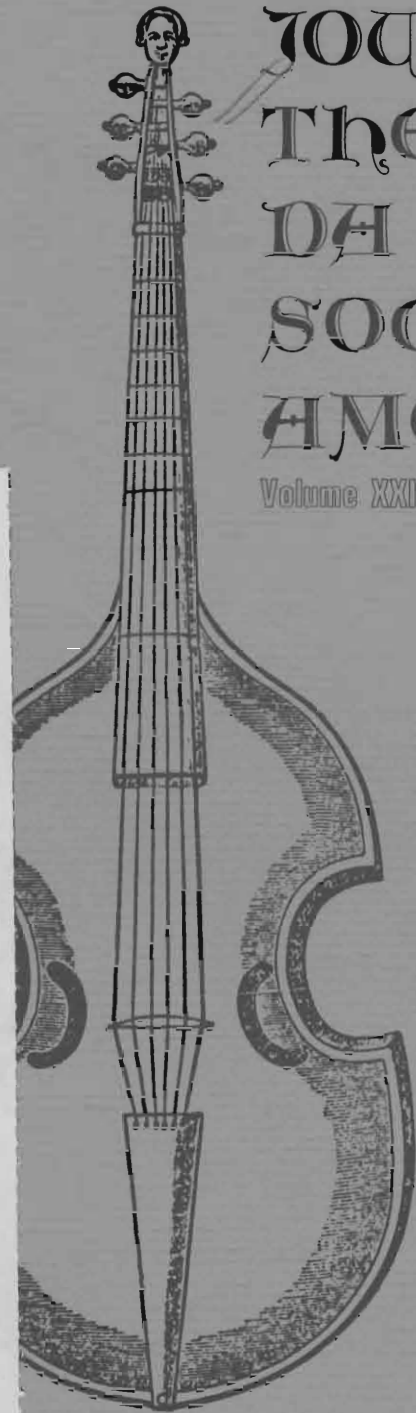


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JOURNAL OF THE VIOLA DA GAMBA SOCIETY OF AMERICA

Volume XXII

1985



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JOURNAL OF THE
VIOLA DA GAMBA SOCIETY
OF AMERICA

Volume 22

December 1985

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Printed in Memphis, Tennessee by Accurate Printing.
ISSN 0607-0252

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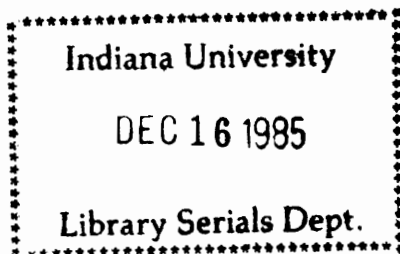
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Journal of the Viola da Gamba Society of America
Vol. 22, 1985
No. 2, Summer 1985
Ms. 1
1985

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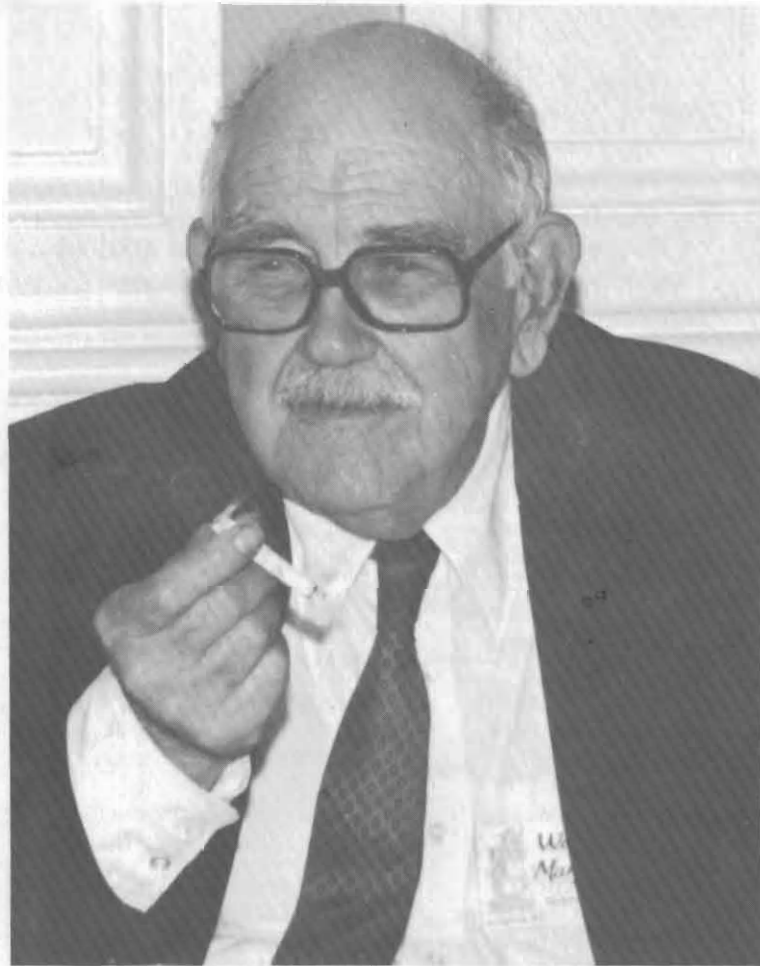
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**IN MEMORIAM
OLIVER WENDELL MARGRAVE
1910 - 1985**



Oliver Wendell Margrave
1910-1985

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

The members of the Viola da Gamba Society of America mourn the death, on January 13, 1985, of Dr. Oliver Wendell Margrave. We offer our condolences to his family, his wife and his sons.

Wendell Margrave was born and grew up in Illinois. He studied as an undergraduate at the University of Southern Illinois; he took his M.A. at the University of Chicago and his Ph.D. at Cornell University, the latter degree in composition and musicology. He lived for many years in the Washington area, where he served as an editor, eventually as chief civilian editor, of training publications for the Navy. He retired from this post in 1974. He was furthermore very active in musical affairs, as Director for many years of the Washington Musical Institute and as music critic of the *Washington Star*. He was a member of many musical organizations, and he was a founding member of the Viola da Gamba Society of America.

Numerous and important were his activities in the Society. He was one of the editors of the Society's *Journal* through its first six issues, to which he contributed four editorials and two reviews. He was briefly the editor of the newsletter and for a time managed the distribution of the Society's music publications. He was a member of the Publications Committee and was three times a member of the Board of Directors, for a total service of about a dozen years. He served one term as Vice-President, and he was the fourth President of the Society, after Karl Neumann, Marjorie Bram, and Paul Smith.

All of these responsibilities he fulfilled superlatively well, but it is not chiefly for their account that he will be remembered among us. We will remember him best for his music and for his personal qualities. He had an extraordinary command of many different instruments—hardly the gamba alone, but violin, cello, flute, keyboard and other instruments as well. As a teacher, he was undogmatic and practical, going characteristically to the heart of one's problem or showing forth with handy metaphor some essence of good music-making. "Do it as easily as possible," he said to some of us on a porch at Allenberry once, and nodded towards a cat, which affably and with the utter grace of its kind had vaulted up to join us, "Do it the way *she* does." Because of his encyclopedic knowledge of music and musicians, of music history, forms, theory and composition, teachers at conclaves and other gatherings would turn to him for counsel, the more easily since he gave so readily and modestly.

We remember too his vast energy and industry. When at conclaves we came late to breakfast and asked what time of day it was, Wendell, hours at Jenkins the night before, was long since about his business. He would bring his typewriter to weekend gatherings, the quicker to get things done. Hardly an aspect of behavior was alien to his inquiry, though he was a man who knew where he stood and knew his principles for standing there. Most affectionately perhaps we remember his merriment, his funny stories, his easy play with words and sentences, and his margraves shall we call them—saws sawn and sayings split and spliced spicily anew (with a hint sometimes of sorrel and acerbity): “Two in the bush is the root of all evil.” It was Mercury descended when “not contentiously but delightedly” Wendell and David fell a-punning.

Many there are who have done much for the Society and its members, yet few have done as much for it and for them as Wendell Margrave. We mourn that he is gone; we rejoice that we knew him for as long as we did.

John Vickrey

NEW SOURCES FOR THE STUDY OF THE PORTUGUESE SEVENTEENTH-CENTURY CONSORT MUSIC

Rui Vieira Nery

The lack of a significant extant repertory of music specifically intended for instrumental ensembles constitutes one of the major gaps of our present knowledge of sixteenth- and seventeenth-century Iberian music.

The 1553 *Trattado de glosas* by Diego Ortiz¹ and the 1638 *Primo libro de Canzoni, Fantasie et Correnti* by Bartolomé de Selma y Salaverde² are apparently the only exceptions to this situation, if we disregard about a dozen pieces of somewhat questionable nature that are preserved in manuscripts containing primarily vocal music.³

There is, of course, a discrepancy between this reality and the very large number of documentary references to instrumental ensemble activities in Portugal and Spain that we now possess. The payrolls of every major cathedral and collegiate church in the Peninsula include several recorder, shawm, bassoon, cornetto and sackbutt players, and this leads us to the question of what happened to the repertory of these instruments and of their consorts.

¹ *Trattado de glosas sobre clausulas y otros generos de puntos de la musica de violones* (Rome, 1553), facsimile ed., Max Schneider (Kassel, 1967).

² *Primo libro de Canzoni, Fantasie et Correnti* (Venice, 1638).

³ Among the latter are the four anonymous compositions published some years ago by José López-Calo in *Tesoro Sacro-Musical*; the editor, later supported by Santiago Kastner, insisted on the instrumental character of these works, whereas Samuel Rubio considered them to be vocal pieces to which, for some reason, the copyist never added the text. This lengthy polemic, involving three of the foremost exponents of Iberian musicology, is, by itself, a good testimony to how little we actually know about instrumental consort music in the Peninsula in this period.

A partial answer would be the possibility of instrumental performance of vocal works, a practice well documented in the case of keyboard instruments. Such practice is of fundamental importance for Tomas de Santa Maria (1565):

... to perform vocal polyphonic works on the Clavichord is the origin and the source of all kinds of fruits and gains, as well as of performing skills for the performer . . .

... el poner obras de canto de Organo en el Monacordio es el origen y fuente de donde nascen y proceden todos los frutos y prouechos, y todo el arte del tañer para los tañedores . . .⁴

Ten years earlier Juan Bermudo had expressed the same view:

I realize that there is in Spain a great amount of good music that can be used by [keyboard] players.

