu'il charmoit tous ceux qui l'entendoient."¹⁸ This was for him the substance of the perfecting of the instrument. Others spoke of a certain dying

¹⁷"Introduction." William Young, *Two Sonatas for violin, viola da gamba and basso continuo*, Baroque Chamber Music Series, No. 10 (Ottawa: Dovehouse Editions, 1983).

¹⁸*Traité de la viole*, p. 23.

movement of the bow that drew pathos from the strings almost as a kind of arcane skill belonging only to the most adept.¹⁹ We are in the presence of a refinement that plays imperceptibly between the greatest of artifice and the most natural of appearances and effects. In *L'Art de toucher le dessus et basse de viole* (1687), Le Sieur Danoville refers to his teacher, Le Sieur de Sainte-Colombe as the Orpheus of his age, and as the master who passed on his science to his students; it is to him alone they owed "ce beau port de main, ces belles cadences, et enfin cette manière de tirer une harmonie tantost tendre, tantost brillante. qui surprend agreablement l'oreille."²⁰ Here again is that special relationship between a technique of gesture and the subtle delight that comes through the representation of contrasted affections.

One last testimony concerning the aesthetic conventions affecting the French court violist comes from a member of the audience; it is the voice of M. Le Gallois in a famous letter of 1580 sent to Mlle. Régnault de Solier in which he speaks in an assured way of the collective musical tastes of his age.²¹ The air should be beautiful, well-turned and natural he states. It should have passionate and touching moments and agreeable cadences, and always there should be tiny surprises, a hint of the unfamiliar. But he cautions that it should, at the same time, not be studied or exotic, should avoid too many closures, should have variety without stringing together too many diverse elements, and that the rhythm should be marked and clear. He encourages the use of both beautiful chords and touching ornaments, but he underscores again that the movements be beautiful and of moderate tempi, animated and unobstructed in their motion. To be sure, a great deal of ink could be spent on what constitutes melody, much less a beautiful and touching melody, and what constitutes the pleasant surprise as distinct from the *trop recherchē*. Yet just such questions had to be settled in practice by the violists who intended to survive. Such music can never be static; it must surprise with tiny elements of novelty. Yet it must only attempt to speak to the more gentle passions and feelings. As a music of taste it is also a music of moderation in the best tradition of courtly demeanor. It must not reach for intellectual artifice, for the intricacies of counterpoint, for the grandeur of tragedy, or for the eccentricities of mannerism. The ideal was a music of melody guided in its parts by an ethos of unity and design at the level of feeling. At its

¹⁹Mersenne, *L'Harmonie universelle* (Paris, 1637), Vol. 2, p. 195: "Ceux qui ont ouy d'excellens ioueurs et de bons concerts de Violes, scauent qu'il n'y a rien de plus rauissant apres les bonnes voix que les coups mourants de l'archet, qui accompagnant les tremblemens qui se font sur le manche, mais parce qu'il n'est pas moins difficile d'en descrire la grace que celle d'un parfait Orateur, il faut les ouyr pour les comprendre."

²⁰(Paris: par Christophe Ballard, 1687), p. 4.

²¹From Fétis, *Revue musicale*, Sept. 28, 1834, p. 305 ff. Quoted in Michel Sicard, "The French Viol School before 1650," *Journal of the Viola da Gamba Society of America* 18 (1981): 92.

best, La Gallois asks for a music of subtle variation within conventional forms that strives after a representation of tender and delicate feelings. At its worst, he advocates a music that is easy of access, familiar, undemanding and characterized by a *preciosité* that is next to the trivial.

The constraints of taste that manipulated the art of the viol in mid-century France may provoke an ambiguous response from a modern observer, for viewed from afar, the composition for viol under the tutelage of taste had shrunk to this little measure: brevity of subject, indifferent technical demands, endless variations of an indeterminate nature within the formulae of the dance suite, and a homogeneity of style that serves to obscure the differences between one composer and another. But if my thesis is correct, an affecting grace of execution, a certain *je ne sait quoi* in the lilt of the bow and the flutter of the fingers was ample compensation, for they answered in gestures of grace and elegance to the precise demands of the audience. The violist was not only a salon artist circumscribed by narrow tastes; he was also an embodiment, through his art, of the very essences of discourse and gesture that constituted an age preoccupied by manners. It was an age that had discovered feeling, and that had codified feeling in the variables of its art. It was, moreover, a narcissistic age, an age of cultural mirrors that took no greater joy than in having its social image confirmed in the arts it spawned and cultivated. At the centre of that cultural milieu was the perfection of the *conversation galante* that took for its given, the refinement of feelings in the tenderer sex. Given the conventions of discourse, the violist could not abuse those sentiments with prating bravado or hard learning; he could only project into his fingers the right sentiments of the heart. It is for this reason that I am convinced that every serious interpreter of this repertoire should join to the careful reading of the technical manuals on the art an equally careful reading of the literature of *preciosité* so favored by the gentle reader of the day,²² and that the serious listener should look upon the form of the violist's art, the dance suite, as a program of movements calculated to allow the performer to reflect in his playing the decorum and sentiment that were at the base of an entire idealized courtly milieu.

²²For a summary of this representative mood in seventeenth-century letters and society see L. Cazamian, *A History of French Literature* (Oxford: Oxford University Press [1955], 1966), pp. 158-61. The challenge taken up by this school of writers, many of them women, was to "generalize propriety, and to establish a definite scale of aesthetic values. It shaded off into questions of tone, manner, composition, and rules; and passed beyond these to the definition of good behaviour, and even of good conduct." This aesthetic mood was closely related to the salons and it was in such circles as met at the Hôtel de Rambouillet that a contribution was made "to the final formation of a language fit for the analytical expression of ideas and feelings, clear and exact, stamped with dignity and simplicity, and also to the polish of manners, and a notion of the unassuming intellectual intercourse of the sexes that inaugurated the tradition of the French literary salons." The violists belonged to the same social and aesthetic milieu.

RHETORIC AND ELOQUENCE: DRAMATIC EXPRESSION IN MARIN MARAIS' *PIÈCES DE VIOLE*

Deborah Teplow

Marin Marais' eloquence as a composer and accomplishment as a performer have long been acknowledged. Documents from his lifetime reveal the high esteem in which he was held. Not only was he greatly admired for his compositions for viol, his virtuoso playing, and the high level to which he raised viol performance, but he also enjoyed significant popularity as a composer of opera.¹ The richness and beauty of his music have been appreciated in this century too. In the past three decades, Marais' works for solo viol, contained in five volumes of *Pièces de viole* and containing over 550 pieces, have been the focus of several fine and detailed studies and articles.² These studies have provided scholars and players with valuable information about many of the aspects of the *Pièces* through critical analyses of their harmonic, melodic, rhythmic and phrase structures; elaborate descriptions of ornamentation and articulation; and systematic classification and analyses of left-hand technique and bowing techniques. Several have also included careful documentation about Marais' professional and personal life.

One issue that has yet to be addressed and that merits the attention of players and scholars alike concerns the study of the *Pièces* from the

¹His endeavors in the genre of vocal music include study with Lully and the composition of four *tragédies lyriques*. One of these, "Alcione," (1706) enjoyed great popularity, was performed several times, and was quoted by other composers later in the century. See Alice Brin Renken "Marin Marais' *Alcione*: An Edition with Commentary." (UMI microfilm, 1981).

²Clyde H. Thompson, "Marin Marais," Ph.D. Dissertation, Ann Arbor: University of Michigan, 1956. Refer also to the footnote on page 110 of this *Journal*, Vol. 23, December 1986 for a complete citation of research done in the last fifteen years on the French solo viol repertoire.

perspective of Baroque aesthetics, and particularly Marais' expression of aesthetic ideals in terms of rhetoric, the art of discourse which guided all artistic expression in the seventeenth and eighteenth centuries.³

This article offers a foundation for such a study. First, it will provide an overview of Baroque aesthetics as it is expressed by the art of rhetoric, showing how the application of rhetorical concepts to music is described in late seventeenth- and eighteenth-century sources. Second, it will demonstrate how Marais used rhetorical principles in the *Pièces de viole* to shape and direct musical expression. It is hoped that this information will be used by players to shape musical interpretation by enhancing their understanding of the foundations of musical expression in Marais, and by other scholars of the French Baroque to conduct further studies into rhetoric and expression in this repertoire.

According to Baroque musical aesthetics, the goal of all composition, regardless of national style, was to imitate nature by representing and arousing "the passions" and to bring the listener pleasure. These passions, also called "affections," were the various qualities of emotions experienced by human beings. There were six basic passions with which theorists and composers concerned themselves: wonder, love, hatred, grief, joy and desire.⁴

To frame and shape their musical compositions with the aim of arousing, moving and pleasing the listener effectively, Baroque composers called upon the principles of rhetoric as developed by classic Greek and Roman writers. In antiquity, rhetoric provided the orator with a systematic method by which he could present his

³For well over a decade, John Hsu has demonstrated that there is a correlation between specific articulations executed by the bow and the pronunciation of French words. In his own teaching of viol, he has encouraged performers of the French repertoire to consider varying articulation patterns according to French speech and the pronunciation of vowels and consonants. In his article on Loulié's remarks about bowing, Hsu states, "Thus in our attempts to recapture the musical rhetoric of French viol playing it behooves us to learn both to pluck with the bow, and to control with care and subtlety the tension and release of that plucking so that it has the expressiveness and inflection of singing." "The Use of the Bow in French Solo Viol Playing of the 17th and 18th Centuries," *Early Music* 6/4 (1978): 527.

