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A SUMMARY OF DUBUISSON'S LIFE AND SOURCES

Stuart G. Cheney

Dubuisson (fl. c. 1660-1680) was a member of the second generation of French viol virtuoso-composers. His output contains the earliest dated French music for unaccompanied bass viol.¹ However, so little biographical information exists for him that we know neither his first name nor the precise dates of his birth and death. In contemporary accounts, his name appears variously as "Dubuisson," "Du Buisson," "du Buisson," "Doubisson," "Dubisson," and perhaps even "Dibussion." Following the spelling in US Wc (Library of Congress—probably the source closest to the composer, if not an autograph), "Dubuisson" is used throughout this study. Dated manuscripts exist from 1666 and 1674. These dates, along with a few contemporary accounts, place him chronologically between Nicolas Hotman (1613/4-1663) and two other notable French *violistes* – Le Sieur DeMachy (first name unknown, fl. 1680s; pupil of Hotman) and Le Sieur de Sainte-Colombe (first name unknown, died ca. 1700; pupil of Hotman, teacher of Marin Marais).

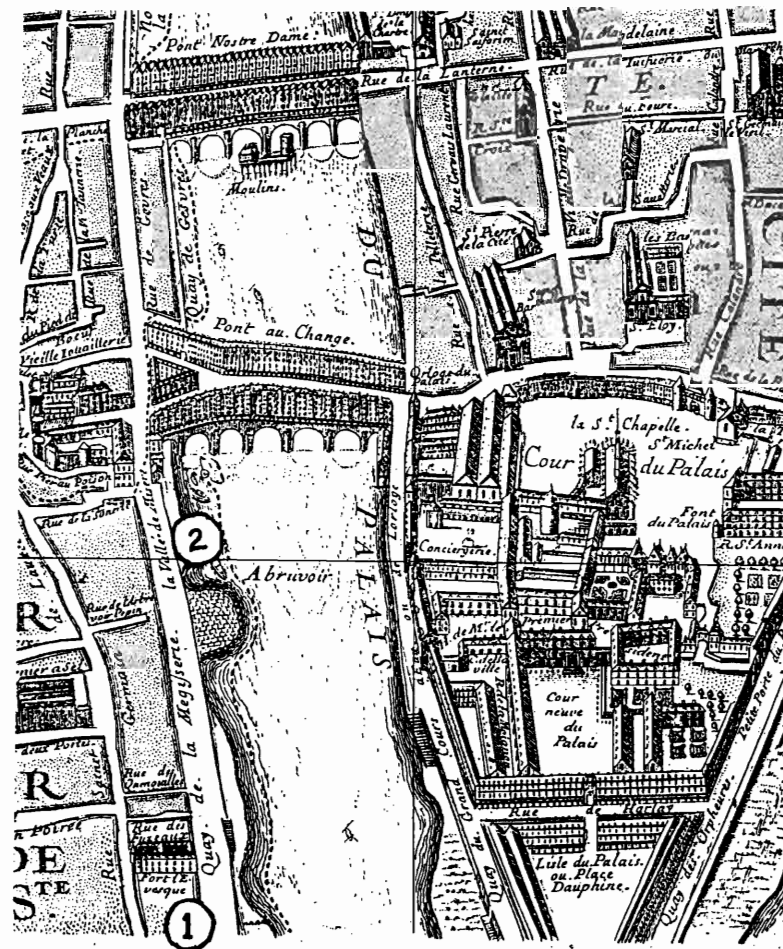
Dubuisson's extant music – 116 movements for solo bass viol – survives in five diverse sources. With the recent discovery of a manuscript in Poland containing approximately one hundred movements attributed to "du Buisson" (Hotman is also represented), his known output has been increased by over two hundred percent. This new find also affords us a great opportunity to add to our sparse knowledge of the mid-seventeenth century French viol school: their level of virtuosity, variation techniques, and the stylistic evolution of the repertoire. This article, however, will concentrate on facts concerning Dubuisson's biography and the sources of his music.

¹The instrument for which Dubuisson wrote is the six-string bass viol tuned D-G-c-e-a-d'.

This study makes use of the VdGS numbers used by the Viola da Gamba Society of Great Britain in its *Thematic Index of Music for Viols*.² In addition, discussions of the sources refer to their location by using RISM (*Répertoire International des Sources Musicales*) abbreviations. These are explained below in the section dealing with sources.

Very few details are known of Dubuisson's life. From a handful of documents dating between 1666 and 1688 we are able to gather some information on the man and his reputation. The inside of the front cover of the US Wc source contains information on Dubuisson's Paris residences, at one of which he presumably taught his pupils (fig. 1):

Dubuisson lives in the middle of La Rue du fort l'evêque near the pier – in the vallée de misere at the sign of the magpie in front of a blacksmith[’s shop] or else his house will be found at the entrance of la Rue de la harpe at [the shop of] a lute-maker named monsieur Colichon.³



²Gordon Dodd, *Thematic Index of Music for Viols*, 5 installments to date (London: Viola da Gamba Society of Great Britain, 1980-90).

³US-Wc, M2.1 Book T2 17 case: "Dubuisson demeure au milieu de la Rue/ du fort l'evêque ... un faiseur de lupt nommé-/monsieur Colichon." Translations are the author's unless otherwise cited. See also Gordon J. Kinney, "Writings on the Viol by Dubuisson, De Machy, Roland Marais, Étienne Loulie," *Journal of the Viola da Gamba Society of America* 13(1976): 17. Nicolas Collichon, by 1661, was referred to in civil records as "Maître faiseur d'instruments de musique" and "Marchand de luths et instruments de musique ordinaire du Roi." See Françoise Gausson, "Actes d'état-civil de musiciens français: 1651-1681," *Recherches sur la musique française classique* 1(1960): 167.

Fig.1. Paris en 1710: plan de Paris, levé par les ordres du Roy et par les sains de Messieurs les Prevost des Marchands et Eschevins....Reprint. Paris: A. Taricle [1908]. (1) Fort l'Evesque, (2) la Vallée de misere

Two documents from 1680 shed light on his performing ability. In March of 1680, the *Mercure Galant* hailed a concert of three bass viols in which Dubuisson participated:

It was very extraordinary, and the first that had ever been given of this kind. It was made up of three bass viols. MM. Du Buisson, Ronsin, and Pierrot are the creators of so peculiar a thing. The approval that they received demonstrates with how much pleasure the connoisseurs listened to them.⁴

In the same year, a letter written from a M. Le Gallois to Mlle. Regnault de Solier discusses current musical trends in Paris and cites several contemporary musicians. After naming the virtuosi—past and present—of the lute and harpsichord, M. Le Gallois writes concerning the viol: "Feu Hotteman a excellé dans la viole, où MM. de Sainte-Colombe, Desmarets [Marais?], et du Buisson, excellent maintenant."⁵

Civil records contain references to two Parisian musicians, one of which could be Dubuisson the viola da gamba player, although neither citation refers to an instrument. First, a Pierre Dibusson [*sic*], "Maître joueur d'instruments à Paris," is recorded as having witnessed a marriage contract on January 3, 1674.⁶ Also, a Jacques Dubuisson appears as a "maître de musique" in the years 1681 to 1684.⁷

Our only clue indicating the date of Dubuisson's death stems from an aesthetic battle waged with words between Le

⁴Michel Brenet [Marie Bobillier], *Les Concerts en France sous L'ancien Regime* (Paris: Fischbacher, 1900), 72. "Il estoit fort extraordinaire, et le premier qu'on eust jamais fait de cette sorte. Trois basses de viole le composioient. MM. Du Buisson, Ronsin et Pierrot, sont le auteurs d'une chose si singulière. L'approbation qu'ils ont reçue fait connoistre avec combien de plaisir les connoisseurs les ont écoulez."

⁵François-Joseph Fétis, "Histoire de la musique," *La Revue Musicale* 8 (September 1834): 306. This article reproduces a large extract from the "letter."

⁶Gaussen, 171.

⁷Yolande de Brossard, *Musiciens de Paris 1535-1792; Actes d'Etat Civil* (Paris: Picard, 1965), p. 102.

Sieur DeMachy—the composer of the first published viol music in France, *Pièces de viole en musique et en tablature* (1685) — and Jean Rousseau, author of the *Traité de la viole* (1687). Rousseau, a champion of melodic playing as opposed to the contrapuntal, harmonic style of DeMachy, responded to a letter from the latter (lost) with an "open" letter of his own attacking DeMachy for preferring "the playing of the late old DuBuisson" over that of Rousseau's teacher, Sainte-Colombe.⁸ This letter is dated October 30, 1688, and reveals, along with other dated accounts mentioned above, that Dubuisson died between 1680 and October 1688 at an apparently advanced age.

Sources

There are five known sources of Dubuisson's compositions, all in manuscript, and all for solo bass viol.⁹ (See, however, numbers 3 and 5 below.)

1. **US Wc Library of Congress (Washington, D.C.), M2.1, Book T2 17c, 90 folios.**
—dated "Le premier Jour de Septembre/1666"
—includes one page of instructions on bowing and fingering (fol.90r)¹⁰

⁸François Lesure, "Une querelle sur la jeu de la viole en 1688: J. Rousseau contre De Machy," *Revue de musicologie* 46 (December 1960): 188: "...luy préférant le jeu de feu le vieux Du Buisson." Thanks to Prof. Mary Cyr for her help with this translation. See also Gordon J. Kinney, "A 'Tempest in a Glass of Water,' or a Conflict of Esthetic Attitudes," *Journal of the Viola da Gamba Society of America* 14 (1977): 42-52.