Bien tengo entendido auer en España mucha y buena musica de la qual se pueden los tañedores aprouechar . . .⁵

That instrumental ensembles (and in particular consorts of viols) shared with keyboard instruments this tradition of performing vocal works is shown in the above mentioned *Trattado de glosas*, in which Ortiz includes several intabulations of a madrigal by Arcadelt, *O felici occhi miei*, and of a chanson by Sandrin, *Doulce mémoire*. Ortiz' intabulations are characterized by highly virtuosic diminutions of one or another of the four original vocal parts, or by the addition of a fifth, newly composed part, and rather than being isolated compositions they are intended to serve as models for similar improvised performances of other vocal works by instrumental consorts. This custom of introducing *glosas* and adding extra parts to the original vocal setting is strongly criticized by Bermudo as denoting "rudeness, ignorance and impudence," as well as lack of respect for the composer of the piece, especially in the case of motets by such great masters as Cristobal de Morales or Bernardino de Figueroa;⁶ but, to some extent, the very bitterness of his criticism constitutes the best evidence of the wide spread of this practice.

Vocal works were not the exclusive source of repertory for instrumental ensembles. In the preface to the 1570 edition of his father's keyboard works, Hernando de Cabezón recommends them for consort performance:

⁴ *Arte de tañer Fantasia* (Valladolid, 1565), p. 52.

⁵ *Declaración de instrumentos musicales* (Osuna, 1555), f.CXIIIv.

⁶ *Ibid.*, f.LXXXIVv.

The performers [of melodic instruments] who are interested in doing so will also profit from this book, in which they will find inventive diminutions to previous compositions and notice how freely each part is written without detriment to the other parts, and they will see this in many motets, songs and faburdens that they will be able to perform from this tablature with little difficulty.

Tambien se podran aprouechar del libro los curiosos menestres, en uer inuenciones de glosas tratadas con verdad sobre lo compuesto, y ver la licencia que tiene cada voz, sin perjuizio de las otras partes, y eso toparon en muchos motetes canciones y fabordones que ellos tañen, que con poca dificultad podran sacar desta cifra en cãto de organo.⁷

However, we must recognize that not even the vast repertory indirectly generated by this tradition of consort performance of vocal and keyboard works can fully explain the lack of an instrumental literature specifically conceived for ensembles, such as the one that can be found all over the rest of Western Europe in this same period.

The situation of Portugal is particularly puzzling, since we have not had, until now, a single example of Portuguese consort music written prior to the second half of the eighteenth-century. And yet, we know that André de Escobar, master of the shawm ensemble of the Coimbra University in 1579, wrote a treatise entitled *Arte de Música para tanger o instrumento da Charamelinha* [The art of playing the instrument called the treble shawm];⁸ that António Jacques de La Serna, an early seventeenth-century occupant of the hereditary position of master of the royal shawm ensemble, was the author of a similar book, *Arte de tanger Charamela* [The art of playing the shawm];⁹ and that Dom Agostinho da Cruz, Chapelmaster of the monastery of São Vicente, in Lisbon, wrote a fiddle method called either *Lyra de Arco* [The bowed Lyre]¹⁰ or *Arte de Rebequinha* [The art of the treble fiddle],¹¹ that was never printed. Unfortunately, none of these works has survived.

⁷ *Obras de Musica para Tecla, Arpa y Vihuela de Antonio de Cabezón* (Madrid, 1570), no page numbers.

⁸ Ernesto Vieira, *Diccionario biographico de Musicos Portuguezes* (Lisbon, 1900), vol. I, p. 295; also Rui Vieira Nery, *A Música no ciclo da "Bibliotheca Lusitana"* (Lisbon, 1984), pp. 90-91 for modern editions of João Franco Barreto, *Bibliotheca Lusitana* (Ms. M-VI-14 of the Library of the Marchioness of Cadaval), f. 184v and of Diogo Barbosa Machado, *Bibliotheca Lusitana*, vol. I (Lisbon, 1741), p. 146.

⁹ Barreto, *Bibl. Luz.*, f. 229v; in Nery, *A Música . . .*, p. 148.

¹⁰ Francisco da Cruz, *Bibliotheca Lusitana* (Ms. 51-V-50 of the Library of the Ajuda Palace in Lisbon), p. 165; in Nery, *A Música . . .*, p. 82.

¹¹ Barreto, *Bibl. Luz.*, p. 147; in Nery, *A Música . . .*, pp. 81-82.

It was one of the founders of Portuguese musicology, Lt. Manuel Joaquim, who discovered, at the end of his career, while cataloguing the musical holdings of the Coimbra University Library, in the early sixties, a manuscript containing a series of nineteen pieces for three instruments by Dom Teotónio da Cruz, an Augustinian canon of the seventeenth-century. Poor health, however, forced Joaquim to abandon his cataloguing activities shortly thereafter, and his successor not only ignored his discovery but even catalogued all similar pieces in other manuscripts merely as "textless compositions."

In 1979, while working for the Gulbenkian Foundation at the Coimbra University Library, I had the opportunity of examining the same manuscript that Joaquim had described, M.M.52, together with other codices originally owned by the Augustinian monastery of Santa Cruz in Coimbra. It was evident to me that not only the contents of M.M.52 but also the larger majority of the "textless compositions" listed in the card file were instrumental in nature. In three manuscripts, nos. 52, 236 and 243, I have been able to locate a total of 90 pieces attributed to one or another of four different composers, plus at least eight anonymous works.

The four composers, all of them virtually unknown except for these works, are Dom Teotónio da Cruz (died in 1653),¹² Dom António da Madre de Deus (+1656),¹³ Dom João de Santa Maria (+1654)¹⁴ and Dom Gabriel de São João (+1651).¹⁵ All belonged to the Canons of Saint Augustin, a congregation that in sixteenth- and seventeenth-century Portugal was noted for the intensity and high quality of its musical celebration of the liturgy. The Augustinian monasteries of São Vicente de Fora in Lisbon and of Santa Cruz in Coimbra, were both known as important centers for instrumental music, where instrument making, as well as instrumental performance and composition, constituted an essential part of the canons' training and professional life.¹⁶

¹² *Livro de Óbitos do Mosteiro de São Vicente de Fora* (COD 1363 of the Lisbon Biblioteca Nacional), f. [143].

¹³ *Ibid.*, f. 13.

¹⁴ Barreto, *Bibl. Luz.*, f. 643v; in Nery, *A Música . . .*, pp. 209-210.

¹⁵ *Livro de Óbitos . . .*, f. [63]; also, Ernesto Gonçalves de Pinho, *Santa Cruz de Coimbra: Centro de actividade musical nos séculos XVI e XVII* (Lisbon, 1981), pp. 189-190.

¹⁶ Pinho, *Santa Cruz . . .*, pp. 65-70, 121-157.

Two of the above mentioned composers took their religious vows at São Vicente—Dom António da Madre de Deus in 1641¹⁷ and Dom João de Santa Maria at an unknown date.¹⁸ The other two took their vows at Santa Cruz—Dom Teotónio da Cruz in 1635¹⁹ and Dom Gabriel de São João possibly in the early 1620s. Dom Gabriel de São João was already a member of the order and was transferred from Santa Cruz to São Vicente in 1624.²⁰ Such an exchange of musicians between the two monasteries was quite common and was intended to provide each of the houses of the order with the appropriate staff for the performance of liturgical music. Music also circulated between the houses. Even though Dom Teotónio da Cruz took his vows in Santa Cruz, M.M.52, the manuscript in which his works are preserved, was copied for the use of São Vicente and only later brought to Coimbra.

This whole collection of instrumental works probably dates from the 1630s and 1640s, since the date of M.M.52 is 1638. These dates are also supported by the fact that in 1624, a monastic document refers to Dom Gabriel de São João as "frei" [*frater*] Gabriel, a term indicating that he was still a junior member of the order, whereas in M.M.236 and 243 he is already accorded the title of "Dom" [*Dominus*], signifying full and permanent membership in the congregation as a canon.

Two of the ninety-eight pieces were clearly influenced by early seventeenth-century Italian music for instrumental ensembles. One of them is an anonymous five-part composition in the typical style of a Venetian *canzona*. The other, also anonymous, bears the title *Tarambote para as duas Charamelinhas* [*Tarambote* for two treble shawms], and its texture is fairly similar to that of the early trio sonatas of Salomone Rossi and Biagio Marini.

Two other pieces also stand apart from the rest of the collection: a canonic composition by Dom Gabriel de São João and a slightly academic series of fugues on the Morales' first-mode *Magnificat*, by Dom António da Madre de Deus.

All of the remaining compositions follow the same essential pattern. They include a *cantus firmus* in long, equal durational values, constituting either the bass, the treble or a middle line, plus one to five contrapuntal parts. Pieces are usually presented in the traditional choirbook disposition. The *cantus firmus* is given at the

¹⁷ Cf. No. 13.

¹⁸ Cf. No. 14.

¹⁹ Cf. No. 12.

²⁰ Pinho, *Santa Cruz . . .*, pp. 189-190.

top of the page, followed by the remaining parts in a descending sequence of ranges. If the length of the work so requires, the *cantus firmus* occupies the top of both pages, and the other voices will alternate between the two pages, in the mentioned sequence. We also find a few rare examples of score disposition.

Most of these works carry the title *modos concertados* [concerted modes], as in M.M.52, or *tons concertados*, as in M.M.236 and 243. This term, *concertado* (sometimes spelled *consertado*), is particularly problematic in nature. On one hand it is obviously related to the Italian word *concertato*, employed in this same period as a rather broad designation for almost any kind of ensemble work, and especially for such instrumental consort works as Tarquinio Merula's 1637 *Canzone overo sonate concertate*, for example. A similar meaning is to be found already in Tomás de Santa Maria, who, in the chapter entitled "Del modo de tañer a concierto" [On how to play in concert] of his 1565 treatise, writes:

He who wants to play [an instrument] according to the art and in concert, which means by ordering and concerting all the voices with each other must imagine and pretend that the four voices are like four reasonable men, each of whom speaks, remains silent or answers when he must do so, respecting the others as reason determines.

... el q̄ quisiere tañer por arte y concierto, esto es, ordenãdo y cõcertãdo todas las voces vnã cõ otras, ha de ymaginar y hazer cuenta, que las quatro voces son quatro hõbres de buena razõ, de los quales cada vno en particular habla quãdo deue hablar y calla quãdo deue callar, y respõde quãdo deue respõder, teniẽdose respecto vnõ a los otros conforme a razõ.²¹

On the other hand, however, the term *concertado* was traditionally used by theorists such as Bermudo, Montanos²² and Cerone²³ when dealing with the question of improvised vocal counterpoint, which they designate as *contrapunto concertado*. As Bermudo writes:

The last kind of counterpoint, which is produced in great quantity, is concerted counterpoint, and this is when two singers improvise concerted music on a chant line.