⁴These were identified and described by Descartes in his *Les passions de l'ame* (Amsterdam, 1649) and served as the basis for much of the thinking about the origins and manipulation of human emotions during the Baroque.

arguments effectively and guide the emotional responses of his audience. The classic principles of rhetoric addressed all aspects of oratory, from the structure of the discourse to word choice, accent and scansion. Although the association between spoken discourse and music (song) was made at that time, it was not until the Baroque that the rhetorical principles of classic speech came to play such a significant role in musical theory and practice. This association is reflected in Berard's singing treatise of 1755, in which he writes, "I have just established the principles of an entire treatise on pronunciation appropriate to singing. The oratory of the Pulpit, that of the Bar, and that of the Theater is also within the jurisdiction of these same principle."⁵

This association is also illustrated in an important treatise by Jean Leonor Le Gallois Grimarest: "*Recitatif* is the art of reading, pronouncing, proclaiming or of singing a discourse." Grimarest continues his discussion by acknowledging that it requires great diligence always to give the words the necessary tone and "mesure" to suit the expression. Nevertheless, while a sonorous and flexible voice and fluid gestures are necessary to satisfy the spirit and touch the heart of the listener, it is the rules that direct the voice and gestures. Finally, he states that "... to give an oratorical discourse with grace... and to express melody with justice, it is absolutely necessary to know the effect of the accents, the quantity and the punctuation in speech."⁶

In Baroque musical thought and practice, rhetoric served three basic functions. First, rhetorical principles provided a formal organization for the unfolding of musical events in a composition. Second, it lent its terminology to define specific grammatical structures and figures of speech particularly well-suited to a variety of musical patterns or figures such as the sequence, exact repetition, imitation, etc. Third, it governed the skillful manipulation of various musical figures associated with specific emotional states (passions) to achieve dramatic and profound effects. The French limited their application of rhetorical principles primarily to the governing of overall structure and to guiding the expression of the passions. In

⁵Jean-Baptiste Berard, *L'Art du chant* (Paris, 1755), trans. Sidney Murray (Wisconsin: Pro Musica Press, 1969), p. 87.

⁶Jean Leonor Le Gallois Grimarest, *Traité du recitatif dans la lecture, dans l'action publique, dans la déclamation, et dans le chant* (Paris, 1707). Facsimile reprint of the "Nouvelle édition" printed in the Hague (1760) (New York: AMS Press, 1978), p. 1.

contrast, German theorists concerned themselves to a much greater extent with cataloging and even inventing a larger repertoire of musical patterns precisely correlated with specific rhetorical figures.

For the French, the models for eloquent discourse exemplified in classic rhetoric sources were easily adapted to music. Among theorists, Mersenne was one of the first to suggest applying rhetorical principles to musical composition. St. Lambert, almost a century later, gave a relatively detailed account of how rhetoric could shape the organization of a musical work.

... just as a piece of rhetoric is a whole unit which is most often made up of several parts, each of which is composed of sentences, each having a complete meaning, these sentences being composed of phrases, the phrases of words, and the words of letters, so the melody of a piece of music is a whole unit which is always composed of several sections. Each section is composed of cadences which have a complete meaning and are the sentences of the melody. The cadences are often composed of phrases, the phrases of measures, and the measures of notes. Thus the notes correspond to the letters, the measures to words, the cadences to sentences, the sections to parts, and the whole to the whole.⁷

French rhetoric handbooks of the period divide the discourse into four (and sometimes, five) sections: the introduction, narration, confirmation and refutation, and conclusion or recapitulation.

In the introduction (*l'exorde*), the orator must achieve three goals: to capture the favor, attention and willingness of the listener to perceive the truth of his words. This is done by beginning modestly with lofty and admirable thoughts, by impressing the listener with his zealotry for truth and sincerity and by arousing the feeling of love in the listener which "opens his spirit and removes all worries."⁸ The exact approach taken in the introduction should be chosen with care so that the proper aspect of the subject is revealed, for every topic

⁷Monsieur de Saint-Lambert, *Principles of the Harpsichord* (Paris: Ballard, 1702), trans. Rebecca Harris-Warrick (Cambridge: Cambridge University Press, 1984), p. 32-33.

⁸Bernard Lamy, *La rhétorique ou l'art de parler*, quatrième édition (Amsterdam: Marrey, 1699). This is one of the most comprehensive discussions of rhetoric published in France in the seventeenth and eighteenth centuries. Lamy states that the principles of the art of persuasive discourse apply to all aspects of living and to all those who make public presentations. He is paraphrased extensively by John Lawson (see note #9).

has several facets, each of which may be discussed. Warnings against beginning with too much passion are common.⁹ In addition, the points one makes in the introduction should not appear again in the "same Light."¹⁰ Occasionally, the introduction may be omitted when the sentiments aroused by the topic to be discussed are so strong that they catapult the speaker forward into the body of the discourse.¹¹

The narration (*la proposition*) may consist of as little as a declaration of what will be discussed, or it may be a description of the circumstances surrounding the specific event or issue under examination. In either case, the narration requires brevity, clarity and credibility. It must be expressed skillfully and with eloquence but, as with the introduction, the orator must maintain a sense of restraint. Lawson sees some merit in the opposition (by unnamed authorities) to including a narration because it takes away from the "charm of Novelty," but likens the narration to showing a person a small "chart" of a "strange Country" through which he will travel. Thus, the traveler may derive greater pleasure and satisfaction from having been given an "imperfect glimpse" of this new territory.¹²

Having gained the attention of the listener and prepared him to accept a particular point of view, the orator presents his ideas more forcefully in the confirmation (*la confirmation*) by offering his arguments and their proofs and by revealing the falsehood in contradictory points of view. Lamy counsels that this part of the discourse should be undertaken only by those with great fortitude and experience in resolving complex questions.¹³ Another aspect of the confirmation is an examination of the relationship between the

⁹In the same rhetorical style he is describing, Lamy writes, "One must take care not to promise more than can be managed because after beginning so high in the clouds, one will be forced to grovel on the ground." p. 355. John Lawson reiterates metaphorically, "there is great Danger of the Flame ending in Smoke." *Lectures Concerning Oratory* (Dublin: Faulkner, 1758) p. 381. Lawson was a scholar and professor of great accomplishment at Trinity College, and his sermons and lectures were extremely popular among audiences in Dublin in the first half of the eighteenth century. His knowledge of the works of the foremost thinkers and writers on the continent was extensive, as was his personal library holdings of their works. He owned all of the principal French rhetoric handbooks of the seventeenth and eighteenth centuries and often quoted or paraphrased them in his lectures.

¹⁰Lawson, p. 381.

¹¹Lamy, p. 358. Lawson, p. 380-381.

¹²Lawson, p. 383.

¹³Lamy, p. 361. Lamy also states that the refutation does not have a specific set of rules as do the other parts of the discourse, but that it follows the same guidelines as those for the confirmation.

principles set forth and the conclusions drawn from their application. This is the climactic point in the discourse in which the orator must use his most forceful arguments and techniques as many times as necessary to put forth his point of view, so that the listener inevitably is released from his original passions and moved to experience others. The number of arguments advanced should not exceed four or five, and each should be "altogether distinct from the others."¹⁴

Spoken in an animated fashion, the epilogue (*l'epilogue*) consists of a brief summary of the important points and reawakens those passions which were aroused in the body of the discourse. It is much more than an insipid summation, however. Rather, it reveals that the essence of the orator's rhetorical arguments for the passions which it reawakens are those attitudes which the listener will carry away with him.

While the principles of rhetoric are most obviously applicable to vocal music since it shares with oratory the use of language, these principles also served as underpinnings for non-texted musical compositions. Rhetoric guided composers in fashioning their melodies in the same way that it dictated the orator's choice of words and grammatical structure. It was argued by many that melody had no less power than words alone to arouse, move and please:

... music properly speaking is reduced to melody alone; it is the science of tones... tone and gesture are the instruments of the heart: they move us, win us over, persuade us. Tone and gesture reach the heart directly and without any detour.¹⁵

... Melody... does not imitate alone, it speaks, and its language—inarticulate but alive, ardent, impassioned—has a hundred times more energy than speech itself. From this arises the force of musical imitation... The tones of a melody do not act on us only as tones, but as signs of our affections, of our feeling; it is thus that they excite in us the movements which they express, and the image of which we recognize.¹⁶

Instrumental renditions of vocal pieces as well as pieces originally conceived for instrumental performance, such as dances, were governed by the same rhetorical principles and were recognized as equally well-suited as the voice to the task of evoking the passions.

¹⁴Lawson, p. 384.

¹⁵Charles Batteaux, *Les Beaux arts réduits à un même principe* (1743), ed. Edward Lippman, *Musical Aesthetics: A Historical Reader* (New York: Pendragon Press, 1986), vol. 1, p. 260-261.

¹⁶Jean-Jacques Rousseau, *Dictionnaire de musique* (1767), Lippman, p. 328-329.

... it shall be demonstrated plainly and clearly further on below that all instrumental melodies, large as well as small, must have their correct phrases, clauses, sentences, etc. not differently than, but just the same as does song with human voices. . . . Both kinds of accent, of text as well as of sound, a composer must understand exactly, so that he does not violate the long and short of the syllables in vocal things or the tonal prosody in instrumental pieces.¹⁷

A certain air from one of the most recent Parisian ballets . . . was recently sung unaccompanied by a noble gentleman with such charm that it enraptured the listeners . . . then the same gentleman played this same melody on an alto transverse flute; which in truth was so plaintive and touching that it caused real sorrow among the bystanders.¹⁸

In his treatise on singing, Bacilly mentions the expressive capacity specifically of stringed instruments in a section of his singing treatise describing the unnecessary practice of introducing sudden dynamic changes:

The players of these instruments ('the lute, theorbo, viol, and other instruments whose strings can be played as loudly or as softly as the player wishes') use this effect to great advantage by making the instruments seem to speak through their fingers, expressing passions of tenderness and anger by a variation of volume of sound . . .¹⁹

In the seventeenth and eighteenth centuries, the dramatic expression displayed in the vocal style was the standard to which all instrumental performers aspired. Champions of the viol were adamant in their opinion that of all instruments, the viol most closely imitated the voice. Rousseau writes,

The delicacy of song is its spirit and it is for this quality alone that it (the viol) is prized as most closely approaching the voice above all instruments which must imitate it.²⁰

Indeed, the vocal style which the viol imitated was referred to as the "Jeu d'Melodie" in contrast to the "Jeu d'Harmonie" which included idiomatic instrumental devices, such as chords. Marais himself distinguishes between these two styles in his description of his pieces in the prefaces to the *Pièces*.

¹⁷Johann Mattheson, *Der vollkommene Capellmeister* (1739), Lippman, p. 17.

¹⁸Mattheson, *Der vollkommene Capellmeister* (1739), Part II, Chapter 5, No. 40.

¹⁹Bacilly, Benigne de, *The Art of Proper Singing* (Paris, 1679), trans. Austin B. Caswell (Brooklyn: The Institute of Medieval Music, Ltd., 1968), p. 98.

²⁰Jean Rousseau, *Traité de la viole* (Paris: Ballard, 1687), p. 58.