⁹The Kassel source contains a basso continuo part book that contains unfigured bass lines for four of the eight pieces; however, these bass lines are probably not by Dubuisson (see explanation below). Evidence also exists for a missing part book for Res. 1111 (F Pn—see the description of source number 3).

¹⁰For a translation of these instructions, see Stuart G. Cheney, *Dubuisson: A Study of His Music for Solo Bass Viol*, Master's thesis, University of North Texas, 1989, 121-123. The final paragraph on page 123 should begin "The first finger should serve at the first and second fret on all the strings, except for the D.la.re.sol [high D-string] or the C [in tablature: second fret] of the fourth [string] which is played with the second [finger]." See also Kinney, "Writings on the Viol," 18-19.

—contains four suites in staff notation and two pieces in tablature, one entitled "Prelude" (VdGS 21) and the other untitled (VdGS 22 – probably also a prelude):

TABLE 1

(u) *unique to this source*

| VdGS no. | Fol. | Title | Key |
|----------|------|---------------------|-----|
| 1 (u) | 2r | Prelude | d |
| 2 | 2v | Allemande | d |
| 3 | 3v | Courante | d |
| 4 | 4v | Sarabande | d |
| 5 | 5v | Gigue | d |
| 6 (u) | 6v | Prelude | D |
| 7 | 7v | Allemande | D |
| 8 | 8v | Courante | D |
| 9 | 9v | Sarabande | D |
| 10 (u) | 10v | Gigue | D |
| 11 (u) | 12v | Prelude | a |
| 12 | 13v | Allemande | a |
| 13 | 14v | Courante | a |
| 14 | 15v | Sarabande | a |
| 15 (u) | 16v | Gigue | a |
| 16 (u) | 17v | Prelude | A |
| 17 | 18r | Allemande | A |
| 18 | 19r | Courante | A |
| 19 | 20r | Sarabande | A |
| -- | 20v | Double de Sarabande | A |
| 20 (u) | 21v | Gigue | A |
| 21 (u) | 22v | Prelude | d |
| 22 (u) | 24v | [Prelude] | d |

The pieces contained in this manuscript represent not only the earliest surviving French music for solo viol, but also the earliest French suites in the "classic" suite sequence: Prelude-Allemande-Courante-Sarabande-Gigue (P-A-C-S-G). Considering the inclusion of instructions and the quality of penmanship, this source was possibly copied by a student of Dubuisson, or perhaps by the composer for a student.

Alternate versions exist in PL Wtm for VdGS nos. 1 and 21 (in parentheses below). An account of this source written in 1930 states that it was at that time in the possession of a Berlin antiquarian, Leo Liepmannsohn.¹¹

2. PL Wtm Biblioteka Warszawskiego Towarzystwa Muzycznego (Warsaw), R221 In.377, 95 folios.

—not dated

—contains over 150 pieces for solo bass viol, 101 attributed to Dubuisson. Other composers represented are William Young, Nicolas Hotman, and LeMoyne.¹²

—Dubuisson contents:

TABLE 2

(u) *unique to this source*

| VdGS no. | Fol. | Title | Key |
|----------|------|-----------|-----|
| (1) (u) | 4r | Prelude | d |
| 2 | 4v | Allemande | d |
| - | 5r | Variation | d |
| 3 | 5v | Courante | d |
| 4 | 6r | Sarabande | d |
| 5 | 6v | Gigue | d |
| 41 (u) | 7r | Ballet | d |
| - (u) | 7v | Variation | d |
| 42 (u) | 8r | Prelude | d |
| 43 (u) | 8v | Allemande | d |
| 44 (u) | 9r | Courante | d |

¹¹Charles Bouvet, "Les Du Buisson," *Revue de musicologie* 14 (1930): 256. Thanks to Frank Traficante for providing information indicating that the Library of Congress acquired the source in 1930, probably from Liepmannsohn.

¹²This LeMoyne could be one of several persons. A theorist who played in *ballets de cour* from 1659 to 1664 and who taught in Paris until at least 1692 is cited in "Lemoine," *Encyclopédie de la Musique*, ed. François Michel (Paris: Fasquelle, 1961), III: 59. In addition, Lemoynes are mentioned in court records between 1664 and 1716. The first, Pierre Anthoine, was a "jouer de viole" in the Musique de la Chambre in 1664. In 1680, Estienne Le Moyne succeeded Charles Le Camus as "Jouer de tuorbe et de viole" in the Musique de la Chambre and retained the post until his death in 1716. See Marcelle Benoit, *Musiques de cour: Chapelle, Chambre, Ecurie, 1661-1733* (Paris: Picard, 1971), p. 10, 71, 274.

| VdGS no. | Fol. | Title | Key |
|----------|------|----------------------|-----|
| 46 (u) | 10r | Sarabande grave | d |
| 47 (u) | 10v | Gigue | d |
| - (u) | 11r | Variation | d |
| 48 (u) | 11v | Prelude | d |
| 49 (u) | 12v | Allemande | d |
| 50 (u) | 13v | Courante | d |
| 51 (u) | 14r | Sarabande | d |
| (21) (u) | 14v | Fantaisie | d |
| 52 (u) | 16r | Allemande | d |
| 53 (u) | 16v | Courante | d |
| 54 (u) | 17r | Sarabande | d |
| 55 (u) | 17v | Sarabande | d |
| 56 (u) | 18r | Gigue | d |
| 57 (u) | 18v | Allemande | C |
| 58 (u) | 19r | Courante | C |
| 59 (u) | 19v | Sarabande | C |
| 60 (u) | 20r | Prelude | e |
| 61 (u) | 20v | Allemande | e |
| 62 (u) | 21r | Courante | e |
| 63 (u) | 21v | Sarabande | e |
| 12 | 22r | Allemande | a |
| 13 | 22v | Courante | a |
| 64 (u) | 23r | Sarabande | a |
| 65 | 23v | Allemande | F |
| 66 (u) | 24r | Courante | F |
| 67 (u) | 24v | Courante [Sarabande] | F |
| 68 (u) | 25r | Gigue | F |
| 38 | 25v | Allemande | g |
| 39 | 26r | Courante | g |
| 49/69 | 26v | Sarabande | g |
| 70 (u) | 27r | Allemande | g |
| 71 (u) | 27v | Courante | g |
| 72 (u) | 28r | Courante | G |
| 73 (u) | 28v | Prelude | A |
| 17 | 29r | Allemande | A |
| 18 | 29v | Courante | A |
| 19 | 30r | Sarabande | A |
| - | 30v | Variation | A |
| 74 (u) | 31r | Fantaisie | D |
| 75 (u) | 31v | Prelude | D |
| 76 (u) | 33r | Prelude | D |
| 7 | 33v | Allemande | D |
| 8 | 34r | Courante | D |

| VdGS no. | Fol. | Title | Key |
|----------|------|----------------------|-----|
| - | 34v | Variation | D |
| 9 | 35r | Sarabande | D |
| 77 (u) | 35v | Gavotte | D |
| 36 | 36r | Ballet | D |
| 78 (u) | 36v | Gigue | D |
| 79 (u) | 37r | Gigue | G |
| - (u) | 37v | Variation | G |
| 80 (u) | 38r | Ballet | G |
| 81 (u) | 38v | Prelude | d |
| 82 (u) | 39r | [Prelude] | d |
| 83 (u) | 39v | Prelude | d |
| 84 (u) | 40r | Allemande | d |
| 85 (u) | 40v | Courante | d |
| 86 (u) | 41r | Courante | d |
| 87 (u) | 41v | Courante | d |
| 88 (u) | 42r | Prelude | d |
| 89 (u) | 42v | Sarabande | d |
| 90 (u) | 43r | Prelude | D |
| 91 (u) | 43v | Allemande | D |
| 92 (u) | 44r | Courante | D |
| 93 (u) | 44v | Courante | D |
| - (u) | 45r | Variation | D |
| 94 (u) | 45v | Courante | D |
| 95 (u) | 46r | Prelude | G |
| 96 (u) | 46v | Allemande | G |
| 97 (u) | 47r | Courante | G |
| 98 (u) | 47v | Courante | G |
| 99 (u) | 48r | Courante | G |
| - (u) | 48v | Variation | G |
| 100 (u) | 49r | Sarabande | G |
| 101 (u) | 50r | Prelude | g |
| 102 (u) | 50v | Prelude | g |
| 103 (u) | 51r | Prelude | g |
| 104 (u) | 51v | Allemande | g |
| 105 (u) | 53v | Fantaisie | d |
| 106 (u) | 54v | Prelude | d |
| 107 (u) | 55v | Allemande | d |
| 108 (u) | 56r | Allemande | d |
| 109 (u) | 56v | Allemande | d |
| 110 (u) | 57r | Courante [Allemande] | d |
| 111 (u) | 57v | Ballet | C |
| 112 (u) | 58r | [Prelude] | C |
| 113 (u) | 58v | Fantaisie | D |

| VdGS no. | Fol. | Title | Key |
|----------|------|----------|-----|
| 114 (u) | 60r | Prelude | G |
| 115 (u) | 60v | Prelude | d |
| 116 (u) | 61v | Courante | d |

This manuscript is by far the largest source of Dubuisson compositions. Before World War I it was housed in the Cracow University Library, where Jules Ecorcheville copied the twenty-nine pieces by William Young for Arnold Dolmetsch.¹³ This source was later lost to scholars until its recent rediscovery by Ulrich Rappen who, together with Donald Beecher, is editing the music for a forthcoming edition from Dovehouse Editions Canada.¹⁴

3. F Pn Bibliothèque Nationale (Paris), Res. 1111, 283 folios.

- dated 1674, with initials of owner "I.B.R."
- contains 262 pieces for bass viol, mostly in tablature. Other composers include Hotman, Young, Charles Coleman, John Jenkins, Dietrich Steffkens, and Willem Deutekom.
- Dubuisson contents (all in tablature):

TABLE 3

(u) *unique to this source*

| VdGS no. | Fol. | Title | Key |
|----------|------|-----------|-----|
| 30 (u) | 184v | Allemand | g |
| 31 (u) | 185v | Courant | g |
| 32 (u) | 187v | Courant | d |
| 33 (u) | 188r | Gigue | d |
| 34 (u) | 188v | Aria | C |
| 35 (u) | 189v | Aria | D |
| 36 | 190v | Ballet | D |
| 37(u) | 193v | Preludium | A |

¹³This information was kindly provided by Gordon Dodd, who furnished a draft version of his introduction and critical notes for a forthcoming Minkoff facsimile edition of the PL Wtm manuscript.