El ultimo genero de contrapunto, y de quien se haze mucho caudal, es el concertado, y es quando dos cantores sobre un canto llano hazen music concertada.²⁴

²¹ Tomás de Santa Maria, *Arte* . . . , II. Ch. 31, p. 63.

²² Francisco de Montanos, *Arte de Música theorica y práctica* (Valladolid, 1592).

²³ Domenico Pietro Cerone, *El Melopeo y Maestro* (Naples, 1613).

²⁴ Juan Bermudo, *Declaración* . . . , f. CXXXIV.

Therefore, we are confronted with two fundamental questions:

1. Are these works "real" compositions intended for actual performance, or, on the contrary, are they academic counterpoint exercises with a mere didactic purpose, as suggested by two of my Portuguese colleagues, Manuel Carlos de Brito²⁵ and Ernesto Gonçalves de Pinho?²⁶

2. Furthermore, considering that the references to *contrapunto concertado* in most Iberian theoretical sources of this period specifically apply to vocal music, can we consider these works to be truly instrumental in nature? And if so can we ascribe them to any particular instrumental combination?

In answering these questions the first element to be taken into consideration is the sheer number of examples of this type of composition (textless polyphonic works based on a chant *cantus firmus* treated in long, equal values) that we can find in Portuguese and Spanish sources of practical music (both prints and manuscripts) since the mid-sixteenth-century. Among these are:

a. The set of six *recercadas* with which Ortiz exemplifies his "second manera de tañer el violon con el cymbalo" [The second way of playing the viol with the harpsichord] in his 1553 *Trattado de glosas*;²⁷

b. The contrapuntal elaborations on the chant lines of *Ave maris stella* and *Vexilla regis prodeunt* (and, to a certain extent, those on *Conditor alme siderum*, *Veni creator spiritus* and *Pange lingua*, even though the *cantus firmus* is not treated in equal values) inserted by Bermudo in his 1555 *Declaración de instrumentos musicales* as examples of organ music;²⁸

c. The group of textless compositions that concludes the 1556 Venetian print of *Villancicos de diuersos autores*, also known as the *Cancionero de Uppsala*;²⁹

²⁵ "Partes instrumentales obligadas en la polifonía vocal de Santa Cruz de Coimbra", *Revista de musicologia* (Madrid), 5/1 (1982): 131.

²⁶ Pinho, *Santa Cruz* . . . , p. 191.

²⁷ Ortiz, *Trattado* . . . , p. 55f.

²⁸ Bermudo, *Declaración* . . . , ff. CXIII, CXVIIIv-CXIXv, CXXVIII.

²⁹ *Villancicos de diuersos autores, a dos, y a tres, y a quatro, y a cinco bozes* (Venice, 1556).

d. The pieces based on the hymns *Ave maris stella*, *Pange lingua*, *Veni creator spiritus*, *Christe redemptor* and *Ut quaeant laxis*, as well as on the *Magnificat*, the *Kyrie* and the doxology *Saeculorum* in the 1570 posthumous edition of Antonio de Cabezon's organ works;³⁰

e. The whole 1579 *Plura modulationum genera*, by Don Ferdinando de las Infantas, containing one hundred examples of contrapuntal settings of the same *cantus firmus*;³¹

f. Two of the series of organ compositions by the Portuguese composer Gaspar dos Reis that are preserved in a codex of the Oporto Biblioteca Municipal copied in the 1630s by João da Costa de Lisboa;³²

Two further pieces of evidence, extracted from documentary sources, should be added to this list of extant works:

g. Commenting on some music he had been sent, the Duke of Braganza, the future king John IV of Portugal (1604-1656), wrote in a letter dated May 29, 1636, "Os concertados folguei de ver e taobẽ me parecerão bem" [I enjoyed looking at the *concertados* and they also seemed good to me];³³

h. The seventeenth-century Portuguese bibliographer Francisco da Cruz lists, among the musical compositions of King John, a *concertado* on the chant of *Ave maris stella* and, among those of the king's favorite composer, João Lourenço Rebelo, "concertados a diuersas vozes" [*concertados* for several parts].³⁴

The simple presence of these works in so many important collections of practical music seems to invalidate, by itself, the hypothesis of such pieces constituting abstract exercises of counterpoint, unless the word *exercise* is here given the meaning it has in Bach's *Clavierübung* or Scarlatti's *Essercizi per Gravicembalo*. In that light, the Coimbra works would indeed have a didactic purpose, constituting examples of their type of composition for beginners to study and emulate, a purpose explicitly claimed by every major work of instrumental music published in the Peninsula,

³⁰ Cf. No. 7.

³¹ *Plura modulationum genera quae vulgo contrapuncta appellantur supra excelso gregoriano cantu* (Venice, 1579).

³² Ms. 1576 Col B/5 of the Oporto Biblioteca Municipal, ff. 24-32 and 32-40. Partial modern edition by Cremilde Rosado Fernandes (Lisbon, 1963) "Portugaliae Musica," vol. VII.

³³ Quoted in Vieira, *Diccionario . . .*, vol. I, p. 506.

³⁴ Cruz, *Bibl. Lus.*, ff. 183 and 174, respectively; in Nery, *A Música . . .*, pp. 140 and 198.

starting with Milán's 1536 *El Maestro*. And this is confirmed by items *a* and *b*, in which the works mentioned are presented by Ortiz and Bermudo as examples of particular genres of musical composition, as well as by items *g* and *h*, which clearly refer to the *concertados* as actual pieces of practical music.

In most of the cases listed above, the instrumental nature of the works in question is undeniable: Ortiz writes for viol and harpsichord, Cabezon for "tecla, arpa y vihuela" [keyboard, harp and vihuela], and Bermudo even specifies:

I remind you that this music was made to be played and not to be sung.
. . . digo esta musica ser hecha para tañer, y no para cantar.³⁵

The similarity between these works and those in the Coimbra manuscripts is strong enough for us to conclude that the latter are also instrumental compositions, a conclusion which is supported by even a superficial examination of the works of the Augustinian canons. Such an analysis reveals a clearly instrumental writing, with features as idiomatic as long virtuosic *glosas* and frequent leaps of up to an octave. Moreover, not only are these works systematically textless, even in the *cantus firmus*, but the almost complete absence of rests in their melodic lines makes it very unlikely that there was ever any text attached to them.

It seems evident, therefore, that we are in the presence of a specifically instrumental repertory based on chant, not unlike the British *In nomine*. Considering the large number of pieces of this kind now identified, as well as of their direct antecedents listed above, we can only conclude that this repertory must have been extensively cultivated in Portugal and Spain at least from about 1550 to the 1650s. The fact that these works closely follow the rules of improvised vocal counterpoint given by the main contemporary theorists is but a consequence of the general predominance of vocal composition over instrumental music in this period. Ortiz himself acknowledges this predominance of the laws of vocal counterpoint when describing his first way of combining the viol and the harpsichord:

[The viol and the harpsichord] must make some fugues, waiting for each other in the way concerted counterpoint is sung.

Y hagan algunas fugas aguardandose el uno al hotro al modo de como se canta contra punto concertado.³⁶

³⁵ Bermudo, *Declaracion . . .*, f. CXXI [=CXIII?].v.

³⁶ Ortiz, *Trattado . . .*, p. 51.

Of all 98 pieces only the already mentioned *Tarambote* for two treble shawms and a non-specified bass instrument bears any indication of specific instrumentation. The others are apparently covered by the general principle of *per ogni sorte di stromenti*, according to which any suitable instrumental combination available could be used for the performance.

In fact, the 1653 *Ordinary* of the monastery of Santa Cruz mentions that the *Cantor-mor*, or Chapelmaster:

after consulting the prior on the matter, shall include instrumental performances in some liturgical celebrations, choosing the right instruments according to the particular feasts in question and using the necessary keyboard instruments to enhance the tone of the singing
Consultando primeyro o prior, mandara tanger ē esses dias & tēpos. Cōos instrumentos que lhe bem parecer conforme a festa, & ē as teclas q̄ for necessario p dar melhor tom ao cãto.³⁷

Even though documentary sources of the sixteenth- and seventeenth-century refer to a large number of instruments being performed — and even manufactured — in the monastery, the extant music manuscripts of Santa Cruz only occasionally include any obbligato instrumental parts. Two examples of specific instrumental combinations are 2 *cornetas* [cornetti], *tenorete* [tenor bassoon?] and *baixao* [bassoon] performing a 4-part ritornello in a vocal *villancico*³⁸ and *fagotilho* [treble bassoon], *violim* [violin] and *baixão* accompanying the soprano line in the solo verses of the Christmas responsories by Don Pedro da Esperança (+1618).³⁹

The viol seems to have been particularly favored in the monastery during the sixteenth-century. Dom Heliodoro de Paiva (+1552), the order's greatest composer of his generation, played this instrument. In 1550, several members of the congregation were authorized to learn how to play it, and Dom Brás (+1590), a prestigious instrument maker for over sixty years, built several viols, some of which were offered in 1558 to a young member of the Portuguese royal family, Dom António.⁴⁰

³⁷ *Ordinario e Cerimonial da Ordem* . . . (Coimbra, 1563), Ch. V, ff. XXXIVv-XXXV, quoted by Pinho, *Santa Cruz* . . . , p. 140.

³⁸ M.C. Brito, "Partes instrumentales . . .", p. 137.

³⁹ Francisco Fario, "Quatro responsórios de Natal de Dom Pedro da Esperança", off-print from *Boletim da Biblioteca Geral da Universidade de Coimbra*, vol. 33 (1977).

⁴⁰ Pinho, *Santa Cruz* . . . , p. 141.

In 1656, though, the viol is no longer mentioned among the instruments recommended to the canons, those being now exclusively the ones used for the performance of basso continuo: the organ, the harp and the bassoon.⁴¹ Nevertheless, certain features of the Coimbra *concertados* (frequent *passaggi*, low registers and wide melodic ranges of up to two octaves) strongly suggest, at least in some cases, the use of a consort of viols in the tradition of Ortiz' *recercadas*.

If several instrumental combinations are equally acceptable, a solo performance by a keyboard instrument such as the organ is, on the contrary, excluded by the frequent superimposition of two or more parts in exactly the same register. This happens both in pieces that oppose two or more treble lines to a continuo-like chant in the bass and in *concertados* written for three or four low parts. However, when the *cantus firmus* is the bass line, we may assume that it would be assigned to a harmonic instrument (the organ, the harpsichord or the harp) and treated as a basso continuo, following the instructions given by Ortiz for similar pieces in his *Trattado*:

The chant line, as written in the bass, shall be performed by the harpsichord, which must accompany it with consonances and some counterpoint related to the *recercada* in the viol.