In the interest of expressive unity, Baroque musical aesthetics dictated that composers limit themselves to the establishment and expression of a single, primary affect within a piece of music (i.e. one movement of a sonata, a single aria, or a dance within a suite). However, this did not mean that different aspects of the chosen passion could not be expressed, nor momentary shifts in affect introduced. Indeed, a musician's skill was revealed through an artful, dramatic representation involving arousal of numerous subtle nuances of the basic emotions. In music and rhetoric treatises a striking variety of facets of the six basic passions are mentioned. Among these are: sorrow, fear, despondency, serenity, melancholy, resolution, hope, pride, haughtiness, arrogance, moderate gaiety, jubilant joy, flirtatious pleasantry, heroism, eagerness, pompousness, suffering, resistance, envy, jealousy, indignation, and compassion.

The distinct expression of the various facets of each passion was the standard by which all arts were judged. Berard concludes his treatise by comparing the singer's art to that of the painter's:

A singer who can skillfully employ violent, broken, majestic and subdued sounds, or light, tender and affected sounds, and who expresses thus all the passions, all their differences, all their degrees and all their nuances, has a right to claim the same reputation as a painter who excels in the use of colors and in expression.²¹

In treatises on both music and rhetoric, the expression of the subtle gradations of the passions and shifts of affect is achieved through variations in pronunciation, tone and gesture. Berard describes the role of pronunciation:

When words represent the various degrees of growth of a passion, pronunciation must become harder or softer, more dark or more clear by degrees. When they express the transition from one passion to an opposite one, as from sadness to joy, a soft and clear pronunciation should follow upon a hard and dark pronunciation. When words portray the transition from one passion to another, analogous passion—for example, from friendship to love—one should by degrees soften and clarify pronunciation almost imperceptibly. When they represent a passion which has the manner of another passion, as in anxious hope, there should reign in pronunciation a certain mixture of hardness, softness, darkness, and clarity. An enlightened person grasps all these nuances, these differences and these gradations, and he makes them felt in pronunciation.²²

²¹Berard, p. 120.

²²*Ibid.*, p. 90.

John Lawson, in the conclusion of his *Lectures*, adds the following words of advice:

Study Variety. This is the great Dictate of Nature. Observe her speaking in the Young, the Unlearned, or where Passion throweth off all Restraint; she is for ever (sic) changing in Accent, Tone, Emphasis . . . Nature, we know, hath adapted to the Sentiments and Passions their proper Look: She hath . . . fitted to them their several Tones of Voice: And we art now to observe, that she hath in the same Manner appropriated to each its own *Gesture* . . . make yourself perfect Master of what you are to say, and of the Manner in which you are to pronounce it: This done, leave your Action to Nature. She will faithfully attend, and accompany your Sentiments and Words as they flow, with aptly-corresponding Gestures.²³

The example of the orator as a warrior in combat to convince, move and win over the listener is reflected in many rhetoric treatises. In addition to the nuances of pronunciation, tone and gesture, one of the most powerful “weapons” available to the orator was the use of “figures.” Lamy defines the “figures” as characteristics of the passions portrayed in discourse which “used when excited, create the same effect as postures of the body; as they (the postures) are appropriate for the defense from physical assault, the figures of speech can conquer or influence the mind. Words are the spiritual weapons of the soul.”²⁴

The figures of speech commonly cited are those taken from classic oratory and include: exclamations, questions, repetitions, contrasts, comparisons, exaggerations, paraphrase, pauses, and juxtaposition of sentiments. Grimarest writes that while some figures, such as the metaphor, do not have a specific accent, others are created with particular tones of voice. For instance, when *L'Interrogation* (the question) follows something offensive, it demands a bold, raised tone of voice. When filled with pain, *L'Interrogation* is pronounced with a tender and plaintive voice.²⁵

Ornaments, both those notated by the composer and those added by the performer, function in musical composition and performance as the figures of speech do in discourse. Berard writes:

“Well-executed ornaments are to singing what skillfully employed figures of speech are to eloquence. It is by means of these that a great orator moves hearts at his will, guides them where he wishes, and

²³Lawson, p. 419, 429-430.

²⁴Lamy, p. 113.

²⁵Grimarest, p. 95-96.

successively evokes in them all the emotions. The ornaments produce the same effects in singing. If one reflects ever so little upon their different characteristics of strength, energy, softness, grace, and tenderness, one will be forced to agree that, in the mouth of a good singer, they are quite capable of strongly affecting the soul, and that to deprive singing of its ornaments would be to deprive it of the most beautiful part of its being.²⁶

Other singing treatises of the time describe specific ornaments (*agrèments*) in terms of their intrinsic affective characteristics and their enhancement of the particular passions expressed within a piece.²⁷ For example, Monteclair writes that the *Accent* is used more often in plaintive airs than in tender airs and that it is never used in gay airs nor in those that express discontent.²⁸ Instrumental treatises also remark on the affective properties of ornaments. Jean Rousseau's remarks are the most informative of the French viol treatises on this topic. First, he provides lengthy definitions of the specific *agrèments* and actual musical examples illustrating where they may be added extemporaneously. Then, he describes the affect of each *agrément* and indicates in which style (melodic or harmonic) and for which instruments they are most appropriate.²⁹

In Marais' *Pièces de viole*, the rhetorical principles governing persuasive discourse and the arousal of the passions are used both as an underpinning to shape overall structure and to direct the timely use of expressive devices.

The sarabandes of the *Pièces de viole* have been chosen for the focus of the following discussion to demonstrate rhetorical expression because they constitute a significant body of expressively varied pieces, all of which contain a diversity of expressive gestures, nuances and figures.³⁰ This expressiveness derives not only from

²⁶Berard, p. 115-116.

²⁷The term *agrément*, refers to the formulaic melodic patterns which constitute such ornaments as the *tremblement*, *pincé*, *port de voix*, *plainte*, etc., and which are represented in the music by various symbols.

²⁸Michel Pignolet de Monteclair, *Principles de Musique* Paris, 1736), p. 80.

²⁹Jean Rousseau, p. 104-106.

³⁰The sarabande has consistently been singled out by modern scholars for its richness of expression and gesture. In his comprehensive study of the *Pièces de viole*, Clyde Thompson observed that Marais' sarabandes have a “mood of tender, languid melancholy” and that they represent “many of his most appealing melodies” (op. cit.) Margaret Urquhart elaborated on this, stating that the sarabandes have “a strongly individual character, becoming profound in expression, beautiful in melody, and rich and dark in harmony and registration” (“Style and Technique in the *Pièces de violes* of Marais,” Ph.D. dissertation, University of Edinburgh, 1970). The sarabandes examined in this study have been limited to those in Books III (1711), IV (1717), and V (1725) because they contain all, and the most explicit markings for expressive gestures used by Marais and comprise his “mature” works, reflecting the classic French baroque style.

Marais' basic melodic, rhythmic and harmonic language (the *jeu de melodie*) but from his meticulous application and notation of all the kinds of *agrément* in use by composers at the time.

Marais' sarabandes are also interesting because they exceed the parameters within which dances of this period are often viewed. Many of the rhythmic and melodic patterns, reinforced by the indicated *agréments* and expressive nuances, contradict the "slow, six-beat pattern with a stress on the second beat" definition, so often used to describe the sarabande. In addition, striking irregularities and ambiguities in phrasing and accentual patterns cited by scholars have not yet been analyzed.

One key to understanding the gestures of Marais' sarabandes is to recognize the colorful traditions from which the dance evolved and how its character was expressed rhetorically. An indication of this character is reflected in Antoine Furetière's definition contained in his *Dictionnaire universel* (1690):

SARABANDE. A musical composition, a dance in triple meter and which usually finishes with a raised hand when beating time, in contrast to the Courante, which ends with a lowered hand. Like the Chaconne, the Sarabande came from the Saracens . . . It is usually danced to the sound of the guitar or castanets. Its *mouvement* is gay and amorous.

GESTE. The sarabande employs lascivious postures and gestures.³¹

The strong passions associated with the sarabande is further revealed by Father François Pomey, writing almost two decades earlier:

SARABANDE. The sarabande is a passionate dance that originated with the Moors of Grenada and that the Spanish Inquisition outlawed because it deemed it capable of arousing tender passions, captivating the

³¹Antoine Furetière, *Dictionnaire universel* (The Hague, 1690), quoted by Patricia Ranum, "Audible Rhetoric and Mute Rhetoric: the 17th-century French Sarabande." *Early Music* 14/1 (1986): 22. The word "amorous" is a translation of Furetière's "*amoureux*" which he defines in his *Dictionnaire* as "a man who loves in many places, in love with eleven thousand virgins . . . in love like a peacock."

Mouvement (often appearing in conjunction with *mesure*) is a term that appears in both music and rhetoric handbooks to refer to the emotions that are "moved" or aroused in the listener. Jean Rousseau is emphatic in his discernment between "mouvement" and "mesure": "There are people who imagine that to show the *mouvement* is to follow and adhere to the *mésure* (beat), but there is a great difference between them. One can play the *mesure* without including the *mouvement* because the *mesure* depends only on the music, but the *mouvement* depends on the spirit and on good taste." (Paris, 1687) p. 66-67.

Bacilly writes, "The *Mouvement* is a certain quality that gives spirit to song . . . because it moves . . . it excites the attention of the listener . . . it inspires in the hearts (of the listener) the passions which the singer wishes to evoke." op. cit., p. 200.

heart with the eyes, and disturbing the tranquility of the mind.³²

Treatises of the eighteenth century generally describe the sarabande in quite different terms. Sébastien de Brossard's *Dictionnaire de musique* (1703) states that it is in fact, just a slow minuet with a sober and serious character. It is interesting to note that many French music and language dictionaries of the eighteenth century refer to the sarabande's Spanish origins, but concur with Brossard about its slow tempo and affect, adding that the mood is melancholy and tender.

The evolution of the sarabande's transformation is beyond the scope of this article, but an analysis of Marais' sarabandes in terms of rhetorical structure and the rhetorical significance of its gestures, suggests two points. First, although Marais has transformed the qualities of lustful desire historically associated with the dance into a piece recognized for elegance, tenderness and sobriety, the elements of strongly expressed emotion still remain, albeit cloaked in the language of refinement. In her study of dance gestures in texted (sung) sarabandes, Patricia Ranum has argued convincingly that while the eighteenth-century sarabande no longer exhibited its fiery, "leaping flames of passion," it nonetheless retained "glowing coals of languid passion."³³ This applies to Marais' sarabandes as well. Second, the ambiguities noted by scholars and cited above may not be the result of an imperfect compositional practice or of bizarre flights of imagination; rather, they are part of the current of Baroque language of expression that communicates the essence of feeling in the most refined terms.