¹⁴I am indebted to Prof. Beecher for making the entire Dubuisson and Hotman portions of this source available to me for study.

| VdGS no. | Fol. | Title | Key |
|----------|------|----------|-----|
| 38 | 194v | Allemand | g |
| 39 | 195v | Courant | g |
| 40/69 | 196v | Saraband | g |

An eclectic collection of English, French, and German viol music from the mid-seventeenth century, this manuscript calls for at least nine different tunings. All but eight of the 262 pieces are in tablature notation; many have German titles which, together with the spellings of dance movements, indicates a German compiler.¹⁵ This source is significant in that it reflects the influence of English and French viol practice in Germany during the middle of the seventeenth century. Hazelle Miloradovitch believes that a missing bass part book may exist for this source, since some pieces begin with rests and have generally thin textures with "lack of a solid bass line."¹⁶ Strong evidence for such a missing part is also present on folio 259, which contains the note "Erster violdi gamb." (first viola da gamba).¹⁷

4. GB DRc Durham Cathedral Library, Manuscript A.27, 350 pages.

- copied c.1703-1707 by Prebendary Philip Falle (1656-1742)¹⁸
- contains over 350 pieces for solo bass viol. Other composers include Marin Marais, Johann Schenck, M. de Sainte-Colombe le fils, and Christopher Simpson.
- Dubuisson contents:

¹⁵A list of the contents of Res. 1111, compiled by Gordon Dodd and Hazelle Miloradovitch, was also provided by Commander Dodd.

¹⁶Letter to the author dated August 14, 1988.

¹⁷Thanks to Mary Cyr for this information.

¹⁸Margaret Urquhart, "Prebendary Philip Falle and the Durham Bass Viol Manuscript A.27," *Chelys* 5 (1973-74): 9-13.

TABLE 4

(u) *unique to this source*

| VdGS no. | Page | Title | Key |
|----------|------|-----------|-----|
| 26 (u) | 130 | Allemande | e |
| 27 (u) | 130 | Courante | e |
| 28 (u) | 131 | Sarabande | e |
| 29 (u) | 131 | Gigue | e |

Falle was, in addition to an Anglican cleric, an avid amateur bass violist and music collector. Narcissus Marsh was his tutor at Exeter College. Falle made several trips to Paris, Amsterdam, and the Hague as a member of official delegations; it was probably during a trip to Paris in 1698 that he copied this suite by Dubuisson. Manuscript A.27 is a personal collection in Falle's hand of pieces "by several Masters." In 1739, he left his "musick-books" to the Cathedral Library at Durham.¹⁹

5. D-brd Kl Landesbibliothek und Murhard'sche Bibliothek der Stadt Kassel, MS 4^o MUS 108, vol.3, 86 folios; vol.4 (bass part-book), 97 folios.
 -not dated
 -volume 3 is in tablature, volume 4 in staff notation.
 Other composers include Hotman, Daniel Eberlin, Deutekom, and Steffkens.
 -Dubuisson contents:

TABLE 5

(u) *unique to this source*

| VdGS no. | Vol./Fol. | Title | Key |
|----------|-----------|----------------|-----|
| 3 | 3/20r | Courente D.B. | d |
| 4 | 3/20v | Sarab: D.B. | d |
| 23 (u) | 3/21r | Bourrée D.B. | D |
| 24 (u) | 3/21r | [Air] D.B. | D |
| 25 (u) | 3/22v | Gavotte D.B. | D |
| 12 | 3/67v | Allem: D.B. | a |
| 13 | 3/68v | Courente: D.B. | a |
| 14 | 3/69r | Sarab. D.B. | a |

¹⁹*Ibid.*

| VdGS no. | Vol./Fol. | Title | Key |
|-----------------------|-----------|---------------|-----|
| [bass pt. for 3] | 4/7v | Courente D.B. | d |
| [bass pt. for 4] | 4/8r | Sarab: D.B. | d |
| [bass pt. for 23] (u) | 4/8r | Bourrée D.B. | D |
| [bass pt. for 25] (u) | 4/9r | Gavotte D.B. | D |

This manuscript, written in several hands, is chiefly a collection of suites of internally mixed authorship. The unfigured bass lines are found in a separate volume, functioning as a part book. These bass lines are unique in Dubuisson's output and are probably the work of the compiler rather than the composer; other sources of some of the same movements contain no bass parts.

Table 6 lists the eighteen movements that appear in more than one source. Mention is not made here of variants among these concordances.

TABLE 6. Concordances

| VdGS no. | Title | Sources |
|----------|---------------------|---|
| 2 | Allemande | US Wc fol.2v; PL Wtm fol.4v |
| 3 | Courante | US Wc fol.3v; PL Wtm fol.5v; D-brd Kl 3/fol.20r (and 4/fol.7v) |
| 4 | Sarabande | US Wc fol.4v; PL Wtm fol.6r; D-brd Kl 3/fol.20v (and 4/fol.8r) |
| 5 | Gigue | US Wc fol.5v; PL Wtm fol.6v |
| 7 | Allemande | US Wc fol.7v; PL Wtm fol.33v |
| 8 | Courante | US Wc fol.8v; PL Wtm fol.34r |
| 9 | Sarabande | US Wc fol.9v; PL Wtm fol.53r |
| 12 | Allemande | US Wc fol.13v; PL Wtm fol.22r; D-brd Kl 3/fol.67v |
| 13 | Courante | US Wc fol.14v; PL Wtm fol.22v; D-brd Kl 3/fol.68v |
| 14 | Sarabande | US Wc fol.15v; D-brd Kl fol.69r |
| 17 | Allemande | US Wc fol.18r; PL Wtm fol.29r |
| 18 | Courante | US Wc fol.19r; PL Wtm fol.29v |
| 19 | Sarabande | US Wc fol.20r; PL Wtm fol.30r |
| -- | Double de Sarabande | US Wc fol.20v; PL Wtm fol.30v |
| 36 | Ballet | PL Wtm fol.36r; F Pn fol.190v |
| 38 | Allemande | PL Wtm fol.25v; F Pn fol.194v |
| 39 | Courante | PL Wtm fol.26r; F Pn fol.195v |
| 40/69 | Sarabande | PL Wtm fol.26r; F Pn fol.196v |

Dubuisson's Suites

In the sources, most of Dubuisson's movements are arranged into obvious suites.²⁰ The A-C-S cores tend to remain intact when these movements appear in more than one source, as shown in Table 6. The four suites in US Wc each consist of P-A-C-S-G in the keys of D minor, D major, A minor, and A major. The movements in E minor in GB DRc also constitute a suite. Only one suite grouping can be identified within the thirteen tablature movements in F Pn; here the final three movements are A-C-S in G minor. Most movements in D-brd Kl that are by Dubuisson help to form suites by appearing in groupings with movements by other composers. One wholly Dubuisson suite does appear in this source: an A-C-S grouping in A minor that also forms the core for the A minor suite in US Wc.

PL Wtm contains fourteen ascertainable suites, ranging in size from large groupings such as Fantaisie-P-P-A-C-Variation-S-Gavotte-Ballet-G (fols. 31r-36v, in D major) to smaller groupings such as A-C-S (fols. 18v-19v, in C major). There are several fragments of suites as well as individual movements in this source that are seemingly independent of any suite grouping. In addition, several suites in PL Wtm contain multiple examples of preludes, courantes, and other types of movements. The Dubuisson portion of this source appears to be partly a collection of suites and partly an anthology of suite fragments and individual movements.

²⁰Groups of movements in the same key that contain a core of allemande-courante-sarabande (A-C-S) are designated here as suites. Small groupings that share a key but do not contain A-C-S movements are identified as suite fragments. Mention should be made of the lack of any rigid layout of movements in the French tradition of the suite; although they contributed more of the dance movements to the suite than any other nation, French composers and performers seem to be the least obsessed with a standard sequence of movements. Slightly later composers such as Marin Marais and François Couperin wrote suites that contain no A-C-S core but that are recognized as suites due to their common tonality and their publication as units.

Through his extant works, Dubuisson is presently the sole representative of an early, formative period of the French viol tradition from the years 1663 to 1685.²¹ The abundance of his music, found in a diversity of sources and copied over a period of at least thirty-two years (1666-1698), attests to his reputation as a composer. These surviving sources presently make him the most prolific French composer for unaccompanied viol. As stated above, contemporary praise also informs us of his ability on his instrument.

His music is no less virtuosic than that of Hotman, a player praised for his virtuosity from the 1630s until after his death in 1663. Despite the developmental stage of the viol literature during the period in which Dubuisson lived and composed, his pieces stand on their own and are capable today of pleasing both listener and performer. Like the flourishing contemporary harpsichord literature, there is nothing "primitive" about these works. They are noble, elegant examples of the French literature for the instrument just before Marais' first publication in 1687. Dubuisson's pieces are texturally more complex than Hotman's, foreshadowing the contrapuntal complexities of DeMachy and Marais. With luck, more works by Dubuisson, Hotman, and contemporary violists will soon be discovered, bringing greater pleasure and knowledge to music historians and performers.