Este canto llano . . . se ha de poner en el Cymbalo por donde esta apuntado por contrabaxo, acompañandole con consonancias y algun contrapunto al proposito de la Recercada que tañera el Violon.⁴²

As shown in Appendix 1, the *concertados* appear in the manuscripts in series of at least eight, although there are some incomplete series and a few isolated pieces. Within each series, the works follow the sequence of the eight traditional church modes. This fact, together with the severe style of the compositions, might indicate that they were intended to be used in the liturgy, functioning as a prelude to, or even substitute for items such as the mass propers, the vespéral psalms and hymns or the *Magnificat*, with which they would always be in modal agreement. In fact, the only eight *cantus firmi* identified in the manuscripts were all taken from the chant melodies of vespers antiphons; we can easily accept the possibility that the *concertados* would replace the sung antiphons, just as we know that it was a common practice of post-Tridentine liturgy to have organ intabulations of some of the versets. The organization of the codices does not give us any further information, since the series of *concertados* occur in haphazard alternation with Latin works, *villancicos* and secular *tonos*.

⁴¹ *Ibid.*, p. 151.

⁴² Ortiz, *Trattado* . . . , p. 55.

APPENDIX I: LIST OF WORKS

Whenever they manage to avoid long parallel passages in thirds or sixths, these pieces present a mature contrapuntal technique and produce an extremely pleasant effect, even though they employ a somewhat limited range of compositional devices which argues against the performance of several of them in succession.

One of the most interesting aspects of this collection is the way it combines the following elements of tradition and of innovation:

1. It is based on the elaboration of modal chant melodies, but at the same time has a rather tonal character, especially in terms of an emerging major/minor polarity;

2. It follows the old tradition of *cantus firmus*-based contrapuntal writing, but frequently presents a modern trio-sonata texture of two treble lines in opposition to a basso continuo;

3. It generally obeys the fundamental rules of sixteenth-century counterpoint, and yet often includes examples of a treble/bass (rather than treble/tenor) conception, of parallel motion and of melodic sequences, all of which are typical of the early Baroque style.

Therefore, these manuscripts provide us, however limited, with further evidence of the necessity for a new approach to the study of seventeenth-century Iberian music. Much has been written about the so-called "stylistic stagnation" of Portuguese and Spanish music in this period, an assumption generated by the fact that musicology still imposes the Italian process as the absolute and exclusive model of the transition to the Baroque Era. It is my conviction, on the contrary, that we should accept the existence of alternative valid models for this transition, related but not necessarily subordinated to the Italian prototype. Only thus—in terms of a specifically Iberian early Baroque—will it be possible for us to fully understand the music of the Peninsula in the seventeenth-century and, within it, the instrumental repertory outlined in the present article.⁴³

PIECES	MEDIA	SOURCE	FOLIOS
Cruz, Dom Teotónio da (+1653)			
11 Concertados	3 mixed parts	M.M.52	ff.1v/2, 3v/4, 5v/6, 7v/8, 9v/10, 11v/13, 14v/15, 16v/18, 19v/20
8 Concertados	3 low parts	M.M.52	ff.2v/3, 4v/5, 6v/7, 8v/9, 10v/11, 13v/14, 15v/16, 18v/19
Madre de Deus, Dom António da (+1656)			
8 Concertados	2 mixed parts	M.M.236	ff.247/248v
11 Concertados	2 low parts	M.M.236	ff.272v-276v
*4 Concertados	3 mixed parts	M.M.236	ff.246/246v
8 Concertados	3 mixed parts	M.M.236	ff.249/252v
7 Concertados	4 mixed parts	M.M.236	ff.253v/260
12 Concertados	4 low parts	M.M.236	ff.277/282
**1 set of Fugues	3 high parts	M.M.236	ff.282v/284v
Santa Maria, Dom João de (+1654)			
8 Concertados	3 low parts	M.M.236	ff.189v/197
1 Concertado	3 mixed parts	M.M.236	ff.218v/219
1 Concertado	4 low parts	M.M.236	ff.197v/198
6 Concertados	4 low parts	M.M.236	ff.211v/217
1 Concertado	4 mixed parts	M.M.236	ff.219v/220
1 Concertado	5 low parts	M.M.236	ff.217v/218
São João, Dom Gabriel de (+1651)			
1 Concertado	4 mixed parts	M.M.236	f.253
1 Canon	4 equal parts	M.M.243	f.36v
Anonymous			
1 Tarambote	2 treble shawms and bass	M.M.243	ff.16/17
1 Canzona	5 mixed parts	M.M.236	ff.270/271
5 Concertados	4 mixed parts	M.M.236	ff.119/119v
1 Concertado	6 mixed parts	M.M.243	ff.34/36

* anonymous pieces attributed stylistic analogy

** on the first-mode *Magnificat* by Cristobal de Morales

⁴³ The present article is an expanded version of a paper read at the 49th Annual Meeting of the American Musicological Society (Louisville, Kentucky, October 27-30, 1983). The author is presently preparing the complete edition of the Coimbra *concertados*, which will be published in the "Portugaliae Musica" series by the Calouste Gulbenkian Foundation (Lisbon).

APPENDIX II: MUSICAL EXAMPLES

Concertado a 3

Mode I

M.M.52, ff. lv/2

Dom Teotónio da Cruz

Musical notation for measures 52-55. The score is in 2/4 time and consists of three staves: two treble clefs and one bass clef. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staves, with a steady bass line.

Musical notation for measures 56-59. The score continues with the same three-staff format. The melodic lines in the upper staves show more complex rhythmic patterns, including triplets and sixteenth-note runs.

Musical notation for measures 60-63. The score continues with the same three-staff format. The music maintains its rhythmic intensity with various note values and rests.

Musical notation for measures 64-67. The score continues with the same three-staff format. The final measures show a continuation of the rhythmic and melodic motifs established in the previous measures.

Musical notation for measures 68-71. The score continues with the same three-staff format. The music features a mix of eighth and sixteenth notes, with some rests in the upper staves.

Musical notation for measures 72-75. The score continues with the same three-staff format. The melodic lines in the upper staves are highly rhythmic and active.

Musical notation for measures 76-79. The score continues with the same three-staff format. The music shows a continuation of the rhythmic patterns with some melodic variation.

Musical notation for measures 80-83. The score continues with the same three-staff format. The music maintains its rhythmic drive with various note values.

Musical notation for measures 84-87. The score continues with the same three-staff format. The final measures of this section show a continuation of the rhythmic and melodic motifs.

Concertado a 4

Mode I

M.M.236, f.253

Dom Gabriel de São João

The first system on page 26 consists of five staves. The first two staves are in common time (C), and the last three staves are in 3/2 time. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The key signature changes from one flat to two flats during the system.

The second system on page 26 continues the piece with five staves. It maintains the 3/2 time signature and the two-flat key signature. The notation includes a mix of eighth and sixteenth notes, with some complex rhythmic groupings.

The third system on page 26 features five staves with more intricate rhythmic patterns, including many sixteenth and thirty-second notes. The key signature remains two flats.

The first system on page 27 consists of five staves. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. The key signature changes to one flat during this system.

The second system on page 27 continues the piece with five staves. The notation is dense with sixteenth and thirty-second notes. The key signature changes to two sharps.

The third system on page 27 features five staves with complex rhythmic patterns, including many sixteenth and thirty-second notes. The key signature changes to one sharp.

THE LYFFE AND TIMES OF A VIOL COMPOSER (Late 20th c.)

David Loeb



The twentieth century has not allowed composing for the viol to be one's sole or even primary livelihood, but it has once again become possible to involve oneself deeply and fruitfully in writing for the viol in manifold contexts, so that regarding oneself as a viol composer need not be misleading nor visionary. Nevertheless many readers seem little aware that composers have been rediscovering the unique resources of the viol family and putting them to good use. Thus it is an appropriate time and place to relate how I became such a composer, and what it means now to be one. It is not a story of relentless pursuit of a predestined goal, but rather a succession of responses to happenstances, often of the most fortuitous sort.

At midcentury there were few chances to hear early music. A few groups from Europe made occasional tours; there were also the pioneering American ensembles. I can still remember how unusual it was to learn that a consort would be playing in New York, and can recall more vividly the profound shock of hearing for the first time the very special counterpoint and harmony of Purcell and Lawes Fantasias. It would be nice to relate that I rushed home and began furiously composing consorts that very night, but alas, no such thing happened. Of course the idea of writing consorts occurred to me almost immediately, but I was still of a rather practical turn of mind (possibly a residue from the study of mathematics which I had abandoned a short while before), and it was several years later that I finally decided to try writing consorts, even then not knowing anyone who could (let alone would) play the results. Shortly before completion of my first set of Fantasias (from two to seven parts) a knowledgeable friend told me of the competition for a contemporary consort organized by the Viola da Gamba Society of England. The collection was submitted the following year and won first prize. This pleasant surprise was augmented by a list of European performers who had expressed interest in new music for viols (I had not known there were such people) and the suggestion that I send the pieces to these players with the Society's recommendation.

That invitation soon took on more significance than the award itself. Several of those players responded encouragingly, which

prompted me to do a more varied set of Fantasias, using in different pieces cantus firmus, imitative techniques, dance patterns, and programmatic interpretations to offer as wide an appeal as possible. These were sent to all the players who had acknowledged the first set, and produced more concrete results. Dennis Nesbitt of London responded first. Over the years he has played several works, teaching these and others to some of his students, in the process awakening my interest in the possibilities for the viol as a solo instrument, with or without keyboard.

The following summer was spent in Japan, and upon returning I found a letter from August Wenzinger saying that he and Hannelore Mueller would play my *Canzona* and *Fantasia quasi una chaconne* (both for two bass viols) on their forthcoming American tour "if you don't mind" . . . could he have really thought that I would be anything other than very delighted? He also asked if I had anything else for two bass viols. At the time I didn't, but was determined to write a new piece especially for them. This became the *Fantasia e due scherzi* which they included in their next American tour, then played it throughout Europe and on their tour of Japan and finally recorded it for Gasparo (along with the unaccompanied *Sonata #1* written for Dr. Wenzinger).