The following analysis of selected sarabandes will reveal the many points touched on in the foregoing discussion. The four-part rhetorical structure of discourse is used as a framework for its organization.

Three aspects of the sarabande readily suggest a four-part division. First, the harmonic structure of a two-reprise form creates a natural four-part division by 1) establishing the tonic in the first four bars, 2) providing contrast to the tonic by a moving to the dominant, 3) presenting opposing arguments in the form of modulations, and

³²Father François Pomey, *Dictionnaire royal* (Lyons, 1671), Ranum, p. 24. The descriptions of the dancer and his gestures which are quoted in the following discussion are taken from a lengthy description in the *Dictionnaire* of a performance of the sarabande.

³³Ranum, p. 33.

4) reaffirming the tonic by making the final authentic cadence in the tonic.³⁴ Second, the four-part rhetorical structure in the texted dances of Lully and others in the preceding generation is clearly exhibited. Finally, this rhetorical structure is reflected in contemporary accounts of the gestures employed by the dancer performing the sarabande.³⁵

The Introduction (*L'exorde*)

The introduction usually consists of the first four measures of the sarabande, a length to which a single line of French verse would be set.³⁶ Its frequent division into two two-bar units also corresponds to the division of a line of text which features a caesura in the middle and rhyme at the end.³⁷ Its primary passion is modesty, elegance and self-restraint which mirrors the gestures of the dancer as described by Pomey:

At first he danced with a totally charming grace, with a serious and circumspect air, with an equal and slow rhythm, and with such a noble, beautiful, free and easy carriage...³⁸

The introductions are characterized by very graceful, refined melodies, either moving by step between chord tones of the tonic chord or by leaping between the first and fifth degrees of the scale. Any leaps or small leaping motives are balanced by stepwise motion preceding or following them. The melodies are confined within a fairly narrow range. Those which ascend above a¹ are found in pieces which have an extremely high tessitura and which always ascend to higher pitches in the confirmation. The moderate caesura which divides the section equally enhances the sense of grace and poise. The introduction ends with the same delicate sentiment—either with the stepwise descent of a third (written out or as a descending leap of a third ornamented with a *coulé* which fills in the interval) or, with a 4-

³⁴See Leonard Ratner, *Classic Music* (New York: Schirmer, 1979) or *Music: The Listener's Art*, third edition (New York: McGraw Hill, 1977) for a complete study of how this harmonic scheme serves as the major organizational structure of eighteenth-century music, particularly in the classic style.

³⁵Ranum, p. 24-27.

³⁶In the following descriptions of phrase structure, a "four-bar (or two-bar) unit" indicates a phrase having either four full measures or one which ends after the second beat and gives its third beat to the next phrase as a pick-up.

³⁷Lois Rosow, "French Baroque Recitative as an Expression of Tragic Declamation." *Early Music* 11, (1983).

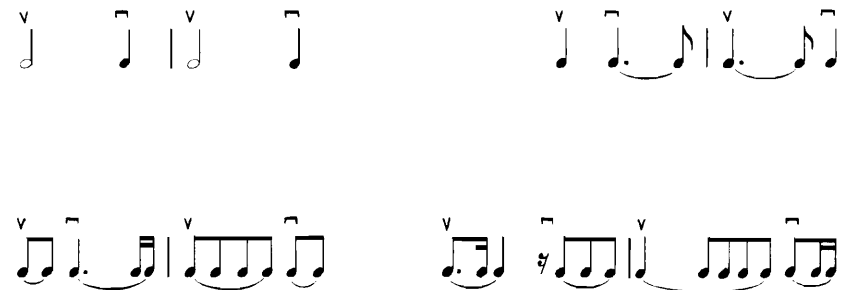
³⁸Pomey, p. 22.

3 or 6-5 *tremblement* over the dominant leading to the cadence. There are no sharp accents that would jar or disturb the *mouvement*.

Ornamentation in the introductions is modest and usually reinforces the sarabande rhythm. The most frequently used *agrèments* are the *pincé*, *tremblement* and *port de voix*. In addition, Marais uses the *flattement* (two-finger vibrato) on the long note at the caesura which enhances the expression of tender passion (as in Example 2d).³⁹

A hallmark of articulation in Marais' sarabandes is the unvarying division of the measure into two bow strokes, yielding a short-long or long-short pattern. Thus, whenever the measure is subdivided into any rhythm other than the half note and quarter note, Marais adds slur markings. This slurred bowing pattern reinforces the ever-changing shifts of gesture between that of movement and that of suspension or restraint. It also corresponds to a particular step pattern associated with the sarabande that highlights the lack of movement between the second and third beats. Almost all of the introductions include the six-beat rhythmic pattern associated with the sarabande. In the introductions which contain nothing resembling this "sarabande rhythm," Marais' slurred bowing pattern suggests it anyway.

Example 1. Bowing patterns in sarabande introductions



³⁹For a complete description of ornamentation, see Deborah Teplow, *Performance Practice and Technique in Marin Marais' Pièces de Viole* (Ann Arbor: UMI Research Press, 1986).

The introduction ends with an authentic cadence on I or with a half cadence. Falling on the second or third beats (a “feminine” cadence), there is a gentle sense of arrival. The cadence is reinforced by a double stop or complete chord, virtually the only place in the introduction in which they occur.

Marais’ sensitivity to French prose is clearly displayed in the cadential structure of the sarabande in Example 2a. In French tragedy, almost all of the lines contain twelve spoken syllables, the last of which receives an accent. The mute “e,” silent in spoken French, is pronounced in poetry, but does not count as one of the twelve syllables in the line. Accordingly, if the line ends with the mute “e,” it should not receive an accent. In the musical setting of this kind of line however, composers did place an accent on it. Notice how Marais prolongs the viol’s arrival at the cadence and comes to an end on the downbeat, thereby creating a “masculine” ending. This is an example in which apparent ambiguity has an internal logic.

The *enflē* is an expressive nuance used extensively in the *Pièces de viole* and found with great frequency in the sarabandes. Marais first describes it in the Preface to Book III and marks it by the letter *e*. It indicates that a swell should be played on the note (or under) which it appears. Marais states that its effect is to “give spirit to pieces, that without it would be too monotonous” and that it should be played more or less according to the (character) of the piece. He is explicit in his notation of the *enflē* and graphically indicates at exactly what point within the duration of the note the swell should begin. Notice that in the following musical examples the *e* sometimes appears directly over the note, while at other times, it appears slightly to the right of the note or over the dot of a dotted quarter note. The *enflē* corresponds to the momentary increase and decrease of sound on one note described in vocal treatises as proper for expressing a wide range of passions, from tenderness and sobbing to exclamations of surprise and rage.

Example 2a. Book III, no. 4, mm. 1-5

Example 2b. Book III, no. 65, mm. 1-4

Example 2c. Book IV, no. 36, mm. 1-4

Example 2d. Book V, no. 3, mm. 1-4

The Narration (*La Proposition*)

The narration is expressed in the second four-bar phrase which completes the first reprise of the two-reprise sarabande. It maintains much of the graceful, tender character of the introduction, but introduces subtle shifts and new figures that provide contrast to the introduction and gently propel the listener forward towards the "arguments and proofs" that follow.

The melodic range is extended, usually both upward and downward. There often are more *agréments* and the addition of new ornamental figures such as the *coulade*, *tour de gosier*, *double cadence*, and *aspiration*. Finally, the texture is varied by double stops and chords interspersed throughout the narration.

More dramatic contrasts are introduced harmonically. First, the narration usually moves away from the tonic key to the dominant (in major) or to the relative major (in minor), or else it ends on a half cadence.

More striking, however, is the momentary shock produced by Marais' use of cross relations (Examples 3d and 3e) and the addition of seventh chords in the solo part (Example 3f). This brief unsettling produces a similar effect to the dancer, who, "would remain suspended, immobile, and half leaning to the side . . . and then with another more precipitous unit he would almost fly, so rapid was his motion."⁴⁰

Marais uses the *enflé* in the narration to reinforce the rhythmic gesture of the hemiola which characterizes the cadential structure at this point (Examples 3d and 3e). Another figure characterizing the narration's cadence and in which he uses the *enflé* appears in Example 3c. It consists of a leap to and from the fifth, on the first beat of the penultimate bar. It is often preceded by a rest and expresses the same kind of exclamation ("Ah!") found in the narration section of a French song text.

⁴⁰Pomey, p. 22.

Example 3a. Book III, no. 112, mm. 5-8

Example 3b. Book IV, no. 36, mm. 5-8

Example 3c. Book V, no. 66, mm. 4-8

Example 3d. Book III, no. 17, mm. 5-8

Example 3e. Book III, no. 33, mm. 4-8



Example 3f. Book III, no. 4, mm. 5-8



Confirmation/Refutation (*La Confirmation/La Refutation*)

This section of the sarabande is the longest, usually consisting of eight to twelve bars. Each of the phrases is well defined and expresses the most dramatic aspects of the passions of the dance. The musical style in the confirmation reflects Marais' inventive genius by its lyricism, rich display of various figures and expressive nuances; and unexpected shifts in rhythm and harmony.

In this section, the melody usually ascends to the highest note in the piece, often ornamented by a *plainte* (vibrato), *enflē*, or a combination of *agrēments*, such as the *plainte* and *enflē*.

The phrase structure varies from cohesive four-bar units to shorter figures, each having a unique character. Sequences of one- and two-bar motives also are found with regularity and provide a feeling of intensification in addition to offering contrast to the more regular phrase structure of the surrounding section.

Just as the phrase structure of the introduction was noted to correspond to one line of French verse, so too, does the phrase structure of the confirmation. Rosow explains that French poets abided by rules of versification in stressing the rhyme at the end of the text line and the caesura mid-line, but introduced internal stresses which ameliorated the problem of relentless "thumping accents" at those two points.⁴¹ Further, she demonstrates that composers from Lully through Rameau stressed the caesura and rhyme harmonically and metrically, but did not hesitate to stress other points to express the meaning of the words.

The expression of intensity and fiery passion is also produced by imbalanced melodic contours—series of wide leaps; register shifts between short motives; and individual notes isolated from all others by abrupt register changes and surrounding rests.

Another aspect unique to the melody of the confirmation is the inclusion of a series of running eighth notes (or dotted eighth-sixteenth note pairs) that appear at the end of it. As with other specific musical figures in the introduction and narration, this particular figure precisely corresponds to the syllable patterns used at the ends of the confirmations in French texts.