²¹The first date refers to the death of Hotman, the second to the appearance of DeMachy's *Pièces de violle en musique et en tablature*.

NEW DOCUMENTS ON A SIXTEENTH-CENTURY VENETIAN VIOL MAKER*

Giulio M. Ongaro

The presence of a large number of first-rate instrument makers contributed in no small part to the flourishing musical world of sixteenth-century Venice. Our knowledge of their activities is still far from complete; sometimes, in fact, it is limited to a few sketchy biographical items or to an occasional attribution to the maker of a surviving instrument. It is only rarely that we can piece together a better picture of instrument makers. Such is the case for one of the most interesting viol makers of the sixteenth century, Ventura Linarol, son of another viol maker Francesco, and active in Venice in the second half of the sixteenth century.¹ Examples of Ventura's and Francesco's craftsmanship can be seen in Vienna's Kunsthistorisches Museum. A few biographical details about these makers are already known. The label in Francesco's tenor viol housed at the museum identifies him as being originally from Bergamo (then a part of the Venetian mainland) and it is likely that Francesco lived from about 1511-1515 to around 1577. Ventura started signing instruments around 1577 and was described as being over sixty years of age in 1601. The violone by Ventura now in Vienna is dated 1585.²

*Research for this article was made possible by grants from the Gladys Kriebel Delmas Foundation.

¹Ventura's actual family name was probably De Machetti or Machetti, according to Lawrence C. Witten in his article "Apollo, Orpheus and David," *Journal of the American Musical Instrument Society* 1 (1974): 16. Both Ventura and his father are usually identified as Linarol, a nickname deriving probably from a family occupation, and Ventura is also called "Lirer" (Lira player, or maker) in a document I will discuss later.

²Information on the instruments is included in Martin Edmunds' article "Venetian Viols of the Sixteenth-century," *The Galpin Society Journal* 33 (1980): 74-91. Edmunds and Witten are the source for the biographical information presented in this opening section.

Several documents I have discovered in the Venetian archives provide more information on Ventura and on the world of the Renaissance instrumentalist in Venice. The first interesting document comes from the archive of the Inquisition, or Sant'Uffizio, and dates from 1566.³ It is actually a series of documents, official interrogations of a number of people in the case of a Massimo de Massimi. Among the people mentioned or questioned about heretical practices, there were several musicians, amateur and professional.⁴ The Sant'Uffizio also questioned two instrument makers, the harpsichord maker Vido (Guido) Trasontino, and Ventura. Sant'Uffizio records contain useful additional information. They usually contain a description of the person being questioned. Thus we learn that on September 10, 1566 Ventura is described as "a tall young man, with a little bit of a black beard, dressed in the foreign style [i.e. not in the traditional Venetian attire], of about 27 years of age."⁵ Ventura opened his deposition by declaring:

³Archivio di Stato di Venezia (henceforth I-Vas), Sant'Uffizio, Processi, Busta 21.

⁴Amateur or professional musicians mentioned in this set of documents are a Neapolitan priest, Francesco, "cantava eccellentissimamente [...] cantor di Napolitane;" the painter Carlo, who played the *lira*; Leon and Modenin "canta in banchi," that is two of the improvisers who often performed for popular audiences in Venetian *piazze*; Guido Trasontino and Ventura Linarol.

⁵I-Vas, Sant'Uffizio, Busta 21, fol. 12r: "Un giovane di alta statura con poca barba negra vestito alla forestiera di età di anni 27 in circa." We also learn quite a bit about the harpsichord maker Guido Trasontino. He is said to be 40 years of age, wore a blond beard, was married, with seven children and another on the way, and came originally from a small town near Treviso. More importantly, we also learn that Trasontino was only a nickname for him. Questioned by the Inquisition he calls himself "Guido, [son] of the late Antonio Frassonio, but they call me Trasuntino as a nickname" ("Guido del quondam Antonio Frassonio, ma a me dicono per sopra nome Trasuntino"). It is possible that his nickname was due to some type of association with the older harpsichord maker Francesco Trasontino. It was not uncommon in Venice for a craftsman to be named after his master, especially if he inherited the shop at his master's death, or if he married into the family. For example, one of the assistants of Titian, Girolamo Dente, was known throughout his life as "Girolamo di Tiziano." For an example among instrument makers, that of Santo Bassano, father of Giovanni, whose last name was originally Gritti, see my "16th-century Venetian Wind Instrument Makers and Their Clients," *Early Music* 13 (August 1985): 391-7.

"My name is Ventura, son of *mistro* Francesco Lirer, or Linarol, and I am Venetian, and my occupation is music and playing, and I work with the *compagnia* of the Bresciani, and I am married and I have two children."⁶ These few sentences have already told us quite a bit about Ventura. We can confirm that his father Francesco was still alive in 1566 (otherwise, as customary, Ventura would have referred to him as the late Francesco), and that Ventura's age as given in previously known documents is correct. We also learn that Ventura was a professional instrumentalist: when he referred to the *compagnia* of the Bresciani, Ventura was saying he was a member of one of the groups of professional instrumentalists active in Venice, which usually received a nickname (such as "i Bresciani" or "i Favretti"). One of the characteristics of these musicians was their versatility and in fact Ventura told the Inquisition that his friendship with the accused had started when he broke a trombone and Massimo offered to fix it at no charge. It is entirely possible that as a member of the Bresciani Ventura played wind and brass instruments almost exclusively, but he also tells us of his fondness for string instruments. When the Inquisitors asked him about another heretic, the painter Carlo, Ventura replied: "When he [Carlo] was in Venice, I was a friend of his, because he too played the *lira*, and often we went to have fun in the gardens."⁷ Ventura also confirms indirectly that his father had a shop where wood was worked. When asked what his connection was to Guido Trasantino, Ventura said: "I know him, but I was never one of his friends, except that a few times he would come to my father's shop, and stop there

⁶I-Vas, Sant'Uffizio, Busta 21, fol. 12: "Ho nome Ventura, fiol de mistro Francesco Lirer o linarolo, et son Venetiano, et fo profession di Musica et di sonar, et son con la compagnia di Bresciani, et son maridato et ho dui figliuoli."

⁷*Ibid.*: "Quando lui stava in Venetia io praticava con lui, che anche esso sonava di Lira, et andavamo spesse volte a solazzo negli horti." The "horti" were private gardens, often on the island of Murano, where patricians and wealthy citizens gathered for various types of entertainment.

and he would say 'This is a nice wood' and similar things."⁸ Ventura finally confessed to having held heretical opinions after his return from a trip to Vienna taken with the painter Carlo, and was given a proper sentence by the Inquisition. Friends of Ventura will be happy to know that the Venetian Inquisition was not nearly as severe as we might think: Ventura's punishment consisted of having to confess and take communion four times a year, in addition to having to attend a ferial Mass once a week for a period of six years.⁹

Although subsequently Ventura managed to stay clear of the Inquisition, he was mentioned again in a Sant'Uffizio document, when his son Francesco was questioned on suspicion of heresy in 1584. This document, together with the previous one, serves to illustrate the tendency of musicians in sixteenth-century Venice (and elsewhere) to form family ties within the profession. Already in the 1566 document the accused, Massimo de Massimi, had identified Ventura as, "the son-in-law of Father Zeffiro, who lives either with his father [...] or in the same house with Father Zeffiro [...] and his name is Ventura."¹⁰ At a time when Counter-Reformation values were only slowly making inroads into the behavior of the clergy it was not so surprising to hear somebody labelled the son-in-law of a priest. Thanks to the distinctive name of Ventura's father-in-law, it is possible to identify him. Zeffiro was none other than the priest Francesco di Giovanni, nicknamed Zeffiro, active as a bass in the choir of Saint Mark's from at least 1522 to 1573 and one of the most respected members of that musical establishment.¹¹ In a 1552 will Francesco Zeffiro named the daughter of his housekeeper as his sole heir.¹² Both the name of the girl

⁸*Ibid.*, fol. 12v: "Lo conosco. Ma io non ho mai praticato con lui se non in quanto qualche volta l'è venuto alla bottega di mio padre, et si è fermato li, et ha detto, questo è un bel legno et cose così fatte."

⁹*Ibid.* Ventura's public confession and request for leniency is dated October 1, 1566.

¹⁰*Ibid.*: "[...] il genero di pre Zeffiro, il qual credo che stia con suo Padre [...] ovvero in casa con pre Zeffiro [...] il quale ha nome Ventura."

¹¹For detailed information on Francesco Zeffiro see my Ph.D. dissertation, *The Chapel of St. Mark's at the Time of Adrian Willaert (1527-1562): A Documentary Study* (Univ. of North Carolina at Chapel Hill, 1986).

¹²I-Vas, Notarile Testamenti, Notaio Marco Antonio Cavanis, Busta 193, no. 16. The entire will is transcribed in my *The Chapel of St. Mark's*, 466-7.