If any one point could be precisely identified as the time when the gamba began to occupy a major portion of my attention, this must be it. Certainly the primary incentive was the prospect of frequent performances of consistently near-perfect quality by two of the world's finest performers. They have since then performed other duos written for them (*Five Reveries*, *Three Fantasias*, etc.) and have done solo pieces as well. However, composing for such players is not without dangers, as I discovered as soon as other people tried to play some of these pieces and found them far too difficult.

Without giving the matter any thought, I had routinely used aspects of string playing common to the modern instruments: natural harmonics, pizzicato chords, left-handed pizzicato, etc., but not found in the viol repertoire which had ended before these techniques came into use. Most viol players (I discovered the hard way) could not do these things at all or only with utmost difficulty and concentration. In writing for the viols one must have in mind a precise sense of the technical capabilities and limitations of the players for whom one is writing.

While struggling to transcend these problems I continued writing works with the outstanding virtuoso in mind. One Autumn when Dr. Wenzinger came to New York I remarked quite casually that I had been toying with the idea of trying to write a composition for viol with string orchestra. He replied that if I ever did so, he thought he could

do it in Germany. I made a few fragmentary sketches over the next month, but was in no mood to rush ahead, wanting to wait until the piece seemed to go smoothly of its own accord. Suddenly I was galvanized by a one-sentence letter from Dr. Wenzinger, announcing the first performance of this work to take place in little over a year in Hamburg! Suddenly my interest was restored; the problems with the piece (whatever they were) magically resolved. The timing was fortunate; the letter arrived at the beginning of a Christmas vacation enabling me to spend many hours each day until the work was finished. The following Christmas vacation ended with the first performance (with Dr. Wenzinger as both soloist and conductor) of *Nachtaenze* in Hamburg. While composing the work I had been concerned about possible problems of balance between soloist and ensemble, but extensive use of solo passages for the principal players of the orchestra and limiting the size of the string body made such fears groundless.

Yet another opportunity arising from working with these fine players was an invitation to come to Basel one Spring and speak to members of the Schola Cantorum about composing for early instruments. Although much of the discussion tended towards the purely technical (instrumental techniques and compositional techniques) there were some lively discussions of a more direct aesthetic sort, including some pointed questions from people who believed that it was wrong to compose now for instruments whose historical era had ended (I hadn't known there were people like this either). Fortunately the majority were interested in finding new possibilities and agreed that contemporary music for early instruments, especially if well-written, could help revive the public interest in older music for the same instruments.

Some years before this, Hannelore Mueller had provided an interesting project for me. She had a student from Japan who had tried to play my solo *Sonata* (the one for Dr. Wenzinger) but found it too difficult. Hannelore Mueller had remembered that I had taken an interest in composing for traditional Japanese instruments (coincidentally, that activity began almost simultaneously with my beginning to compose for early instruments, and also very much as the result of unexpected opportunities suddenly being presented). She suggested that I try to compose a piece within a more limited technique, but also that would encompass a clear sense of the Japanese tradition. The result of this three-sided remote consultation was *Jiuta* for Yukimi Kambe. The word *jiuta* describes the most important type of Japanese vocal chamber music in the seventeenth through nineteenth centuries, in which two or more vocal sections are accompanied by plucked strings (koto and/or shamisen) and are separated by more rhythmic and vigorous sections for instruments

alone. My work followed this idea, depicting the voice with unison double-stops (taking advantage of the major third tuning of the third and fourth strings) and the plucked strings by pizzicato with left and right hands. *Jiuta* seems to have met the demands; Miss Kambe has played the work on many occasions. For several years she was the director of the Viola da Gamba Society of Japan, and played for diverse audiences in parts of Japan where a viol had never been heard in concert. It became more accessible to these people through *Jiuta*, which derived in large part from their own musical tradition.

Under Ms. Kambe's leadership the Society has done much to promote the viol in Japan: organizing summer courses with individual and consort instruction for beginning and intermediate players, encouraging these players to do new works by commissioning composers to write works suitable for them, and further encouraging composers with an international competition for new consort works. In recent years the number of viol players in Japan has more than doubled. There are now enough professional level players for consort programs to be given, which has encouraged creation of new consort compositions. The Society has begun publishing new works (including *Jiuta* and my *Akikaze Fantasia* with a cantus firmus taken from one of the great koto masterpieces of the nineteenth century) which should have still further benefits.

Her own interest in new works remains fresh. She has performed several recent works by Japanese composers (which would probably not have been written without her insistence) and several new works of mine, including a suite which incorporated *Jiuta* as its first movement and then goes on to other genres of traditional Japanese music in a similar way. The first performance almost created a political incident; one movement is based directly on part of the imperial court music, which apparently offended a member of the royal family present at the concert. We have also collaborated on a series of duos for viol and a traditional Japanese instrument (a different one for each piece). The viol blends particularly well with the Japanese instruments such as the shakuhachi or shinobue (recently I played with Miss Kambe a duo with the latter instrument). Not long ago, a two-day festival of contemporary viol music took place in Tokyo under her direction; a few years before, neither the players nor the repertoire would have been available. It is perhaps also of interest to note that many more instruments are being made in Japan than before, and that the quality improves regularly.

It must seem ironic to the reader that an American composer has gone to Switzerland, England and Japan to have much of his viol works played, but it has been my experience that few American

GAGAKU

Lento e senza misura (♩ = 56)

Plate I: "Gagaku" from *Utagumi* by David Loeb. Reproduced by permission of David Loeb.

players have shown much interest in doing recent work. A notable exception is Judith Davidoff who has done much through her position as director of the New York Consort of Viols. This group sometimes joins forces with the New York Cornet and Sacbut Ensemble, and through her efforts I have had two opportunities to write works for large numbers of early instruments and hear them in performance. The coloristic resources of such a group are as varied and attractive as a chamber orchestra of modern instruments, and as unpredictable! One simply can not entirely know in advance what a cornetto and treble viol will sound like in a unison doubling, nor how inner voices for viols in thirds and fourths will come out against a sacbut melody in three octaves. Nevertheless certain traditional approaches seem to always work well; in particular one can always get a warm rich color from a melody given to several viols in unison against sustained chords played quietly by the brass.

The future will most probably bring increased and improved opportunities. I do not intend to wait idly for them to happen; in the viol world as in the larger one, often one must create one's own opportunities. My experiences with the double consort pieces has encouraged me to start a series of works for a larger ensemble, a true orchestra of early instruments encompassing consorts of recorders, brass, and viols, augmented by lutes and percussion. Of course more modest efforts will continue; I am committed to a regular schedule of new pieces for my many friends, and regard maintaining it as something of a point of honor. I would hope (by example if nothing else) to encourage other composers to write new music for the viols, but this is not always easily done. One cannot insist that students compose for an unfamiliar instrument which they hear but infrequently and have little access for performance. It is possible to suggest, and as a result Mr. David Powell of Charlotte, North Carolina has produced an attractive but difficult solo *Chaconne*.

Composers can be encouraged by kind words (in print or not), even more by money (such as commissions), but will be encouraged most of all by hearing their work performed well, knowing that there is a demand for and interest in such work, and the confidence of access to performers willing and able to do the effort necessary for a technically and aesthetically satisfying performance of works they commit themselves to play.

PER NØRGÅRD'S WORKS FOR EARLY MUSIC ENSEMBLE

Jean Christensen

In the late 70s the Danish composer, Per Nørgård (b. 1932), composed two large works for a small chamber ensemble and soprano. His immediate inspiration was Sub Rosa, a group of Danish musicians devoted to performing Renaissance and Baroque music on instruments of the period: Annette Friisholm, recorder(s); Hans Stengaard, baroque violin; Maria Kämmerling, theorbo and lute; Frode Bitsch, harpsichord; Göran Bergström, viola da gamba; Einar Nielsen, percussion; and Bodil Gumøes, soprano.

Sub Rosa was founded in 1970 in Århus, a provincial city in Jutland with a long-established reputation as a center for performance of modern music in Denmark. Since the early 60s, the Århus Conservatory, the Århus City Orchestra and the Jutland Opera based in that city have been leaders in encouraging composition and performance of new work by composers, Danish and non-Danish. In the spirit of this tradition soon after the opening of the splendid new music center in 1983, Århus hosted the World Music days of the International Society for Contemporary Music, certainly a feat for a city of less than 300,000 souls. Sub Rosa, while dedicated primarily to the performance of early music, has also been active in inspiring the composition of new music for Renaissance and Baroque instruments. It has commissioned several works and has inspired others. Quite naturally, it premiered Nørgård's two works, *Nova Genitura* and *Seadrift*, and subsequently recorded them on its own label, sub rosa 1001, with the assistance of the Danish State Art Foundation.¹

In 1982 Per Nørgård's 50th birthday was celebrated in Denmark by many performances of his works. Coincidentally his large 3-act opera/ballet, *Siddhartha* (1976-79), was premiered at the Royal Opera in Stockholm, and his latest opera, *The Divine Pleasure Fair* (1982), was premiered by the Jutland Opera Company. A catalog of

¹ The recording can be ordered from Wilhelm Hansen Publishers, Gothersgade 9-11, 1123 Copenhagen K, or directly from the ensemble at Stenvad Bygade 42, DK-8586 Ørum Djurs, Denmark.

his works was also prepared for the occasion.² Surveying its pages, the two chamber works under consideration can be seen in broad perspective: *Nova Genitura*, from 1975, the earlier of the two, is quite closely related to the composer's works of his early maturity, in particular to his *Third Symphony* (1972-75) and to *Siddhartha*. *Seadrift*, the later of the two, already possesses traces of ideas which were to be further developed in the works from the late 70s and early 80s.³

Nova Genitura is scored for a soprano (who also plays two crotales), baroque violin, recorders (alto, tenor, bass and contrabass), gambas (descant and bass), lute (or theorbo or guitar), and harpsichord. In addition, several of the instrumentalists are instructed to sing as they play. The texts for the work are the Latin Marian hymns, *Ave Maris stella*, *Ave Maria plena gratia*, and *Flos ut rosa floruit*.

Number 141 on the composer's work list, *Nova Genitura* falls between the *Third Symphony* and *Twilight*, the latter an important orchestral work commissioned by the Rotterdam Symphony Orchestra in 1976. It is related to these two specifically by the presence of the so-called "Maria-motive," a melodic idea which first appeared in the second movement of the *Third Symphony*. Unable to develop the full potential of the melody in the context of the Symphony, Nørgård reserved that process for subsequent works, most significantly for *Nova Genitura* and *Twilight*, where the exposition of the idea reached its final apotheosis. The sustained feeling of introspection of these works emanates from the Maria melodies, and frequently the overall impression is one of a chain of slowly-evolving, non-developmental, musical thought. It is this that presents the challenge to the performers—the necessity of achieving forward motion in a piece that relies not at all on tension-resolution for the derivation of its material or rhythm.