The harmony of the confirmation reinforces the shifts and intensification of affect. Here the arguments of the opposition take the form of increased modulatory activity, sometimes around the circle of fifths or to closely related keys in a seemingly random fashion and often in an abrupt manner. The harmonic rhythm ebbs and flows, sometimes more quickly, sometimes slowly. There is also the use of modal interchange and cross relations. The refutation usually comprises the last two- to four-bar phrase and ends on the dominant.

⁴¹Rosow, p. 474.

Texture and ornamentation are usually the thickest in this section and enhance the variety of dramatic expression. In addition, the placement of chords and *agréments*, particularly the *enflé*, often emphasizes and sometimes even creates the sense of rhythmic irregularity that otherwise might not be perceived. For example, in Example 4a, notice that Marais marks an *enflé* on the first and third beats of the first and third measures, which are followed by a half note ornamented with a *flattement*, an ornament whose affect is tender and languid. Compare this gesture with that described at the beginning of the following quote. Note also, how well the other examples mimic in sound the gestures of Pomey's dancer:

Sometimes, for the pleasure of everyone present, he would turn to the right, and sometimes he would turn to the left... he would pirouette so quickly that the eye could not follow.

Now and then he would let a whole rhythmic unit go by, moving no more than a statue and then, setting off like an arrow, he would be at the other end of the room before anyone had time to realize that he had departed.

But all this was nothing compared to what was observed when this gallant began to express the emotions of his soul through the motions of his body, and reveal them in his face, his eyes, his steps and all his actions.⁴²

Example 4a. Book V, no. 3, mm. 9-20

Example 4b. Book IV, no. 57, mm. 9-20

⁴²Pomey, p. 22.

Example 4c. Book III, no. 33, mm. 10-21

Example 4d. Book III, no. 81, mm. 10-22

The Epilogue (*L'Epilogue*)

The final section, the epilogue, comprises the last four measures of the sarabande. In some sarabandes, the epilogue recaptures the affect of the introduction with graceful and harmonious musical figures. Most, however, express either one of two different affects: bold and victorious or completely reposeful. This again corresponds to the description of the dancer's gestures:

Sometimes he would cast languid and passionate glances throughout a slow and languid rhythmic unit... and as though weary of obliging, he would avert his eyes, as if he wished to hide his passion.

Now and then he would express anger and spite with an impetuous and turbulent rhythmic unit; and then, evoking a sweeter passion by more moderate motions, he would sigh, swoon, let his eyes wander languidly;... he won as many hearts as he attracted spectators.⁴³

Bold, triumphant passions are evoked by sharply defined melodic motives usually set in a hemiola rhythm (Example 5a). Occasionally, the epilogue ascends abruptly to the highest notes in the piece before plummeting to the cadence (Example 5b). These passions also are expressed through the addition of chords and double stops that provide a contrast to the lyrical confirmation section preceding it. Surprising harmonic gestures that jar the listener (with delight!) in previous parts return here, too (Example 5c).

In several sarabandes, the languishing and swooning gesture of the dancer is represented by a series of long notes that fall on the beat, move by step and are ornamented with *flattements* or *enflés*. This subdues the ebb and flow of the sarabande rhythm and the persistent two-stroke bowing pattern. Notice Marais' placement of the *enflé* symbol in Example 5d—on the third beats of the f' and g' and then suddenly on the first beat over the a'. Its effect interrupts the forward motion of the preceding falling eighths. This kind of ending corresponds to Lamy's concept that an artfully conceived and presented discourse will reveal its conclusions through the strength of its arguments and proofs without additional comments.

Finally, the musical discourse is brought to a close by a recapitulation of the closing cadential progression in the form of a *petite reprise*. It is almost always a highly ornamented version of the epilogue replete with an array of *agréments* and long *coulades* that may span a full octave. Sometimes Marais further emphasizes the

⁴³Ibid.

conclusion by replacing single notes with double stops or double stops with full chords (Example 5f). In other cases, the harmony is intensified by means of seventh chords (Example 5e) or cross relations.

Example 5a. Book V, no. 34, excerpt

[1]

[2]

Example 5b. Book V, no. 49, excerpt

[1]

[2]

Example 5c. Book III, no. 33, excerpt

Example 5d. Book III, no. 65, excerpt

[1]

[2]

Example 5e. Book III, no. 17, excerpt

[1]

[2]

Example 5f. Book IV, no 48, excerpt

[1]

[2]

From these many examples, it is apparent that Marais' sarabandes share a procedure of expression with song and dance in their mutual goal of arousing and moving the passions. It is through an understanding of the rhetorical concept of structure and gesture that this goal is achieved.⁴⁴ A practical application for performances suggests the following procedures:

1. Determine the organization of the piece into the four major sections.
2. Identify the figures and shifts of nuance within each section.
3. Define the hierarchy of "events" within each section and in the piece as a whole.
4. Identify the positions of movement and repose.
5. Adjust articulation, rhythm of ornamentation, range of dynamic change, intensity of movement, and tone quality and timbre according to the rhetorical significance of individual notes, figures, phrases and sections.

In sarabandes written by composers who do not provide the elaborate markings Marais does, apply the same systematic approach to determine phrasing, articulation and added ornamentation.

Rhetorical concepts and principles were at the heart of all artistic expression in the seventeenth and eighteenth centuries. They unified the arts in their articulation of the aesthetic ideals of the period by providing an overall framework within which to conduct the course of events in a work of art; and they supplied specific affective symbols in the form of figures, adapted to various media by artists in all genres. Marais' application of these principles in the sarabandes of the *Pièces de viole* brilliantly reflect the internal logic rhetoric provided musical expression. His use of rhetorical figures, corresponding precisely to those of the dancer and poet, sheds additional light on Baroque thought and aesthetics.

As stated at the beginning of this article, the ideas presented here are offered as a starting place for further investigation into the role of rhetoric and musical expression in Marais' *Pièces de viole*. Further study could involve the investigation of other genres in the French

⁴⁴From this perspective, the description of the sarabande as a "slow, triple meter dance with stress on the second beat" which has often characterized the sum total of musical interpretation by instrumentalists performing relatively "unmarked" sarabandes (of other composers) is grossly inadequate.

repertoire and/or the examination of the possible use of rhetorical procedures in works by other composers. Finally, it would be valuable to investigate how rhetoric shaped musical expression in "French style" pieces written by non-native composers whose sensitivity to the subtleties of French aesthetics may have been limited.

*GERMAN LITERATURE FOR VIOLA DA GAMBA IN THE 16TH AND 17TH CENTURIES

Alfred Einstein

Translated by Richard D. Bodig

II

The essence of gamba playing was improvisation. If we investigate the forms under which it developed and the traces which were left in written and printed German instrumental music, we must conclude that the origins in England and Italy stemmed back deep into the sixteenth century.

Also in Italy, vocal works were transcribed not only for the lute and for keyboard instruments but also for three, four and more viols.²⁷ One year after the appearance of Gerle's works, Lanfranco specifies the tuning of a quartet of viols in the following manner: tenor and alto as with a lute, A d g b e' a'; the treble a fourth higher; and the bass a fifth or fourth lower. Gerle's tuning for tenor and alto was G c e a d', the bass a fourth lower, and treble a fifth higher.

The *Regola rubertina* by Ganassi del Fontego (1542), unfortunately unfamiliar to me, contains, as it would appear, an elementary primer for viol technique. The sequel to the work, *Lezione seconda pur della prattica di sonare il violone d'arco da tasti* (1543), establishes rules (as the title suggests)²⁸ for the setting of frets, for the tuning of a quartet of viols and for the use of a viol as accompaniment

*This is the second installment (pp. 13-24) of Richard Bodig's translation of Einstein's *Zur Deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert* (Leipzig: Breitkopf & Härtel, 1905).

²⁷Castaglione in *Il Corteggiano* (1528/47): "And there is no greater delight in music than a consort of four viols, which are beautiful and sweet in sound." Cited according to Ambros, 3: 45. 620.

²⁸*Catalogo della bibliotheca del Liceo musicale di Bologna*, 1: 326. *Monatshefte für Musikgeschichte*, 20: 18,93.

in a song. In this way the viol was expected to play several voices. By 1539, in the *Musiche fatte delle nozze dello illustrissimo Duca di Firenze il signor Cosimo de Medici* . . . , the viol was expected to play all voices in Fr. Corteccia's madrigal, "O begli anni dell'oro," while a soloist sang the treble part (we shall see shortly, how the viol took on a stronger role).²⁹ According to G.B. Doni, it is known that with the first Greek attempts at monodic song, a gamba was used in support of the human voice.

As with the lute and keyboard instruments, the forms of vocal music were adopted by viols; the musical content could be reproduced with technical dexterity and varied with splendid ornamentation. The art of diminution on the bass viol as on keyboard instruments reached a level in Italy exceeding that in Germany. Gerle distinguishes between runs [*Läuflein*] and breaks [*Risslein*] in ornamentation, which later might have been played on the treble and at times on the alto and tenor. Here is a transcription of a cadence:



Gerle understands "runs" [*leuflen*] to comprehend all kinds of ornaments, particularly diminution which he uses frequently and *ad nauseum* in his transcription:



²⁹ . . . playing all the parts on a violone, while singing the soprano." E. Vogel, *Bibliothek*, 2: 382. The madrigal reprinted in Kiesewetter, *Schicksale . . . des weltliche Gesangs*, Beilage no. 38. In it, Kiesewetter states that the other voices were to be played on wind instruments by satyrs, although I don't know why; they certainly needed to be sounded in any event, irrespective of the violone.