(Zeffirina) and the fact that Zeffiro used an ambiguous formula in his will when referring to her are clear indications that she was his natural daughter.¹³ It is this Zeffirina, the only known daughter of Zeffiro, who must have married Ventura. Their son Francesco (nicknamed Zeffiro like his grandfather) was therefore the one questioned by the Inquisition in 1584. Francesco is identified by his accuser as "Francesco nicknamed Zeffiro, son of that Venturino who has been on other occasions questioned by this Sant'Uffizio, instrumentalist [living in] the parish of San Fantin, who officiates at Saint Mark's."¹⁴ Zeffiro had made the mistake of criticizing aloud the expenditures for the building of a bell tower to a Venetian church, claiming the funds should have been spent on the poor. While arguing he had pulled out a copy of the New Testament in vernacular, which was promptly confiscated, examined, and burned. We do not know Francesco's punishment. He continued as "giovane di coro" (a position given to younger priests, not to singers) at Saint Mark's until 1586, when he and three others were abruptly fired without explanation, a procedure often used in cases potentially embarrassing to the church.¹⁵

After this date we lose track of Francesco, but beginning around 1587, there is reference to a Ventura hired to play for the most solemn church services at Saint Mark's. It is possible that he had been active at the church for a number of years before 1587. The pay records of the church are not only fragmentary, but prior to 1587, a complete list of musicians hired to play at a particular function was not cited, only the payment as given to one of them, who acted as a leader. The fact that this particular Ventura is invariably identified in the pay records as "dal violin" or "dal violon"

¹³*Ibid.*: "she was born in my house, whosesoever daughter she might be on her father's side." ("è nasciuta in casa mia, sia fia de chi esser si volia per conto de patre").

¹⁴I-Vas, Sant'Uffizio, Processi, Busta 53, no. 12, 11 August 1584: "Francesco detto Zeffiro, fiolo di Venturino, quale altre volte Venturino è stato inquisito da questo Sant'Uffitio, sonadore de contrada Sancti Fantini, officia a San Marco." It is unclear from the document whether "sonadore" is referring to Ventura or to Francesco, although the way the original reads (the words from "quale" to "Sant'Uffitio" were added and squeezed in later) seems to favor the first hypothesis.

¹⁵I-Vas, Procuratori di San Marco de Supra, Actorum, Reg. 137, fol. 201v, 21 March 1586.

leads me to believe he is none other than our Ventura Linarol, whose name was associated with the type of instrument he built and often played.¹⁶ His name remained in the pay records at least until December of 1604. It is interesting to note that he is most often identified as "dal violon," a fact of some significance, since Ventura Linarol's instrument in the Vienna Kunsthistorisches Museum happens to be a violone.¹⁷ Ventura was during this period a member of an elite group of musicians who were called from time to time to perform either with the choir of St. Mark's or in various *concerti* for the most important feasts of the liturgical year. These were the performers for whom Gabrieli and others composed instrumental music and pieces in the new concertato style and were the best available instrumentalists in a city with a large population of musicians. It will suffice to remember that among the instrumentalists hired by the church of St. Mark's in the last third of the sixteenth century there were Girolamo della Casa and Giovanni Bassano, whose work is so important to us in understanding the performance practice of the professional musician of the time. Other musicians who, like Ventura, were hired on an occasional (although fairly regular) basis included members of some of the most distinguished musical dynasties of the city. We find among them Marco and Francesco Laudis, sons of a Paolo Laudis who had been one of the "pifferi del Doge," the instrumentalists representing the government at all solemn processions and state occasions; Nicolò da Mosto, in all likelihood a member of the family that produced several minor composers and instrumentalists in the late sixteenth and early seventeenth centuries; the most famous being Giovanni Battista; Giovanni Priuli, the organist

¹⁶The first record is in I-Vas, Procuratori di San Marco de Supra, Giornali Cassier, Reg. 4, 13 January 1587. Other pay records after this date occur rather regularly, coinciding with the principal feasts of the year. Incidentally, during the last part of the sixteenth century in Venice, at least, the term "violino" often indicates an instrument of the viol family, a small viol. See Sibyl Marcuse, *Musical Instruments: A Comprehensive Dictionary* (New York: Norton, 1975), 574, for a brief discussion of the disagreements among scholars on the terminology.

¹⁷That this violone is described as being of superb craftsmanship and quality might be an indication of Ventura's particular affinity for this type of instrument.

student of Giovanni Gabrieli, who from 1614-15 left Venice to serve the Archduke (later Emperor) Ferdinand; and Michele Bonfante "dal violin," the first regularly salaried player of that instrument at St. Mark's, and also part of a musical family. The presence of Ventura in this company is a tribute to his accomplishments as a performer, which have been thus far overshadowed by his reputation as an instrument maker. The documents I have presented also shed further light on the intricate tangle of friendships, family ties, and business relationships that characterizes the musical world of sixteenth-century Venice—the world of Ventura Linarol.

CATALOGUE OF THE EUROPEAN MUSICAL INSTRUMENTS...IN THE UENO GAKUEN COLLECTION

1. VIOLA DA GAMBA (pardessus de viole)

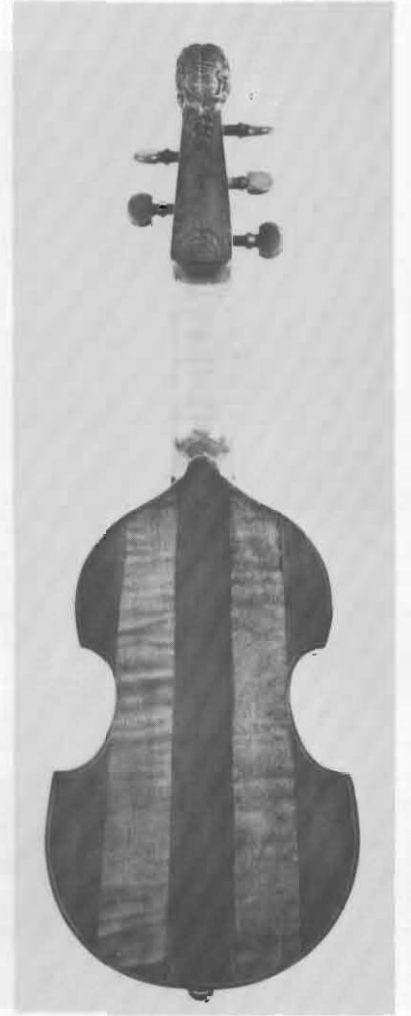
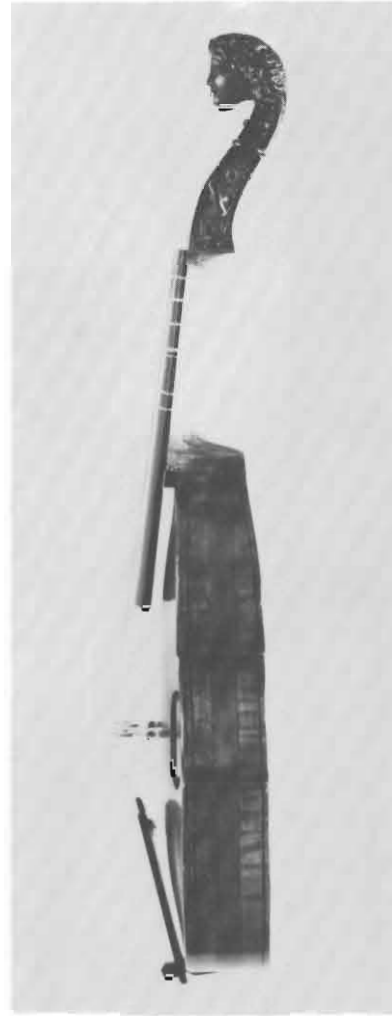
Provenance Unknown; About 1750. Photographs 1a - f.
Label: Not found.

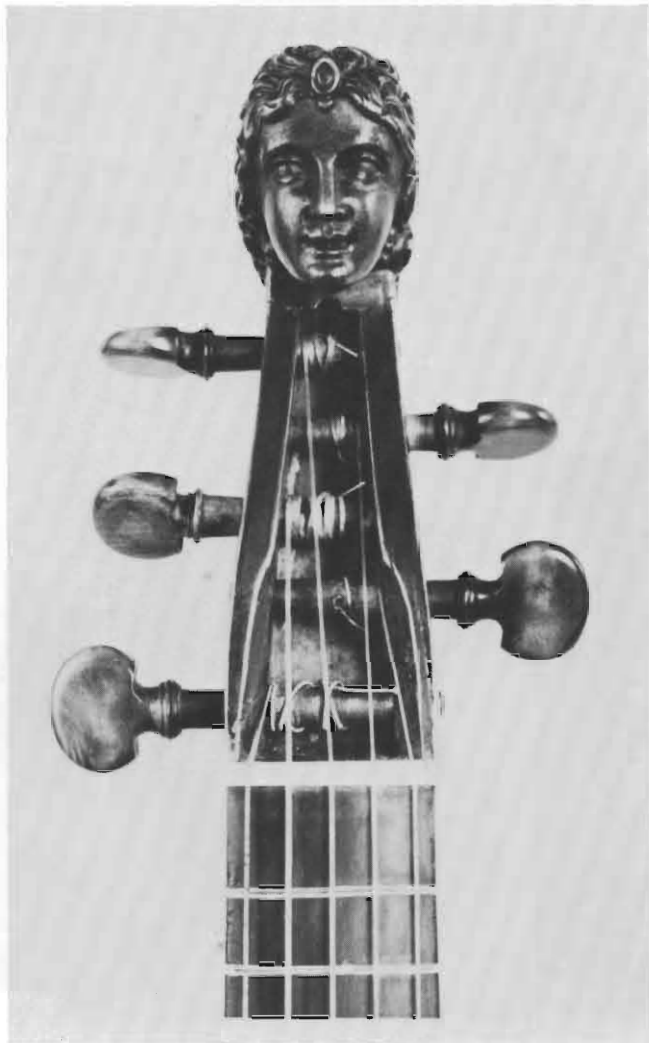
Belly of pine of wide grain, fringed with simulated double purfling. Moderate arch with C-shape soundholes. Back and ribs with alternate strips of red yew and maple. Back is flat with a single purfling, the top of which curves gradually toward the neck instead of giving an acute curve. Head with neck and pegbox in one piece of maple surmounted with a carved female head. Three festoons are engraved in small dots at the back of pegbox. Tailpiece attached to hook-bar. Tailpiece, hook-bar and fingerboard of ebony. Ivory purfling at the top and both sides of tailpiece. Dark reddish brown varnish.