Seadrift, number 157 on the composer's work list, looks more distinctly forward than backward. Ideas found in embryonic form on its pages were still the focus of the composer's attention as late as 1983. A strikingly dramatic work, it has received more critical attention than the earlier *Nova Genitura*.⁴ Subtitled

"Kærlighedssang i 2 vers" ("Love song in 2 stanzas"), it draws on the text of Walt Whitman's first long poem, "From the Cradle Endlessly Rocking," from which the composer set only those words spoken by the bird who sings first of the highest joy of love, that of "being together," and then of the deepest sorrow, that of "being torn apart." The stark emotional contrast of the 2 stanzas sets the tone of the work, requiring high drama from the ensemble of soprano, violin, flute (and crumhorn), gamba, harpsichord, guitar, percussion (chimes, congas, cymbals, vibraphone and musical saw or flexaton). The 16-minute work was premiered at the NUMUS festival in Århus in 1978, and was later used as the musical basis for a television film production featuring Sub Rosa in which visual images were coordinated with the music. This version was shown on Danish television in the fall of 1980.

The significant part for percussion in *Seadrift* places it in relationship to a group of compositions in which Nørgård began (ca. 1977) to seriously develop his fascination with the potential for a music comprised only of rhythm as a basis for deriving movement pattern for use in dance and group improvisation. Although these ideas have been rarely committed in a formal way to paper, they can be seen on occasion influencing work that is more formalized, a process that is noticeable in *Twilight*. *Nova Genitura* and *Seadrift* are related to each other by their specialized instrumentation, but only in this limited sense does the latter work build on, or even follow, the earlier one.

On listening to the two compositions the difference becomes more evident: no two works written within only a few years of each other and using the same basic instrumentation, could possibly be more contrasting in nature. *Nova Genitura*, a paean to religious/sacred love is delicate and transparent, the Maria texts and melodies weave a fine tapestry of diluted colors. *Seadrift*, with its demand for dramatization of strong, contrasting emotions, makes full use of the performers and instruments, relying most of all on the soprano whose song binds the music together with its message of joy and sorrow.

Discussion of several features of Nørgård's musical thought that have necessitated specialized performance techniques might be of interest to potential performers. The first and most immediately striking of these details in the score is the composer's concept of rhythm which has led him to create what he calls "proportional notation." This notation has been characteristic of his work since the early 70s and though it might pose some challenge initially, most performers, once familiar with it, prefer it to the more complicated-looking "rational," or normal notation—which is, at best, only an uneasy equivalent.

² Birgitte Bjørnum, *Per Nørgårds Kompositioner, 1949-1982*, (Edition Wilhelm Hansen, 1983).

³ The compositions of Per Nørgård are published by Wilhelm Hansen Publishers. In the event that the work is not yet published a xerox of the score will be supplied with a modest fee for copying and handling.

⁴ Jens Johansen, *Seadrift*. Music Analysis, no. 6, Nordic music and musicology in the 1970s. Nordic Music Research Conference, 25-30 June 1979. Goteborg, 1979. 15 pages. Unpublished paper in Norwegian.

Example 1 allows a comparison of the two styles. In the bracketed staves for the soprano the proportional notation, showing graphically the rhythmic relationship between the pitches connected with the curved line is found on the topmost staff. The rational notation is shown below where to facilitate working with this notation Nørgård has translated proportional notation into a rational one based on 8th-note values. Passages with both rational and proportional notation occur throughout the score together. Here, the notation for the remainder of the ensemble is rational. The proportions thus indicated graphically by the distance between the notes in the topmost line of the soprano part are those that approximate the proportions of the "golden mean." When Nørgård converts the formula $A = B$ into numerical values

$$B \quad A+B$$

it becomes $5:8 = 8:13$. The result is a rhythmic periodicity which preserves the charm and utility of irregular durations, an irregularity less like "modern" syncopated music and more like the rhythm of nature.

Example 1

Musical score for Example 1. The top staff is for Soprano (S) and contains the lyrics "THEY, TOGETHER TOGETHER TOGETHER TOGETHER". The notation includes proportional notation with curved lines and numerical values (13/16, 16/16, 19/16, 4/4) and rational notation. Below the soprano part are staves for Violin I (VI.), Flute I (Fl.), Guitar (G.), and Belles. The score is in 4/4 time and features complex rhythmic patterns.

Like many artists, scientists, and philosophers, Nørgård was drawn to the golden proportion by its inherent harmony of form and beauty; his continued fascination with the concept is due to its hierarchical nature illustrated in Example 2.

Example 2

a)

A					S					B					
55					89										
21			34		55			34		21			13		
8	13	21	13	21	34	21	13	8	5	8	13	21	13	8	5
3	5	8	5	8	13	8	5	8	13	21	13	8	13	8	5

b)

Musical score for Example 2, part b). It shows a melodic row on a staff with proportional notation (curved lines) and numerical values (3, 5, 8, 13, 21, 34, 55, 89) indicating the intervals between notes. The notation is in a 12-tone system with various accidentals.

Nørgård's own discovery of the "infinite row" in the late 60s, a melodic structure which endlessly generates itself, had far-reaching consequences in his work. The primary attraction is the hierarchic nature of both the melodic row and the principle of the golden proportion which, he feels, is the key to the comprehensibility of his music. As he progressed in his development this organic principle began to animate all aspects of his composition: melodic, rhythmic, and then, harmonic. This last aspect necessitated another special notation now characteristic of these scores, that of the small arrows attached to individual notes for tuning adjustments.

Example 3

Nova Genitura, mm. 122 ff.

The image shows a musical score for Example 3, titled "Nova Genitura, mm. 122 ff." The score is arranged in six staves, labeled from top to bottom: Soprano, Violin, Flute, Gamba, Lute, and Gambalo. The Soprano staff features a long, melodic line with a large slur and a fermata. The Violin staff has a similar melodic line. The Flute staff contains more complex rhythmic patterns with various ornaments and markings. The Gamba staff has a melodic line with a slur and a fermata, and includes the marking "ad lib. sordet". The Lute staff has a melodic line with a slur and a fermata, and includes the marking "imp. ov.". The Gambalo staff has a rhythmic accompaniment with various markings. The score is written in a standard musical notation style with various dynamics and performance instructions.

In the forward the composer explains that the arrows indicate tones from the overtone series, and specify the small adjustments in tuning necessary to make the pitches conform to the tones of a specific series. In his quest for harmonies which possess the elements of hierarchical order similar to the ones operative in the rhythmic and melodic aspects of his work, Nørgård was attracted to the overtone series as a potential source of harmonic color and as a necessity for the success of the harmonizing functions in his musical ideas as at this time his harmonic practice was becoming more and more closely identified with succession of overtone series.

In *Nova Genitura* all tones and rhythms were derived from a basic source by comparable means; the Maria melodies in *Nova Genitura* have one elemental source and were thus profoundly related to each other through it, but are in no way "developed" or "derived" from each other resulting in the work's unique structure. *Seadrift* represents a later development of these same ideas, with the

difference that in this work the focus has shifted from the diatonic to the chromatic melos and from the rhythmicized proportions of the Golden Section to that of a rhythmic interpretation of the infinite row itself, a development of the late 70s, the description of which is quite beyond the scope of the present paper.

Nørgård has composed no more works for Sub Rosa. After *Seadrift* he continued in the direction of ever more dramatic music which required an increasingly greater range of dynamic expression. In retrospect this work, extending as it does the demands to the limits of expressive means of the ensemble, first with the addition of the percussion to the group and then with the requirement of techniques which go beyond the "normal" performance practice of the early instruments: artificial harmonics and unusual double stops on the gamba, and the conscious exploitation of the harpsichord's limited volume and duration of tones. These features in this later work already point in the direction he was headed in the late 70s. After 1979, Nørgård began a series of works inspired by the self-styled artist, Adolph Wölffli, which culminated in his *Fourth Symphony* and in his "Wölffli" opera, *The Divine Pleasure Fair*. The latter work requires 6 percussionists among whom must be a virtuoso to play the nearly 15-minute solo introduction on an enormous battery of instruments. While the opera is scored for a chamber-sized ensemble, it requires, in addition to the percussion ensemble and an amplified cello, the most versatile synthesizer of the time, the "Jupiter 8." This instrumentation takes it firmly out of the realm of chamber music and quite beyond either the sustained aestheticism of *Nova Genitura* or the dynamic expressivity of *Seadrift*.

Perhaps Nørgård will again turn his interest to composing for the special sound possibilities of an ensemble of early instruments. In the meantime, we have two works which speak eloquently to us from two broadly compatible yet startlingly contrasting points of view aptly captured in the subtitle of Sub Rosa's recording of the works: "Sacred and Profane Love."

*THE FRENCH VIOL SCHOOL: THE REPERTORY FROM 1650 TO SAINTE-COLOMBE (ca. 1680)

Michel Sicard

The French viol school in the fifteenth and sixteenth centuries did not enjoy the same brilliance as its elder sister, the Italian school. I have demonstrated in a previous article¹ that a meager part of its repertoire has come down to us, doubtless influenced by Transalpine lyricism; we have also insisted upon the special nature of the French instruments in their various dimensions and different tunings. According to Marin Mersenne,² it is only around 1636, with Jacques Mauduit, member of the Academy of Jean-Antoine de Baif, that the French viols use the same tunings as the Italian viols. Finally, during this period, we have left to us few documents concerning soloists capable of performing with refinement the diminutions dear to Philibert Jambe de Fer³ and Pierre Trichet.⁴

However, step by step, the fantasy is developed and the collections of dances appear in increased numbers to the point of reaching "an infinite number. . . which are born every day" as Mersenne observes.⁵ Crowning this period, the fantasies and symphonies of Louis Couperin⁶ characterized by an incomparable freshness and nobility,

* Translated from the French by Douglas Marsh.

¹ "The French Viol School before 1650," *Journal of the Viola da Gamba Society of America* 18(1981): 76-93.

² *Harmonie universelle*, (1636; reprint ed., Paris: Centre national de la recherche scientifique, 1963), tome I, "Première préface générale au lecteur."

³ *Epitome musical* (1556; facsimile reprint ed. included in Francois Lesure, "L'Epitome musical de Philibert Jambe de Fer (1556)," *Annales musicologiques* 6(1958-1963): 341-46 & 40 pp.), pp. 56-62 of the facsimile.