In the *Trattado de glosas sobre clausulas y otros generos depuntos en la musica de violones* of Diego Ortiz (Rome, 1553), we find a tutor especially for gambas, which contains instructions and examples for the ornamentation of cadences and important melodic phrases in its first part. This represents the most elevated concept available of the technique and improvisational skills of instrumentalists at that time.³⁰ This distinction in the use of diminutions leads us into a deeper understanding of the trends in the development of instrumental music. Gerle's transcriptions strive for a greater clarity of polyphonic dance music. His instrumental settings are distinguished by rhythmic tightness and easily comprehensible construction. In Italy, on the other hand, the "gorgia" rid itself completely of all rhythmic complications. It had a place only in songs, not in instrumental music, and remained in practice only as long as vocal models actively influenced instrumental music. This practice was doomed from the beginning. But just as the spear of Achilles also healed the wound that it inflicted, diminutions opened a new realm for instrumental music and pervaded victoriously in all other instrumental forms. Ortiz's work teaches us how far diminutions had already advanced in Italy by the middle of the sixteenth century. In Germany also, the joy of playing exhibited in keyboard and lute music in a kind of prelude (the germ of the later toccata) found expression with the viola da gamba in the short melismas and free-flowing art of diminution. Judenkünig's work speaks to this point, although it also contends that only the most inconsequential lute piece could be mastered on the gamba. Examples, however, are not forthcoming; for this reason, Ortiz's work is doubly valuable. Even in the first part of his book Ortiz shows his preference for cadential diminutions which progress in melodic sequences. In the second part, Ortiz does not deal as in the first part with consort playing of three or more equal viols but rather with duos of a solo viol with a keyboard instrument (harpsichord). In these pieces, both instruments have their shared and varied roles, and we see therein the height of artistic expression, which remained for a long time the definitive example of extemporization on the viol. We shall probe further into the contents of this book, which will be seen to be highly worthwhile.

³⁰Max Kuhn, *Die Verzierungskunst in der Gesangs-Musik des XVI. und XVII. Jahrhunderts* (Leipzig 1902) uses Ortiz as its main theme. The table of contents on p.8 needs the correction that the examples of ornamentation for the rising and descending fifth as *minima* are lacking, but those for *semiminima* are present. That the "Violone" is not the diminutive form of viola, but just the contrary, a "Gross-Geige" [large viol], should go without saying. That Ortiz considers even the treble instrument to be a gamba, is indicated in fol. 16: ". . . for those who know how, most of the cadences for the soprano can serve for the bass, and for both at the same frets." Indeed, the difference is that the bass instrument is tuned an octave lower than the treble. The gamba, for which Ortiz wrote pieces in the second part of this book, uses the following tuning (fol. 26): D G c e a d'.

Ortiz distinguishes three kinds of ensemble music for viol and harpsichord: first the free fantasy; then playing upon a cantus firmus, be it either sacred or secular; and finally playing upon a complete composition with several voices. He gives no example of a free fantasy, as an inspiration of individuality produced at the spur of the moment or of two players with equally animated parts. His instructions for it, however, sound like the description of a toccata, as played then and later on the organ and harpsichord.

The harpsichord plays a progression of chords over which the viol plays tasteful ornamentations, which are then answered by the harpsichord while the viol plays sustained notes. This interplay begins in tightly woven imitations.³¹

In the case of a previously completed composition, either a madrigal or a motet, the keyboard plays all voices. The viol takes only one of them, however, and embellishes it with diminutions. When this voice is a treble line, it sounds better if the harpsichord omits this part—exactly as A. Agazzari later forbade the organist playing continuo to play the notes sung by the soprano. When it is the bass part, the viol need not be bound to the course of this voice but may freely move to the tenor, alto or treble. Since the harpsichord plays all the parts anyway, the bass viol has only the task to accompany and to impart the proper flavor to the work through ornamentation.³² As an example, Ortiz offers four variations³³ on a famous madrigal of Arcadelt, “O felici occhi miei.” The first gives the diminutions of the bass; the second of the treble; and the third again of the bass, though more active than in the first. Finally, an example of the improvisation of a fifth voice is added to the same madrigal. This *quinta vox* moves in the bass region, accompanying it in thirds, adding counterpoint to it at the octave, depicting a new bass line while the other is silent, embellishing wherever the latter has larger note values, and vice versa.

³¹Ortiz, *Trattado de glosas... violones* (1553), fol. 26. “...la fantasia que teñere el Cimbalo sea consonancias bien ordenadas y que el violon entre con algunos pasos galanos y quãdo sequisiere en algunos puntos llanos le responda el Cimbalo a proposito y hagan algunas fugas aguardandose el uno el otro el mundo de como se canta contrapunto concertado.”

³²“... the cembalo plays the complete work with all voices, and the violone accompanies and gives grace to what the cembalo is playing, delighting the listeners with the varied sound of the string.”

³³This madrigal is reprinted with the first bass and the treble diminutions in Kuhn, *Die Verzierungs-Kunst*, p. 92ff.

The same sequence is observed in Ortiz' treatment of the wonderful chanson of Sandrin, “Doulce memoire.”³⁴ Here the more sharply articulated form of the chanson comes through all of the ornamented trappings better than the form of the madrigals. Although in the chosen madrigal of Arcadelt, the homophonic tonal architecture of the frottole still comes through. Just as the chanson was transcribed for lute³⁵ and “instrument,”³⁶ the madrigal also attracted the attention of lutenists and organists. Perino Fiorentino, pupil of Francesco Milanese, intabulated it for his instrument in 1547.³⁷ Elias Nic. Ammerbach included it in the second edition of his *Orgel oder Instrument Tabulatur* of 1583.³⁸ A comparison of all these adaptations gives rise to some fruitful observations.

Since Ortiz recommended that the harpsichord omit the top voice whenever diminutions of the treble line occur in a vocal piece, a clear path to the solo sonata of the seventeenth century can be seen in his diminutions. The harpsichord need only be simplified for continuo.³⁹ The most progressive artists did not scorn the use of diminutions for linking vocal music to instrumental forms. One is led to believe that the playing of diminutions was least likely to be played on the bass instrument as time went on.

³⁴Reprinted in the *Publikationen der Gesellschaft für Musikforschung*, vol. 23, no. 50, p. 103.

³⁵E.g., in Matth. Waissel (1573), no. 13.

³⁶Hernando de Cabezon has written marvelous diminutions on this (Pedrell, 7: 17), providing a direct connection with the line of the chanson. I call your attention to the reprints of Eitner and Pedrell. In the first line, the diminution part alternates. With the second line, the tenor is the sole voice which has diminutions (“o siecle heureux qui cause tel scavoir”). The arrangement of the diminutions in the repeat of this part is quite different. In the first six “measures” (“La fermette”) the tenor is once again the voice which does diminutions. In the subsequent five measures, it is found in the treble (“de nous deux tant aymée”). Then all voices take part in different ways in the ending section. The elements of conceptual unity are highly visible. The second part (the final section) of the chanson is contrasted, moderately to begin with, by ornamentation, and new elements of diminution are introduced with triplets and tight imitations so as to attain a rich element of expression. The small reprise at the end is especially well done. Both sections are necessary to the construction, and the ending daringly pulls together both elements (measures 74 and 80) to render a highly cohesive effect.

³⁷Reprinted by O. Chilesotti, *Rivista musicale italiana* 9: 45f.

³⁸Ritter, *Zur Geschichte des Orgelspiels*, p. 121.

³⁹Cf. the work of Gio. Batt. Spadi, *Passaggi ascendenti, et descendenti... con... madrigali diminuiti per sonare con ogni sorte di strumenti... (Reprinted Venice, 1609)*. Here one finds diminutions in the treble voice of the madrigals by Cipriano de Rore, “Amor ben mi credevo” and “Anchor che col partire”. Reference to diminutions in solo sonatas will be made in another section.

Zacconi (*Prattica di Musica*, 1622) considers the bass to be the least suitable voice for a solo line.⁴⁰ Diminutions on a bass and on a harpsichord are awkward together, so that the four recercadas of Ortiz greatly resemble the bass solo parts in vocal works of the seventeenth century, wherein the bass escapes from its imprisonment as continuo in a few little fragments, only to be fettered and imprisoned once again. Voice leading, which occasionally lends itself to unprecedented power of expression in the *stilo rappresentativo*, appears in instrumental music simply as clumsiness and emptiness. Yet, in the whole century to follow, such diminutions on the bass instrument were considered to be worthy instrumental artistry. Gerolamo della Casa provides, in the second part of his *Modo di diminuir* (Venice, 1584),⁴¹ an instruction book similar in organization to that of Ortiz. He writes diminutions on a few four-voice canzoni and madrigals for viola bastarda, permitting the bass line to be abandoned in order to go up to the higher positions (“alquante canzoni & madrigali à 4 per sonar con lo uiola bastarda; nella qual professione si ua toccando tutte le parti”). Vincenzo Bonizzi (1626) makes a similar arrangement of madrigals for the viola bastarda. His teacher may have been Oratio Bassani,⁴² whose viol he had accompanied often on the harpsichord in his youth. Michael Praetorius has in mind exactly this kind of playing, “sombre compostura,” when he writes about the viola bastarda (*Syntagma*, 2: 47).

I don't know whether the name came from the fact that it would be like a bastard of all the voices. It is not tied specifically to a particular voice; but a qualified master, working with madrigals and whatever else he wants to perform on this instrument, will bring in fugues (imitations) and harmony with great facility into all the voices. Sometimes in the treble,

⁴⁰Cf. Fr. Chrysander, *Vierteljahrsschrift für Musikwissenschaft* 10: 554.

⁴¹Cf. *Catalogo della bibliotheca del Liceo musicale di Bologna*, 1: 333.

⁴²Cf. Vogel, *Bibliothek*, 2: 513; *Cat. Bol.*, 3: 51. Eitner (*Quellen-Lexikon*, 1: 367) says that Bonizzi mentions Oratio Bassani as a viol player living in Parma. He speaks of him in such a way that one can clearly see either that Bassani was dead or that he no longer lived in Parma. Orazio B. is none other than the famous Oratio of Parma, whom the French gambist Maugers deems, in his “Réponse à un curieux” (1639) to be the greatest of the Italian gambists (Thoinan's reprint, p. 34), and by whom several transcriptions of vocal pieces, including Palestrina's “Vestiva i colli,” have been preserved in manuscript (cf. *Cat. Bol.*, 1: 294), but which unfortunately remain unknown to me. We believe there is no risk of error in assuming Oratio B. to be the same as “Oratio detto del Violone,” who in Scipio Cerreto's index of Neopolitan musicians (in the work *Della prattica musica vocale et instrumentale*, Naples, 1601), among the players of the viola d'arco, is said to have been deceased (cf. *Monatshefte für Musikgeschichte* 13: 161). The addition “per antichita napolitana” tells us that he must have departed from Parma some time before his death. Cf. also Vogel, *Bibliothek*, 1: 329.

then in the bass, and then working through the tenor and alto as well, he ornaments with leaps and diminutions or augmentations, so that all voices are perceived rather equally in imitations and cadences.