Total length 597. Length of body 322. Width of bouts 160/110/196. Depth of ribs 40/50. Number of strings 5. Vibrating length of strings 311.

Belly, back, ribs, interior fittings of body, neck, head including pegbox, fingerboard and tailpiece are considered original. The technique of joining alternate strips of red yew and maple for ribs and back is one of the features of Louis Guersan, a well-known maker of Pardessus de viole, and this instrument is assumed to have been made under his influence. The instrument was donated to this collection by Toshinari Ohashi in 1984.

*Permission to reprint the viola da gamba photographs as well as the commentary by Nobuko Uchino from the *Catalogue of the European Musical Instruments in the XVIIth, XVIIIth and XIXth Centuries in the Ueno Gakuen Collection*, [2nd issue] (The Institute for the Study of Musical Instruments, Ueno Gakuen College, Tokyo, [1990]) was kindly granted by Hitoshi Iwata, Director of the Administrative Division, Ueno Gakuen College.





2. VIOLA DA GAMBA (bass)

Probably Czechoslovakian; first half of the eighteenth century.

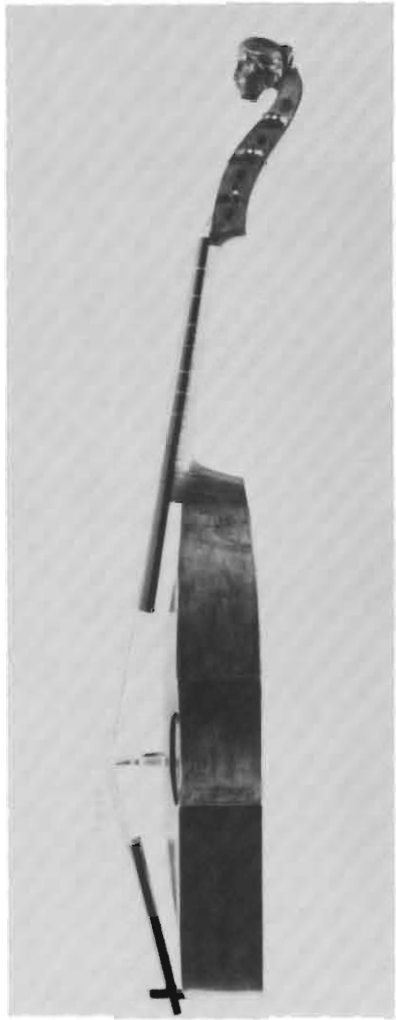
Photographs 2a-g. Label: Not found.

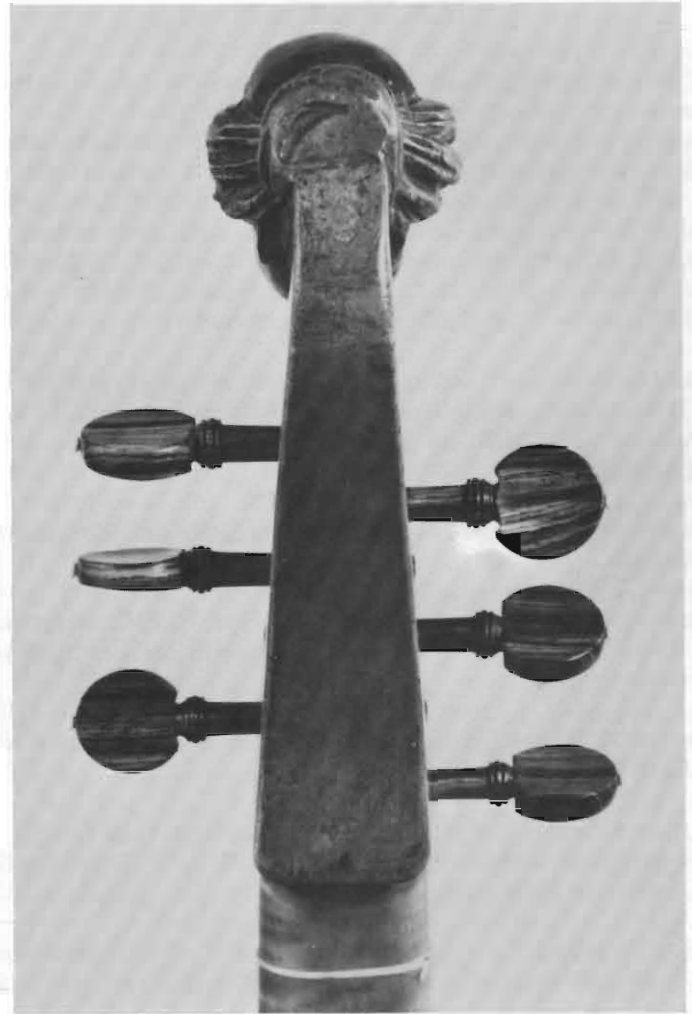
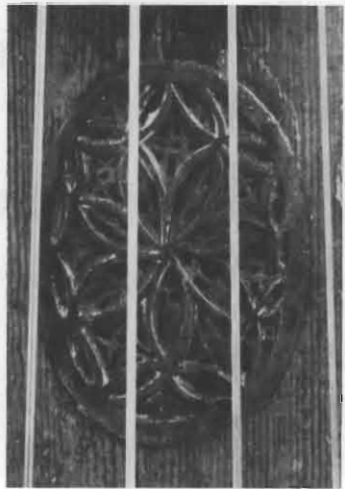
Belly of pine of close grain in two pieces. Normal purfling inlaid very close to the edge. C-holes and an oval rosette hole in the center of the upper belly. The rose hole is backed by a paper patch. Back of plain pine in two pieces. The upper part of back curves slightly toward the neck but not sharply. Ribs of plain maple. Lower block in semi-circle. Neck, pegbox, and head in maple. Finial of female head, probably stained originally as some vermillion color faintly remains on it. Tailpiece and fingerboard of pine veneered with ebony. Tailpiece attached to hook-bar of ebony. Dark-yellowish deep brown varnish. Ribs and back were probably re-varnished later.

Total length 1,146. Length of body 603. Width of bouts 278/191/347. Depth of ribs 74/94. Number of strings 6. Vibrating length of strings 640.

This instrument is rather small in size for a bass viola da gamba. It is assumed to have been remodelled from the original, since the edge of the belly does not have the usual reversed arch and the edge is made unusually thin so that the whole of which is reinforced with the same wood as the belly. Ribs also are considered to have been broader originally. At the time of our purchase, the instrument had a shorter and narrower neck and a fingerboard with seven strings. There was a clear trace of joining the finial and pegbox later, which proved that the instrument had originally been six stringed and that it had been remodelled later to seven strings by renewing the pegbox. Therefore, the instrument was restored to six strings in Tokyo in 1989 with pegbox, neck, fingerboard, bridge, tailpiece, and bass bar repaired to fit the body style.







RECENT RESEARCH ON THE VIOL

Ian Woodfield

This bibliography is intended as a concise guide to recent research relating to the viol. It lists books, articles, dissertations, selected reviews, unpublished papers and major scholarly editions of music. Research on any aspect of the viol (and related instruments such as the baryton) will qualify for inclusion. Suggestions for additional entries in any language will be most welcome. They should be sent to: Ian Woodfield, Department of Music, Queen's University of Belfast, Belfast BT7 INN, Northern Ireland.

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Reviews

William Byrd. *Six-Part Consort Music.* Edited by George Hunter. Urbana, Illinois: Northwood Music, 1989. Score and 6 parts. \$14.00.

John Coprario. *The Five-part Consort Music 2.* Edited by Richard Charteris. Harpenden: Golden Phoenix, 1989. 5 parts. £24.

William Byrd's total six-part instrumental output is included in this carefully prepared score and parts edited by George Hunter: the Fantasia in F Major, two Fantasias in G minor, and a paired Pavan and Galliard in C. Besides their exceptional merit, these pieces comprise an ideal collection for the appreciation of Byrd's stylistic growth, since their dates of composition span more than thirty years.

The Fantasia in F Major is found in its original version in only one source, Music MSS 979-83 located at Christ Church Library, Oxford. Byrd himself made a later vocal arrangement to set the text "Laudate pueri" that he and Thomas Tallis published in *Cantiones Sacrae* (1575). Hunter has reconstructed the missing instrumental Tenor II (fourth voice) from the vocal version. The fantasia is in four short sections; all but the first are repeated unchanged, except for the trading of equal-voiced parts. (This structure is clarified by Hunter's addition of Roman numerals and letters in the music, but he does not explain their purpose in his introduction, leaving that discovery to the player.) The strict imitation, the tonic-to-dominant harmony, the repeats, and an ostinato contrast considerably with the two later fantasies.

Hunter has utilized a variety of sources in the preparation of the second and third fantasias, including keyboard arrangements and Byrd's own publication of the third fantasia in *Psalmes, Songs and Sonnets*, (London, 1611). Fantasia No. 2, composed in the 1580s, is in two sections with a coda. The first section begins imitatively, concluding with the sudden appearance of a version of the *Greensleeves* tune over the *Romanesca* bass. The second section is a galliard, comprised of three repeated eight-measure strains, the established structure for a dance movement. Here Hunter

has made the three-part form clear by adding double bars between them. (A note in the introduction mentioning the untitled galliard and interwoven *Romanesca* might also have been helpful.) Byrd may have added the coda at a later date, and in one manuscript (Tenbury 379-84), the galliard is also missing, which might suggest that the work ended originally with the *Romanesca*. Fantasia No. 3, probably composed some time after No. 2 but completed about twenty years before its publication in 1611, is by contrast a more unified work. Its sections (a lovely imitative opening, a spirited triplet section, a galliard, and a cleverly dovetailed coda) are linked by related themes.