⁴ *Traité des instruments de musique*, ed. Francois Lesure (c. 1640; reprint ed., Neuilly-sur-Seine, 1957).

⁵ *Harmonie universelle*, livre II, p. 164.

⁶ See *Manuscrit Baym: Pièces de clavecin, c. 1660*, facs. of Paris, Bibliothèque Nationale, Rés. Vm⁷ 674-675 (Geneva: Minkoff reprint, 1977).

form a transition towards the style of the second half of the seventeenth century.

Indeed, the same qualities of expression illustrate the style of his successor at the Court, Nicolas Hotman, a contemporary of André Maugars, both "men among those most versed (in the art of using surprising diminutions) and in bowings as delicate as they are pleasant."⁷ According to Loret,⁸ Nicolas Hotman was furthermore the "best in the matter of the viol." The musicologist Michel Brenet reminds us that Hotman remained "very highly appreciated at the first *Concerts Spirituels* in the residence of Monsieur de la Barre, the King's organist, along with his colleague Maugars (or Mogar), the violinists Constantin and Lazarin, the Hotteterres—flautist and violinist—and Michel de la Guerre, organist."⁹

We have left to us from Hotman, a renowned interpreter,¹⁰ a dance suite for two viols,¹¹ which is unfortunately incomplete. Only the part for the first viol is extant.¹² We are able to note the characteristics of his style—a synthesis of French manner and English aesthetic—from the *Suite de Monsieur Ottman*, preserved at Oxford¹³ and consisting of an allemande, a courante, a saraband with variations, and a gigue. The plan of this work remains quite typical of the state of the French suite in the middle of the seventeenth century and corresponds exactly to the structures used by the harpsichordist Jacques Champion de Chambonnières. It consists of a suite (allemande, courante, saraband) to which could be added a final piece (most often a gigue, but also sometimes a galliard, a courant or even a canary).

Hotman belongs to the French school by reason of his taste for cantabile and expressive melody. In this regard, one could pursue the

⁷ Marin Mersenne, *Harmonicorum instrumentorum* (Paris, 1635), liber I, proposition XXX, p. 47. A copy of this edition is located in Paris, Bibliothèque Nationale, Rés. F 179 (1).

⁸ Jean Loret, *La Muze historique* (Paris, 1650-65), lettre XIII, March 1661.

⁹ *Les Concerts en France sous l'ancien régime* (Paris, 1900), p. 55.

¹⁰ Originally from Spanish Flanders, Hotman was born about 1614 in Brussels, became a naturalized French citizen in May of 1626, and "Bourgeois de Paris" in 1639. For a biography of the composer, see François Moureau, "Nicolas Hotman, bourgeois de Paris et musicien," *Recherches sur la musique française classique* 13 (1973): 5-22.

¹¹ German manuscript (1674), Paris, Bibliothèque Nationale, Rés. IIII, fol. 266v-270.

¹² This hypothesis is expressed by Barbara Schwendowius in *Die Solistische Gambenmusik in Frankreich von 1610 bis 1740* (Regensburg: Bosse Verlag, 1970), p. 35, note 4.

¹³ Oxford, Bodleian Library, Sch. F. 574.

comparison with Chambonnières¹⁴ or with a violist like Louis Couperin. One observes in all these composers the concern for a line which is always “flowing” and natural, often of a pastoral character, as in the final gigue of the Suite by Hotman (Ex. 1).

Example 1

Nicolas Hotman, Gigue from *Suite de Monsieur Ottman*



Like Louis Couperin,¹⁵ Hotman makes use of the entire fingerboard in extended melodic phrases. An example of these occurs in the allemand of this Suite (Ex. 2).

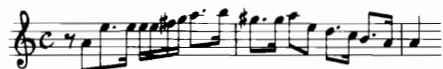
Example 2

Nicolas Hotman, Allemand from *Suite de Monsieur Ottman*, mm. 17-21



¹⁴ Even though Chambonnières did not publish his two books of suites until 1670, they were composed well before that.

¹⁵ *Manuscrit Bayun: Pièces de clavecin*, c. 1660, tome II, fol. 102. For example, see the first two measures of Louis Couperin's *Symphonie* in A minor:



But if Hotman appears French in the plan adopted and in the character of his melodic movement, he sometimes is inspired by the English school, at that time dominated by his contemporary Christopher Simpson. This can be observed, for example, in the use of disjunct melodic formulas interrupting the flow of the phrase. (Ex. 3).

Example 3

- (a) Nicolas Hotman, Allemand from *Suite de Mondieur*, mm. 5
- (b) Hotman, Allemand from *Suite de Monsieur Ottman*, mm. 5-6
- (c) Hotman, Saraband with variations from *Suite de Monsieur Ottman*, m. 126
- (d) Christopher Simpson, *The Division Viol*, “An Example of the Second Sort of Cadence upon a Breve,” p. 43
- (e) Simpson, *The Division Viol* (1659), “An Example upon Crochets descending by Degrees,” p. 48, 1.5, m. 4
- (f) Simpson, *The Division Viol* (1659), “An Example upon Quavers Rising and Falling by Degrees,” p. 51, 1.8, m. 3



Hotman also uses chordal sequences which Maugars had appreciated so much in the English¹⁶ and probably helped introduce into France. This is the first time, to our knowledge, that this technique was practiced in France. This must have occurred after 1620, following the time Maugars spent in England. The application of it may be observed in the opening allemand (Ex. 4).

¹⁶ “I confess that I have some obligation to them and that I have imitated them in their chords . . .” See Ernest Thoinan, *Maugars: célèbre joueur de viole* (Paris, 1865), p. 39.

Example 4

Nicolas Hotman, Allemand from *Suite de Monsieur Ottman*, mm. 8-9



This solo suite by Nicolas Hotman suggests a synthesis of French and English styles for which Maugars was undoubtedly striving after his journey across the Channel. Unfortunately no music by the latter has come down to us but Hotman's Suite of a generation before may suggest aspects of Maugars style.

With François Roberday,¹⁷ his pieces for viol reflect another influence: they borrow from religious music a seriousness and meditative character.¹⁸ The *Fugues et caprices* of Roberday,¹⁹ moreover, are intended for organ but are appropriate for performance on other instruments as, for example, a quartet of viols. The author makes this clear in his preface.

There is also this advantage: if one wishes to play these pieces on viols or other instruments, each one will find in them his separate part.²⁰

These pieces are suitable for viols. They present no technical difficulty and the expressive possibilities characteristic of stringed instruments permit subtleties of phrasing more easily than on the organ. The first and fifth fugues and caprices illustrate the ease and grace of the melodic lines (Ex. 5).

¹⁷ Baptized at Paris in 1624, he died in 1680. Nothing is known about his musical career, except that he was an organist in 1650. Queen Anne of Austria, in 1659, granted him the position of Chamber Valet. See Pierre Hardouin, "François Roberday (1624-1680)," *Revue de musicologie* 45 (July 1960): 44-62.

¹⁸ This is in the tradition of the fantasias of Du Caurroy or of Charles Guillet.

¹⁹ *Fugues et caprices, à quatre parties* (Paris, 1660). A copy of this edition is preserved in the Paris, Bibliothèque Nationale (Vm⁷ 1812). For later editions, see Alexandre Guilmant and Andre Pirro, eds. *Archives des maîtres de l'orgue*, vol. 3 (1901); and Jean Ferrard, ed., *Le Pupitre*, vol. 44 (1972).

²⁰ *Ibid.*, p. ix.

Example 5

François Roberday, *Fugues et caprices*, Fugue I, tenor



The expressive chromaticism concluding the theme must have appealed to Roberday, since we find it again even in his choice of borrowed works included in the collection. Indeed, Fugue V textually embodies a *ricercare* subject of Froberger (Ex. 6).²¹

Example 6

François Roberday, *Fugues et caprices*, Fugue V, upper part



The inclusion in Roberday's book of pieces by such masters as Frescobaldi, Froberger, and Ebner constitutes, in the spirit of the French composer, a tribute. Furthermore, concern for tradition and modesty impelled Roberday to work on themes borrowed from the greatest musicians of the period, as he makes clear in his preface: "the other subjects were presented to him by Messieurs de la Barre, Couperin, Cambert, d'Anglebert . . . Bertalli, Cavalli . . ." This list of composers gives us an idea of the personality and the acquaintances of this great French organist. One notices the influence of the Italian school in the names Bertalli, Cavalli, and also Frescobaldi; certain pages of which seem to constitute models for Roberday's counterpoint (Ex. 7).²²

²¹ Johann Jakob Froberger, *Tocaten, Fantasien, Ricercari, Canzonen und Capricci*, ed. Rudolf Walther, *Süddeutsche Orgelmeister des Baroks*, vol. 7 (reprint ed.; Altötting: Musikverlag A. Coppenrath, n.d.), p. 51-54.

²² See Girolamo Frescobaldi, *Orgel- und Klavierwerke*, vol. 1, *Fantasia (1608) und Canzoni alla Francese (1645)*, ed. Pierre Pidoux (Kassel: Bärenreiter, 1957), p. 35.

Example 7

Girolamo Frescobaldi, "Fantasia Nona: Sopra tré soggetti," mm. 76-77



Along with this suppleness of the line, one notices in Roberday another more direct and rhythmically marked type of melodic procedure, appropriate to the caprice (Ex. 8). This melodic type is

Example 8

François Roberday, *Fugues et caprices*, Caprice I, tenor



suggestive of the caprice on the great stops of the first book of the organ works by L.N. Clérambault (Ex. 9).²³

Example 9

Louis Nicolas Clérambault, "Suite du deuxième ton," from *Livre d'orgue*



Midway between keyboard repertory and that for the viol ensemble are the fugues and caprices of Roberday which hold a special place among the works intended for our instrument and are uniquely different from other pieces for viols of the same period.

²³ See Louis Nicolas Clérambault, *Premier livre d'orgue... 1710*, ed. Norbert Dufourcq, Les Grandes heures de l'orgue (Paris: Editions musicales de la Schola Cantorum, 1954), p. 33.

To return to writing for solo performance, Du Buisson²⁴ contributed to the evolution of solo scoring for viola da gamba²⁵ following Louis Couperin and Nicolas Hotman. Practically nothing is known about this musician; only the *Mercure Galant* mentions him on the occasion of a concert given in 1680:

... you will perhaps already have heard of a concert where everything that is curious around here has been going on for several days ... the first one of that kind that has ever been given; it is composed of three bass viols: Messrs. Du Buisson, Ronsin, and Pierrot are the authors of such a strange thing. The approval which they have received indicates with how much pleasure connoisseurs have listened to them ...²⁶

The suite for bass viol by Du Buisson included in the Durham manuscript consists of an allemande, courante, saraband and gigue. Melody writing is quite disjunct, especially the gigue (Ex. 10).