Yet Girolamo Frescobaldi wrote seven canzoni for solo bass viol, which are to be found in both editions (1628 and 1634/35) of his *Canzoni da sonare*. They are with very few exceptions, continuo basses with diminutions. Since the bass parts are in freely improvised canzonas, in which the sense and structure are revealed in the interplay among all voices, one finds a very self-evident individualistic form. It is lost, however, if the accompanying organist does not understand the material. Were the ornamentation by Ortiz, with delicately moving improvisation dealing with all the motivic content of the composition, it could do no harm to Frescobaldi's themes without tearing apart the bindings that give unity to Frescobaldi's canzona, the thematic relationships between segments.

As late as 1659 the English gambist, Christopher Simpson, wrote instructions for extemporized playing on the continuo of a suitable madrigal or motet. At this time there was greater freedom of expression and concluding cadences were utilized for virtuosic excesses. Consequently, one strived for a greater sense of unity in the execution of ornamented thematic material. But as we shall see later, this does not end the subject of diminutions to a ground on the bass instrument.⁴³

We shall now discuss the second kind of consort playing for bass viol and continuo, which Ortiz described as “sobre canto llano” although it took on various other forms in relation to the character of the tenor line. For music based on sacred themes in the tenor Ortiz gives as an illustration, a series of six recercadas on the same *cantus firmus*, which consists of a couple of dozen static breves written in intervals of seconds, thirds, fourths and fifths. In the fifth and sixth recercadas the tenor is expressed in *proportio dupla*. Here the tempo is twice as fast as in the preceding ones. The harpsichord can now accompany the bass viol in two ways; either it plays chords to the breves in the *cantus firmus*, or it responds to the bass voice in imitation. It is on this last configuration, which appears occasionally in motets, that the three contrapunti of Antonino Barges in the “Fantasie Recercari Contrapunti a tre voci di M. adriano & de altri autori” (Ven. 1549/59) are based.

⁴³In this connection, there belongs perhaps a manuscript dated 1613, which contains, along with dances for violin and bass, a series simply of bassi continui for canzonas and dances, etc. Cf. Torchi, *La musica istrumentale*, p. 32f. Moreover, Torchi has investigated a partial relationship between the dances and Caroso's “Nobilita di Dame.”

A solemn tenor, exclusively in semibreves, moves between high and low voices, which respond to each other as in questions and answers. This form, known as an "In nomine," prevailed for a long time in England, where there was extensive interest in viol playing in all its aspects. It is worthwhile knowing, moreover, that it was not confined solely to the organ, its original domain. If the harpsichord accompanies harmonically, however, Ortiz then organizes successions of breves into a group allowing the bass viol to form sequences on them. Thus, the composition would not be thought of as a meandering line of diminution without structure, but one in which there was clear organization. Figural playing grew out of mere ornamentation; wherever a new one [figuration] appeared, a new segment was created. This form of organization is represented in all six *recercadas*. In most instances they are disguised. The succession of sequences and passages overlap in both pieces with *proportio dupla* in which the shorter note values in the tenor do not allow the formation of separate melodic figures upon each note as well. Here the structure is created mainly at cadences. The fact that Ortiz places both these *recercadas* at the end of the treatise suggests that he had meant all six to serve as a cohesive unit. If that is so, then we must consider it to be one of the earliest examples of chorale-type arrangements based on the principles of variation—one in which the element of variety in the unit is not clearly apparent even though the striving for contrast and enhancement is unmistakable. "For the greater completeness of this work," and also to satisfy secular tastes,⁴⁴ Ortiz places at the end of his book nine *recercadas* on *cantus firmi* "which are commonly known of as *tenores* in Italy." In the *recercadas* on a sacred *cantus firmus*, the *cantus firmus* itself remained untouched. The task of the bass viol was to improvise over, rarely under, the *cantus firmus*, thus disguising the *cantus firmus* with colorful ornamentation. Here however, the solo instrument focuses on the *cantus firmus* itself, i.e. it creates its own harmonic structure through a variety of figuration.

If the counterpoint in the former has clearly evolved from vocal diminution, the figuration in the latter must be perceived as

⁴⁴Ortiz does not speak expressly of sacred and secular tenors; indeed, he depicts the former as *canto llano* and adds, reproachfully, "por satisfacer a diferentes gustos," at the end of his second book. Thus, the roots which distinguish between the *sonata da chiesa* and *da camera* are deeply entrenched.

particularly instrumental.⁴⁵ Briefly, we have before us a series of variations on themes of 4, 8, 12 and 16 measures. The themes are in four-part settings and are called *tenores* [tenor-settings], nevertheless, because the harpsichord repeats them throughout. Only the eighth is a bass theme for one voice alone, which Ortiz gives as an example of a variation for solo bass viol. Since, however, the bass viol is not restricted to ornamentation above and below the bass as in the *recercadas* on the bass of the cited madrigal and chanson, the viol is heard in harmonic arpeggiation and at times in counterpoint in the tenor and alto ranges which presents the piece as an entity. At times two voice parts appear to be combined, when brief accentuation at the beginning of the measure recalls the bass notes and links them to a melodic phrase in a higher voice. No differentiation is to be found in the treatment between this series of variations and the earlier ones. Also the last piece of the book, a fifth part [added] to such a four-part tenor-setting, is a cycle of seven variations of similar character. Previously occurring unisons and octaves with the harpsichord line are avoided in this example. All tenors are short homophonic treatments of a song or dance-type melody. Number four is a true, three-part galliard; the fifth part of number four an allemande. Number five is a passacaglia on a four-measure bass in characteristic instrumental style.⁴⁶ One can observe the progress to the seventh variation, the renewed impetus from there to the brilliant finish, and the grace with which Ortiz resists the tendency to limit himself to one figure throughout an entire strophe, forcing its extension beyond the end of the strophe. There is no doubt that with these series of variations, Ortiz introduced into music for string instruments an

⁴⁵For example, leaps such as these:



Lively melodic repetitions:



Broken chords:



⁴⁶Collection of examples, no. 1a.

artistic procedure that appears to have been especially familiar to Spanish lutenists.⁴⁷ Consistency in the development of a figural motive is already apparent in works of Luis de Narvaez as early as 1538.⁴⁸ The passacaglia sprang from the tradition of lutenists, who often added a few variations to a dance structure. The shorter the melody, the greater would be the number of variations required, and the more the melodic foundation became obscured and the harmonic aspect highlighted. Thus, the bass notes took on the appearance of being the melodic source from which flowed the entire melodic character of the setting. The recognition of this was not nearly so clear in lute variations as in those for viol, an instrument which moved preferably in the bass register and which did not defer to instruments of higher pitch. Here the true meaning of the bass as the core of harmonic motion became axiomatic, although the lutenists had prepared the way for it.⁴⁹ Until the end of the seventeenth century, the passacaglia remained the form in which the gamba most preferred to express itself, particularly in extemporization. There still remain for discussion four recercadas in Ortiz' book, which he placed before the pieces for bass viol and harpsichord⁵⁰ as etudes and virtuoso pieces in which the gambist could display his solo technique. These are the only ones in his work which we don't hesitate to call ricercars. Here as well, it is a ricercar for lute, which serves as a model for the bass viol. The monumental organ examples of the ricercar and of the fantasia⁵¹ lose their force of character on the lute. If the basic melodic material in a fantasy is obscured by ornamentation, the form approaches that of the prelude. In the ricercar, however, the motifs become more numerous and cursory. No sooner does a motif recur through each of the voices, than another follows in fast pursuit. With its frugal means the bass viol also manages these forms as well.

⁴⁷Also in the keyboard works of Antonio de Cabezòn, "special notice should be taken of variations" (Seiffert, *Geschichte der Klaviermusik*, p. 50). Morphy gives two examples (*Les luthistes espagnols*, 2: 96, 98). In the first there are twelve variations on a six-measure cadential formula (the double bar in the middle of the fourth variation being a mistake). H. Riemann (*grosse Kompositionslehre*, 2: 411) has referred previously to the second. Chilesotti (*Lautenspieler*, p. 62) includes a lute passacaglia in a special form called "Fantasia" by Vinc. Galilei (1568).

⁴⁸Morphy, 1: 92.

⁴⁹O. Körte, *Laute und Lautenmusik*, p. 126f.

⁵⁰"Estas quatro recerdadas . . . me parecio poner libros y sueltas para exercitar la mano y en parte dar notiçia del descurso que se ha de teñer quando se tañer vn Violon solo" (fol. 26). ["These recercadas . . . appeared to provide exercises for the hand and, in part, to draw attention to the dialogue which takes place when the viol plays a solo part."]

⁵¹Cf. Max Seiffert's definitions (*Geschichte der Klaviermusik*, p. 32).

The first of the ricercars may be called a fantasy, for after a small introduction with this motive:



it tries to reestablish itself at the end though not in a convincing manner. The three others, of which the second is the liveliest,⁵² are true ricercars. The one included in the collection of examples [Example 1b] begins with a reflective theme. After this prelude, the ricercar proper begins. The development of the first motif starts in a restrained manner then progresses, and the development of the second is restrained before a final outburst. A short bridging adagio section brings us to the last motif with an expression that is strong and virile, but this also lacks full display and abandon. It is rash and confused and dies in a melancholic plagal ending. It is apparent that in these small pieces, praiseworthy alone as the four initial works for solo string instrument, we find hidden the seeds of true polyphonic playing in double stops, as in that ingenious pseudo-polyphony through which lute playing maintains its immense charm. Therein lie possibilities for the gamba also as the bastard of the lute, even if the primitive playing skills at the time did not as yet allow it to be brought to light. In this relationship with the lute lies the reason that the gamba strove continually during the course of the seventeenth century to establish itself as a chordal instrument and to perform with its own resources the polyphonic structure of a prelude, of a canzona or a fugue, or of the more important dance forms.

⁵²Collection of examples, no. 1b. The heretofore unprecedented use of barlines hints at the original notation in tablature.

Example 1a. Diego Ortiz, *Trattado de glosas sobre clausulas*
(Rome, 1553)

Recercada Quinta

1.

nove volte

2.

3.

4.

5.

6.

7.

8.

9.

Example 1b. Diego Ortiz, *Trattado de glosas sobre clausulas*
(The dotted bars are added; the others are in the original.)

Recercada Secunda

The image displays a musical score for 'Recercada Secunda' by Diego Ortiz. It consists of ten staves of music, each beginning with a bass clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. Some staves feature dotted bars, which are noted as being added by the editor. The score is presented in a clear, legible format, typical of a modern edition.