The Pavan and Galliard in C Major were written late in Byrd's career, and may even be his last consort work. They appear in the mid-seventeenth century MS Mus. Sch. c.64-9, from the Bodleian Library, Oxford. The existence of only one source, which happens to contain a most curious copying error, has made it necessary for Hunter to reconstruct the last phrase in the Treble II (second voice) of the Galliard. Both movements adhere to a strict three-part structure, but their delicacy and subtle variety transcend the confinement of the form. They also feature a recurring dotted rhythm which establishes an overall unity.

Hunter's edition has a one-page introduction with a short but informative paragraph for each piece. In his discussion of the third fantasia, he makes an excellent interpretive suggestion (the only one in this edition) for the performance of an isolated duple pattern in the section dominated by triplets. The comprehensive critical notes that follow the music include a clearly laid out chart of the sources with some further historical information, and, at the end, a list of the note-compasses. For convenience, these also appear in the parts above each piece.

Hunter's editorial choices, in making some adaptations to the original notation as an aid to modern players, reflect the current practice in early-music editions. A perfect example is his application of barlines; they simplify the reading and study of the music but complicate the appearance (and therefore the performance) of irregularly placed [stressed] notes. He has selected those clefs that are reasonably close to the originals and that gambists favor: the treble, alto and

bass. Although he employs modern time signatures and proportion signs, those from the original sources are made available in the critical notes. Out of respect for the increasingly knowledgeable and independent players of the "second early-music generation," he has added no interpretive indications other than the rhythmic one that he explains in the introduction.

To preserve the spirit of the original sources, Hunter has retained the note values rather than halving them as was done in *The Collected Works of William Byrd, Volume 17*, edited by Kenneth Elliot (London: Stainer and Bell, 1971). There are two other less important, yet still significant differences which demonstrate how editing styles have changed to favor performers. The first fantasia's written-out repeats in Hunter's edition are far easier to read than the complicated system of first and second endings and arrows in the *Collected Works*. In barring the Galliard, Hunter divides each measure into three large beats rather than six, which facilitates sightreading, clarifies the form, and avoids the problematic split measures that appear at the beginning and end of every strain in the older version. The 1987 London Pro Musica edition of the Pavan and Galliard, edited by Bernard Thomas, is equivalent to Hunter's except for the G clefs used for all six voices.

Both the score and parts are clearly printed and are easy to read. Although some players might prefer slightly larger notes in the parts, this would prevent the pieces from fitting conveniently on two facing pages as they do now. Rests are well placed, with whole-note rests receiving more area on the staff than adjacent halves; those that extend across several bars are divided at measure numbers.

The first volume of John Coprario's *The Five-Part Consort Music*, edited by Richard Charteris, was ably reviewed by Judith Davidoff in the 1989 *Journal of the Viola da Gamba Society of America*. To avoid duplicating the historical material that she has already covered, I shall, for the most part, limit this review to a look at consort pieces Nos. 18 through 35, the contents of the second volume.

Before discussing the pieces I would like to comment on the absence of a score. In the introduction to the parts

Charteris indicates that they form practical performing sets, and that the complete score (American Institute of Musicology, Haenssler Verlag, 1981), can be purchased separately. The parts supplement, rather than replace the score. Perhaps the forthcoming third volume of parts could include some of the biographical and musical information from the score's introduction. Particularly important, from the standpoint of musical interpretation, is the almost certain vocal origin of the pieces.

Most of Coprario's pieces in this second volume are pleasing and varied, with slow sections possessing poignant dissonances. The less successful pieces seem to meander through many short, unrelated sections. They may have been more successful structurally as madrigals, held together by the content of the words.

A few seem to stand out above the rest: No. 19, *Caggia fuoco dal cielo*; No. 21, *O sonno; della mia morte*; and No. 34, *Gittene ninfe*. In fact, Charteris singles out the latter piece for particular praise in the score's introduction. Three pieces in particular have especially lovely slow sections: No. 20, *Fugga dunque la luce*; No. 29, *Ninfe crudele*; and No. 33, *O misero mio core*. No. 32, *Deh cara anima mia*, the only one with extant words, proved to be disappointing.

These pieces are only moderately difficult technically and could be played by a good intermediate or upper intermediate consort. Their relative simplicity is deceiving, however, since the madrigalesque character demands different musical treatment for each contrasting section. All make entertaining sightreading, and some, if carefully selected, would be excellent performance choices.

Margaret Panofsky

Thomas Morley. *The First Booke of Canzonets to Two Voyces (1593)*. New York: Performers' Facsimiles, n.d. facsim. 2 parts \$20.00.

Orlando Gibbons. *The First Set of Madrigals and Mottets of 5 parts: Apt for Viols and Voyces (1612)*. New York: Performers' Facsimiles, n.d. facsim., 5 parts \$40.00.

Arcangelo Corelli. *Sonatas for viol and basso continuo*. Paris, Bibliotheque Nationale, Ms. VM7 6308. Introduction: Hazelle Miloradovitch. Peer, Belgium: Musica Alamire, 1989. facsim.

The two publications by Broude Brothers Limited, are part of ". . . a continuing series of facsimiles intended for musicians who wish to play and study important works of the past in faithful copies of the publications in which they were first issued."

Both publications appear in the original partbook form, with no score. Title pages, dedications, and tables of contents are included as in the originals, but there are no editorial comments of any sort. Seven clefs are used by the two composers, including treble, soprano, mezzo soprano, alto, tenor, baritone, and bass. The notation is clear and generally familiar to modern users. Rests, somewhat similar to modern symbols, require some adjustment until they become familiar. There are no barlines, and the texts are frequently abbreviated when repeated. One could easily use the Fellowes edition to ease the pain of playing from this slightly awkward Elizabethan style.

Morley's twenty-one two-part canzonets are exquisitely crafted pieces, replete with tightly composed melodic imitations and canons. Twelve canzonets have madrigal texts, and nine, although supplied with programmatic titles, are obviously instrumental (called fantasies by Morley himself). Some of the music is for two equal soprano voices, some for a soprano and an alto or tenor voice. All twelve are cut from the same musical cloth, and all are charming.

The pieces are all well-known from numerous modern editions. The Hinrichen edition is one of the better. It is complete and very usable, especially for singers, but unfortunately the instrumental pieces have been transposed to accommodate recorder players. Louisiana State University

Press published an excellent facsimile (1954), edited by John Earle Uhler, but it is bound in a single book and is thus difficult to use for performance.

Gibbons only set of twenty five-part madrigals and motets is serious and expressive music, far removed from fa-la madrigalisms. Each voice is interesting and satisfying in itself, and the ensemble interplay of voices further enriched. Gibbons does not seem to differentiate stylistically between madrigal and motet. All of the texts are serious.

Gibbons' title indicates the appropriateness of viols, and indeed the music sounds well when played on viols alone or in combination with singers. Music historian Sir John Hawkins, writing in 1776, observes that ". . . when the practice of singing madrigals began to decline, and gentlemen and others began to excel in their performance on the viol, the musicians of the time conceived the thought of substituting instrumental music in the place of vocal." Played instrumentally, then, we have here a substantial repertoire of "new" viol consorts.

Each individual partbook has a soft cover and binding which opens easily on a music stand (or perhaps a table). The modern printing is attractive and legible. These two publications offer a new dimension to familiar literature and are highly recommended to consort enthusiasts.

Arcangelo Corelli (1653-1713) is remembered today for his violin performance and teaching, and for a relatively small number of published instrumental compositions (six sets of sonatas, trio sonatas, and concerti grossi – plus a few small pieces) for standard orchestral stringed instruments. His simple yet well constructed music was extraordinarily popular in his own day, and forty-two editions (reprints and arrangements) of his *Sonatas*, Opus 5, for a variety of instruments, are known to have been made in the eighteenth century.

Two sonatas (Opus 5, numbers 6 and 11) exist in an interesting published version for viola da gamba and basso continuo which the Viola da Gamba Society of Great Britain has printed in a facsimile edited by Gordon Dodd (Supplementary Publication No. 136, 1980). Five copies of

this version are known to still exist today, four of which are bound into editions of Simpson's *Division Viol*. Dodd believes the transcription and publication of these to be circa 1712 or 1713, but nothing is known of the anonymous eighteenth-century editor and publisher. Both sonatas have been transposed to keys more suitable for the viol, and the viol part is notated (mostly in alto clef) an octave below Corelli's violin original. Otherwise the original and the transcription are essentially the same.

The present publication is a facsimile of a complete and anonymous manuscript transcription of Corelli's Opus 5 currently located in the Bibliotheque Nationale, Paris. The manuscript includes all eleven sonatas and the famous *La Follia* variations, each given with the solo line and the unrealized figured bass. The handwriting is quite legible, the reproduction is clear, and it would certainly be possible to perform from this source. (Numbers 6 and 11 are virtually identical to Dodd's English version, including the transpositions to new keys.)

Miloradovitch's brief introduction to the new facsimile deals with Corelli's impact on his era, with the changes made by the unknown editor in adapting the music for viol, and with conjectures regarding how the music relates to eighteenth-century viol playing. The manuscript lacks the fingering and bowing indications frequently encountered in French viol pieces of the time, and it does not take into account the famous ornamented version of this music published in Amsterdam in 1710.¹ Given these facts, Miloradovitch feels the manuscript is more closely allied with the North German school of Johann Schenk, Conrad Höffler, and – I would add – August Kühnel. Antoine Forqueray is, however, cited for his interest in this sort of music, and several intriguing contemporary quotations are given to support this notion. Clearly there are many unanswered questions regarding how this music fits into the history of viol playing.

¹British gambist Richard Boothby has recently recorded an elaborately-ornamented and beautifully played version of *Sonata*, Opus 5, No. 11 with the Purcell Quartet (Hyperion Records, Compact Disc CDA66226).

Interesting small differences in movement titles, tempo markings, and dynamics between Corelli's publication and the present manuscript are given by Miloradovitch in her table of contents. These differences may well provide clues for researchers as other new sources are discovered.

This attractive new publication is clearly an important addition to the history of the viol. It is printed on high quality paper and is bound attractively with a soft cover. Best of all, it contains a quantity of very fine music to enrich our repertoire.

Gordon Sandford

George Houle. "Doulce memoire." A Study in Performance Practices. Publications of the Early Music Institute, edited by Thomas Binkley. Bloomington and Indianapolis: Indiana University Press, 1990. \$17.95.

This work is a welcome addition to our general understanding of the performance of Renaissance music. It is a particularly felicitous undertaking, since it contains not only transcriptions of twenty-four out of approximately thirty-six different versions of the same chanson, but also contrasting approaches to the arts of intabulation and of diminution as practiced by lutenists, cittern and keyboard players as well as by singers and performers on the viol and the viola bastarda. The poignant simplicity and clear musical structure of the original piece stimulated a great outburst of florid embellishment applied to individual voice lines which, towards the end of the century and the beginning of the next led directly into the development of Baroque style.

It is interesting to contrast Houle's approach with, for example, Richard Taruskin's in the latter's *Ogni Sorte* editions. Both scholars offer many different versions of the same Renaissance piece; but Taruskin's editions stress playing from original notation, giving performers a choice of using separate parts which are diplomatic copies of the original part-books, or a modern score for those not yet ready to take the plunge. Also included is an admirably concise and lucid explanation of the technical mysteries of note-values, rests, ligatures and *musica ficta*. Houle, however, does not really deal with the notation itself or the intricacies of different types of tablature; rather he concentrates on explaining the ways in which Renaissance musicians read music, and then presents the chanson in all its many guises in modern notation.

He also provides discussion of solmization. Learning how this practice was used by singers and players leads twentieth-century performers "better to understand the music in its original terms" (Introduction, p. 2), especially the puzzling matter of mutation, or the shifting from one hexachord to another. Also included in his introduction is an explanation of the problematic aspects of *musica ficta*.

Several important points are made by Houle in connection with the seven lute intabulations he includes in this edition. For instance he discusses the "two categories of ornamentation included in tablatures: the embellishment of beginnings and middles of phrases, and cadential ornaments" (p.11), which are often formulaic and "freely melismatic," and almost always idiomatic to the lute: in other words, not always appropriate for vocal or viol performance.

Each of the intabulations from early (1547) to late (1573) has its own particular style, moving from the comparatively simple three-part version from Phalese (which completely omits the contratenor line of the chanson), to the more complicated and sophisticated intabulations by de Rippe and Wasselius respectively. Strikingly, Cabezón's keyboard intabulation is a marvel of virtuoso ornamentation, still managing to preserve, as Houle points out (p. 17) "the structure of 'Doulce memoire' with care and sensitivity."

For the viola da gamba and viola bastarda, the ornamented versions by Ortiz offered here are well-known to viol-players. *Recercade prima* and *tercera* embellish the original bass line of the chanson with imaginative and beautiful *passaggi*; *recercada seconda* ornaments the original superius line and *recercada quarta* offers a *quinta boz*, or fifth line for bass viol with extra embellishments against the original four lines of the chanson. And virtuosity of a high order is demanded of viol-players by both the extremely free and imaginative versions of the chanson's bass-line by Dalla Casa (included in his ornamentation treatise *Il vero Mana de diminuir*, 1584) and by Bonizzi from 1626.

The three vocal duet versions range from Layolle's of 1539 through Manchicourt's of 1545 and Gardane's of 1577, all scored for superius and tenor, and focus on the top melodic line of the chanson in imaginative counterpoint. These three versions make charming duets for either voices or instruments. Baston's trio from 1560 which follows in this edition is called "a small masterpiece" by Houle, and is characterized by a more Phrygian flavor than the other settings, because of its many cadences in this mournful mode. And a six-part arrangement by Jacques Buus features a slow-moving two-part canon (based on the tenor line) between the superius and the fourth line. The other four voices in this

setting are usually free contrapuntal countermelodies, but sometimes incorporate the main melody. Clemens non Papa's version of the chanson is a contrafactum. The last section of his *Magnificat primi toni* draws on the superius melody as well as some of the other voices, and invents a new fifth line (what Ortiz called a "quinta boz") whose function Houle sees "to be to prevent chromatic alterations at points where cadences occurred in the chanson."

In his conclusion Houle offers possible answers to some of the important questions which face all performers of this repertoire. How do theoretical rules from the treatises of the period relate to actual performance, and what is the role of ornamentation in relation to the original piece? He takes note of the expressiveness of some of the mid-century ornamentations (Ortiz and Cabezón for example), and the Mannerist virtuosity and sheer display of some of the later versions (Dalla Casa and Bonizzi). He goes on to point out that "the variety of interpretations of this chanson that we have seen may inspire us to greater extravagance as well as to greater simplicity within a range of possibilities that we are only beginning to understand."

It might have been helpful to the user of this work to include more background information on Sandrin, if only because his cosmopolitan life and influence as "one of the most successful of Claudin de Sermisy's younger colleagues"¹ in the French royal chapel took him to Italy in the service of the Mantuan court of Hippolyte d'Este. This Franco-Italian connection of Pierre Regnault's must account for the wide dispersal of the chanson into the hands of de Rippe, Cabezón, Ortiz, Dalla Casa and Bonizzi. Also fascinating is the way that Regnault acquired his name; Sandrin was a character in a French farce – a cobbler who answers his nagging wife by singing the first lines of well-known chansons. And lutenists would find the volume more useful if the original tablatures had been included.

¹Frank Dobbins, "Doulce Memoire": A Study of the Parody Chanson," *Proceedings of the Royal Music Society* 96 (1969): 85.

This work should prove invaluable to all students of Renaissance music and to all early music amateurs and professionals who might find it difficult to lay hands on some of these pieces. Early notation enthusiasts may be frustrated by the absence of facsimiles. But these are small quibbles which fade into insignificance before the rich harvest of information and music which it contains.

Caroline M. Cunningham

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Contributor Profiles

Stuart Cheney received his B.M. and M.M. from the University of North Texas and is currently a Ph.D. student in musicology at the University of Maryland, College Park. He is also the research assistant for the Carl Philipp Emanuel Bach Edition. He studies viol with Tina Chancey and performance practice with Kenneth Slowik.

Caroline Cunningham has a Ph.D. in Musicology from Bryn Mawr College. She is currently a faculty member at Temple University, and has also taught at the Manhattan School of Music, where she led the Early Music Ensemble. She has written articles on Renaissance music for *The New Grove Dictionary* and *Musica Disciplina*, and was co-editor of Christopher Simpson's *The Months* for Dovehouse Press. She is a member of the Viola da Gamba Society of America Board of Directors.

Giulio M. Ongaro received his Ph.D. in musicology from the University of North Carolina in Chapel Hill. He is currently at the University of Delaware in Newark.

Margaret Panofsky has a B.A. degree from Stanford University and an M.M. degree from the New England Conservatory of Music. She teaches viola da gamba privately and at New York University. She is a member of the consort, Saint Michael's Viols, and serves as publicist for the early-music concert series, Music Before 1800. She has been on the faculties of numerous early-music workshops including the Viola da Gamba Society of America's Conclave, and has directed the San Francisco Early Music Society Renaissance Workshop. She has performed with the New England Consort of Viols, the San Francisco Baroque Ensemble and the Lydian Ensemble, and has recorded on the Titanic and Desmar labels. Her instruction book, *Bass Viol Technique*, will be published late in 1990.

Gordon Sandford is in his twenty-fifth year as a faculty member at the University of Colorado in Boulder where he directs the Collegium Musicum and teaches graduate courses in Music Education. Professor Sandford is President of the Viola da Gamba Society of America, was Chair of the

International Competition for New Music for Viola da Gamba in 1989, hosted the 1985 Conclave in Boulder, and will host the 1991 Conclave. He has published in *The American Recorder*, *Music Library Association Notes*, *The Consort*, *Music Educators Journal*, *Journal of American Musical Instrument Society*, and *Council for Research in Music Education*. He is currently preparing the Okeover 5-part fantasies for the Viola da Gamba Society of Great Britain, a revision of *Published Music for Viols* for Harmonie Park Press, and serves as Music Review Editor for *American Recorder*.

Ian Woodfield received his bachelor's degree from Nottingham University and his master's and Ph.D. from King's College, University of London. He was a Herschel Fellow at Bath University in 1976-77 and was appointed Lecturer in Music at Queen's University of Belfast in 1978. His first book, *The Celebrated Quarrel between Thomas Linley (Senior) and William Herschel: An Episode in the Musical Life of 18th-Century Bath*, was published by the University of Bath in 1977. He has also contributed articles and reviews to *Early Music* and the *Proceedings of the Royal Musical Association*. His latest book, *The Early History of the Viol*, was published by Cambridge University Press in 1984.