REVIEWS

Myn morken gaf: A Flemish Quodlibet and Related Pieces. Eight settings in two, three and four parts. Edited by Richard Wexler. Ogni Sorte Editions: RS 9. Ogni Sorte Editions, 1986. \$15.00.

This edition of a Flemish quodlibet from the late fifteenth or early sixteenth century provides charming and humorous music for both instrumental and vocal ensembles. Consistent with previous editions in this series, the partbooks appear in Renaissance mensural notation. The calligraphy is beautiful and very readable. The editor has provided rehearsal letters for the convenience of the ensemble. A score in modern notation accompanies the partbooks.

The eight pieces present a variety of technical demands ranging from the straight-forward homophonic style of two settings of "T'sou een meisen" to the rhythmically complex polyphonic settings of "Adieu naturlich leven mein." While individual lines present no great difficulty, the synchronization of the lines may challenge an ensemble performance. Since the points of stress in the various lines do not coincide, players must find a balance between fluidity of individual lines and rhythmic precision within the ensemble. This delicate situation, however, is characteristic of much Renaissance music. With careful attention to these musical demands, most players will find these pieces technically accessible and musically rewarding.

The editor includes a clear concise guide to fifteenth and sixteenth century notation to assist the novice in playing from the partbooks. Experienced musicians will also find this guide useful as a quick reference for any notational questions that may arise.

In the preface to the score, the editor discusses the forms and the interrelationships of the eight pieces. He provides some historical context for the pieces and includes the full texts and their translations (readers will enjoy the double-entendre in the poetry). Performers and scholars who seek additional information about this music will find the bibliography at the end of the preface to be helpful.

Ila Stolfus

Dietrich Buxtehude: Cantatas for Lent and Easter. McGill Chamber Singers & Collegium Musicum, Fred Stoltzfus, Director. McGill University Records 84921.

This new recording, released by McGill University Records, focuses on several lesser known cantatas by Buxtehude, composed for the Lenten and Easter season, and provides a welcome addition to the Buxtehude discography.

As described in the informative program notes by the director, Fred Stoltzfus, these works depict the events which transpired between Christ's last supper and the resurrection on Easter morning.

For dramatic effect, the sequence on this recording begins with a hymn of rejoicing in Christ's resurrection. *Erfreue dich, Erde* (Rejoice, O Earth), scored for three soloists, chorus and instruments—strings, trumpets, percussion and organ. The declamatory and exultative opening and closing choruses provide a towering framework for four contemplative solo arias. Although the performance on this recording is satisfactory in many respects, particularly in the choral sections, Buxtehude's music might have been better served with greater shaping of phrases and avoidance of ill-placed accents on feminine endings, a fault which pervades in the other pieces as well. Pauses between the solo arias and the ritornelli also created an unnecessary and distracting interruption in the continuity of the music.

Nevertheless, there is a good measure of exuberance in this performance, particularly in the rousing choral sections.

In contrast, *Fuerwahr, er trug unsere Krankheit* (Surely, He Has Borne Our Grievs) provides a poignant setting to the depiction of the death of Christ. The instrumental introduction, scored for two violins, two viola da gambas, cello and organ, is extraordinary in its perception as an untexted prologue, compassionate in its expression and superbly played in this recording. The soloists are well chosen, although somewhat unbalanced by the bass [Michel Lachance] whose upper register is unfocused in sound. Nevertheless, the overall impact is compelling.

The second side of the disc also begins with a hymn of rejoicing, *O froehliche Stunden, O herrliche Zeit* (O Joyous Hour, O Glorious Time). The introduction, as the rest of the cantata, is written in triple meter. Repeated notes are played with equal emphasis and articulation; the effect is tedious rather than sweeping. The subsequent sections come off more satisfactorily, however, although there is some heavy-

handedness in the playing of dotted eighth-sixteenth-eighth note patterns. The solo quartet sings with appropriate shaping of phrases and with fine diction.

Dein edles Herz (Thou Worthy Heart) opens with an instrumental sonata, with rich harmonies, conveying a mood of intense sorrow in the death of Christ. Between each of the subsequent arias, there is a ritornello for strings written in pairs of eighth notes, the playing of which sounds relentlessly heavy and lacking in expression.

The final work in this recording, the *Pange Lingua Gloriosa*, scored for chorus and orchestra is the only one with Latin text. As explained in the program notes, the instrumental introduction takes its musical form from the textual incipit, *Pange Lingua*. To this listener, a more connected articulation of the dotted figures, viz. a tapering in sound of the dotted eighth notes, rather than a stopping of the sound and accentuation of the paired sixteenth note, would have better portrayed the spirit of a lament. It would have been preferable for the pronunciation of the Latin text to have been with German diction, as it certainly must have been in Luebeck, rather than the Italianate pronunciation in this recording. Even so, the clarity of diction is gratifying. The quality of singing by the McGill Chamber Singers is superb in this work, as it is throughout this recording. If one were to point to a particular soloist, one might single out the purity of sound and fine musicianship of soprano, Maria Ciccaglione, as being particularly appealing.

The McGill Collegium Musicum was founded in 1982 by Mary Cyr, who also plays violoncello in this disc. Both she and Fred Stoltzfus, the director of the McGill Chamber Singers, were awarded the 1983 Noah Greenberg Award by the American Musicological Society for their earlier recording on McGill University Records #83016, of Buxtehude's *Cantatas for Advent, Christmas and Epiphany*.

Richard D. Bodig

Gordon Dodd. *Thematic Index of Music for Viols: Fourth Instalment* (1987). The Viola da Gamba Society of Great Britain. (Available from Caroline Wood, Administrator, 93a Sutton Road, London N10 1HH, England).

Since 1965, Gordon Dodd has been in charge of indexing music for the Viola da Gamba Society of Great Britain. Building on the work of Robert Donington and Nathalie Dolmetsch, Dodd, through continuous contact with numerous scholars from throughout the world, has accumulated an amazing and massive amount of information pertaining to viol music in manuscript sources, principally English viol music. It is through Dodd's invaluable collation of information that we are beginning to see the true picture of the existing music from the viol's golden age. Because manuscripts are so scattered, both in England and abroad, the job of locating them and cataloging them will never be completely finished, but it would appear that with this instalment the bulk of the work on English sources is now complete.

The first instalment of *Thematic Index* appeared in 1980, and it was followed in 1982 and 1984 by the second and third instalments. Each instalment has been published in loose-leaf format, the idea being that pages could be corrected and revised as needed, and the several issues could be collected into one large volume. Although the instalments are sold separately one really needs all four instalments; they comprise one large catalog.

This fourth instalment continues earlier efforts by amending and amplifying materials from the three previous instalments as well as by adding newly cataloged sources. Revisions of pages relating to John Jenkins and William Lawes are included here among others. Of particular interest in the new publication, however, is the cataloguing of a great quantity of anonymous tablature music for viols. The pieces are grouped by tunings ("More than 50 tunings were used") and within each tuning by source. Incipits are given for each piece in addition to the manuscript location and the library shelf number. To facilitate identification the pieces have been assigned Viola da Gamba Society numbers 6001-9991, and for the first time the scope of this special repertoire emerges (nearly 4,000 pieces!). Dodd's system is very clear and orderly, and his listing should aid researchers enormously. And Dodd gives clear direction for what needs to be done in future research: "... there is a great deal of scope for the identification of tunes, and the verification and explanation of titles. The next stage after that, is attribution, but to arrive at plausible attributions requires much more of this large repertoire to have been edited and assessed than has been possible hitherto."

Earlier instalments have included very helpful bibliographies, but no new listings are included with the *Fourth*.

Thematic Index of Music for Viols is an essential reference tool and a mine of information for the study of viol manuscripts. Perhaps one day the *Index* can be put on computer for easier use. (Brian Wood—in England—is working along these lines, I understand.) Nevertheless it is indeed a pleasure to turn its pages. Thanks to Gordon Dodd's untiring efforts we have this magnificent accumulation of helpful material easily available. Every gambist should know the *Index* and use it to the fullest.

Gordon Sandford

CORRIGENDUM

Example 2 on page 56 of volume 23, in the article "John Ward of Canterbury" by Robert Ford, should be identified as being taken from Canterbury Cathedral Archives and Library, Parish Transcripts Box 172—Halstow, the transcript covering Michaelmas 1611 to Michaelmas 1612. The author would like to thank the Dean & Chapter of Canterbury Cathedral for allowing him to use their materials and for permitting the reproduction of this example.

Contributor Profiles

Donald Beecher, a professor in the Department of English, Carleton University, is the author of articles and studies on English and continental theatre in the Renaissance, the translator and editor of four French and Italian Renaissance plays (including *The Impresario* of Gianlorenzo Bernini) and more recently editor of a critical edition of Jacques Ferrand's *On Lovesickness or Erotic Melancholy* (1623) forthcoming from Syracuse University Press. He is also a series editor for Dovehouse Editions, specializing in scholarly performance editions of Renaissance and Baroque music, including forty-five titles for viola da gamba.

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

Gordon Sandford has been on the music faculty of the University of Colorado for 20 years. He directs the University Collegium and graduate courses in music education. Gordon Sandford is Vice President of the Viola da Gamba Society of America and was host for the 1985 Conclave in Boulder. He has published in the *American Recorder*, *The Music Educators Journal*, *The Bulletin of the Council for Research in Music Education*, and others. The Viola da Gamba Society of Great Britain is currently printing his edition of Henry Loosemore's 3-part *Fantasia for Viols*.

Ila H. Stoltzfus received her bachelor's degree from Goshen College and her master's and Ph.D. from Louisiana State University. She has taught viol and coached viol consorts in the Baton Rouge and New Orleans area, including three years at the School of Music, Louisiana State University. She has performed with the LSU Collegium Musicum, The Musica da Camera of New Orleans, and the LSU Baroque Ensemble, "L'Ensemble du Marais."

Deborah Teplow, currently an Instructor in Music at Foothill College in California, received her M.A. and D.M.A. degrees from Stanford University. In 1986, she was nominated for a Fulbright Award to teach performance practices in Israel. Publications include: *An Introduction to the Performance Technique of Marin Marais' "Pieces de Viole"* (Ann Arbor: UMI Research Press, 1986) and "Lyra Viol Accompaniment in Robert Jones' *Second Booke of Songs and Ayres* (1601)," *VdGSA Journal* 23 (1986). She plays recorder and gamba and is an active performer of early music in California and Nevada.