Example 10

Du Buisson, Gigue from "Suite en mi mineur," mm. 8-10



Barbara Schwendowius²⁷ has analyzed this technique of Du Buisson, comparing it with the style of De Machy.²⁸ She has shown that this peculiarity of writing evoked a polyphony in which two voices, each one having its own melodic motifs, alternated. This technique is evident in the courante (Ex. 11), in which one can clearly perceive the dialogue between two voices, one low and the other high.

²⁴ On the Du Buisson "family," see Charles Bouvet, "Les Du Buisson," *Revue de musicologie* 36 (November 1930): 241-59; and *Musiciens oubliés: musique retrouvée* (Paris, n.d.).

²⁵ We are indebted to him for a "suite en mi mineur" preserved in the Durham Cathedral, MS A 27, fol. 130-139, and for several suites (including the "Suite en la majeur") in the Library of Congress, Washington, D.C., M 2 I T2 17c Case, fol. 10-12.

²⁶ *Mercure Galant* (March 1680): 76. Ronsin and Pierrot, like Du Buisson, are still unknown to biographers.

²⁷ Schwendowius, *Die solistische Gambenmusik*, p. 111-114.

²⁸ De Machy is a French violist of the second half of the seventeenth century, a pupil of Hotman.

Example 11

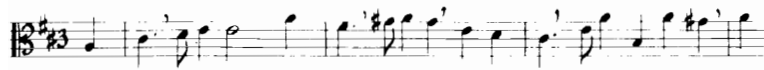
Du Buisson, Courante from "Suite en mi mineur," mm. 17-21



The style of Du Buisson is definitely in the lineage of the solo pieces of Louis Couperin and Nicolas Hotman. One finds here a comparable preference for themes with a large compass, for example, the gigue of the suite included in the Washington manuscript (Ex. 12).

Example 12

Du Buisson, Gigue from "Suite en la majeur," excerpt



Here, as well, is an example of chromaticism creating an effect of tension:

Example 13

Du Buisson, Gigue from "Suite en im mineur," mm. 69-74



The chordal scoring characteristic of Hotman frequently occurs in Du Buisson, not only in pieces of a slow or moderate tempo but in courantes as well as allemands and sarabands (Ex. 14).

Example 14

Du Buisson, Courante from "Suite en mi mineur," mm. 1-4



These two suites demonstrate the high degree of virtuosity attained by Du Buisson who shows himself to be an important forerunner of Sainte-Colombe and Marin Marais. It is regrettable that these works have not yet been published.

Along with examples of solo writing by Du Buisson are viol consorts which were still customary. We shall now examine an example from the work of Marc Antoine Charpentier.

Like André Maugars, M. A. Charpentier²⁹ was influenced by the Italian school. His contemporaries "hold him in great esteem and consider him as expert as the Italians."³⁰ In his *Concert pour quatre parties de violes à trois et basse continue*³¹ dating from 1680, there is found a lyricism and dramatic dimension characteristic of Italian music. This "concert," or suite, consists of a prelude, sarabande with trios, English gigue, French gigue, and passacaglia.

Perhaps in this work Charpentier wished to apply the principles of his *Compendium of the Rules of Accompaniment* and of his *Little Treatise on the Rules of Composition*, works from c. 1679.³² Music is here defined as a harmonious mixture of high, medium, and low sounds. Each pitch grouping possesses its *ethos*, that is, "the same psychological character the ancients attributed to their modes . . ."³³ In this "concert" the tonality of D minor, described by Charpentier as "serious and devout," predominates. These feelings are indeed affirmed beginning with the first measures of the prelude (Ex. 15) in which the entries of the four voices, in conjunct contrary movement, develop their "notes égales."

²⁹ Charpentier was born in Paris in 1634 and died in 1704. In 1650, he left for Italy. There he discovered the works of Monteverdi, Vittoria and Carissimi. After a stay of three years, he returned to France, where he collaborated with Moliere (1672). In 1680, the Princess of Guise entrusted him with the direction of her music, placing at his disposal eight to ten singers, and performers on a harpsichord, a bass viol, and two treble viols. For information about the use of viols in the Princess' court, see Claude Crussard, *Un Musicien français oublié: M. A. Charpentier* (Paris, 1945), p. 16. Finally, Charpentier occupied successively the posts of Master of Music of the Jesuits (beginning in 1684) and Master of Music at Sainte-Chapelle (beginning in 1698).

³⁰ Federico Ghisi, "Carissini et ses élèves," *Histoire de la musique*, 2 vols., Encyclopedie de La Pleiade, vols. 9 and 16, ed. Roland-Manuel, (Paris, 1960), 1: 1522-1523.

³¹ Paris, Bibliothèque Nationale, Rés. Vml 259, tome 18, fol. 13v-17. Modern editions are edited by W. Kolneder (Mainz: Schott's Söhne, 1958) and by G. Lambert (Geneva: Richli, 1952).

³² Crussard, *Un musicien français oublié*, p. 19.

³³ *Ibid.*, p. 38.

Example 15

Marc Antoine Charpentier, Prelude from *Concert pour quatre parties*, mm. 1-7

Another motif, derived from this conjunct motion, will be used in the allegro which forms the second part of the prelude (Ex. 16). One notices that the impetus given by the French style rhythm creates a different character and spirit.

Example 16

Marc Antoine Charpentier, Prelude from *Concert pour quatre parties*, mm. 37-39

A striking characteristic of the "concert" is certainly the richness of the harmony. The work is marked by points of harmonic tension and resolution. The following excerpt (Ex. 17) is taken from the prelude. After the dissonances of measures 9-11, reinforced by the chromaticism of the second treble and the diminished intervals in the bass, there occurs a perfect cadence in A major.³⁴ There follows a return to consonant writing with a brief reference to the tonality of D minor followed by a modulation to F major (measures 14-15).

³⁴ A "joyous and rustic" tonality, according to Charpentier.

Example 17

Marc Antoine Charpentier, Prelude from *Concert pour quatre parties*, mm. 8-16

The same contrast of dissonant and consonant sections is found in the English gigue (Ex. 18).

Example 18

Marc Antoine Charpentier, English Gigue from *Concert pour quatre parties*, mm. 24-31

In the passacaglia finale, the simultaneous cross relation (C sharp against C natural) occurs and creates an effect of melancholy (Ex. 19).

Example 19

Marc Antoine Charpentier, Passacaglia from *Concert pour quatre parties*

The boldness of the harmony and the sense of the dramatic juxtaposition of consonant and dissonant passages were not, however, recognized and appreciated by all of Charpentier's contemporaries. Lecerf de la Viéville, ardent defender of the Lullyste aesthetic, shows himself unjust when he writes that Charpentier was "hard, dry and stiff to an excessive degree in his French music."³⁵ It is difficult to find during this period more intense and noble pieces than those of Charpentier. His language remains close to the melancholy charm found in the music of his teacher Carissimi.

The French viol school between 1650 and 1680 may be characterized as showing concern for "making beautiful melodies"³⁶—that is to seek melodic procedures always supple, natural and singing. The ideal was realized in the seventeenth century by Sainte-Colombe, a master appreciated by his contemporaries and his illustrious disciples. Both Marin Marais³⁷ and Danoville³⁸ will praise his "beautiful *port de main* which has given the final perfection to the viol,"³⁹ obtaining thus "a harmony,

now tender, now brilliant, which agreeably surprises the ear."⁴⁰ This merit and this knowledge of "the Orpheus of his time"⁴¹ are evident in the *Soixante sept concerts à deux violes esgales*⁴² which would themselves deserve an extensive study. They bring together those rare qualities of nobility, grace, and variety of which inspiration is constituted.

⁴⁰ Danoville, *L'Art de toucher*. . . , p. 4.

⁴¹ *Ibid.*, p. 4.

⁴² Saint-Colombe, *Soixante sept concerts à deux violes esgales*, ed. Paul Hooreman (Paris: Heugel, 1973).

³⁵ *Comparaison de la musique italienne et de la musique française*, 2d ed., (1705-1706; reprint ed. in 1 vol., Geneva: Minkoff, 1972), part 3, article 2, fol. 138.

³⁶ Jean Rousseau, *Traité de la viole* (1687; facsimile reprint ed.; Geneva: Minkoff, 1975), p. 23.

³⁷ *Pièces de viole*, First book (Paris, 1686), "Avertissement," p. 5.

³⁸ Salomon de Danoville, *L'Art de toucher le dessus et la basse de violle* . . . (1687; reprint ed., Geneva: Minkoff, 1972), "Preface," p. 4.

³⁹ Rousseau, *Traité*, p. 24.

REVIEWS

D'ung aultre amer. Seventeen settings in two, three, four, and five parts. Edited by Richard Taruskin. Miami: Ogni Sorte Editions 1983. \$16.75.

John Jenkins. *Suites* for two division viols and continuo. Edited by Martha Bishop. Miami: Ogni Sorte Editions, 1983.

Thomas Lupo. *The Four-part Consort Music*. Transcribed and edited by Richard Charteris and John M. Jennings. Clarabricken, Clifden Co. Kilkenny, Ireland: Boethius Press, 1983.

This new publication, presenting the late fifteenth century chanson *D'ung aultre amer* in seventeen settings of two, three, four or five parts, is exemplary in every way: the quality and interest of the musical examples; the enlightened editorial policies of Richard Taruskin, who combines sound scholarship with an intimate knowledge of the practical requirements of musical performance; and the attractive as well as useful physical presentation of the material. For an informed performer of early music I could not think of a better presentation, and can only hope that other publishers might take note of the example set here.

The first example, the original chanson by Johannes Ockeghem, is a rondeau quatrain in three voices following the model of the Burgundian chanson: the superius has text underlay, while the tenor and contratenor, crossing and re-crossing in very nearly the same pitch range, remain textless. Ockeghem's chanson is beautiful by any standard, in any age, so there is little wonder it was used so extensively as a model by other composers. There follows a second version of Ockeghem's chanson with an anonymous replacement contratenor. As with the other settings which follow, Taruskin suggests that this is pure music to be played straight through on instruments, rather than following the complicated form of the rondeau. There follow three settings in two parts, two anonymous and one by Tinctoris; five settings in three parts, three anonymous and two by Agricola; five settings in four parts, two by Basiron, one by De Orto, and two by Agricola; and finally two in five parts, by Le Brun and Pierre de la Rue. These seventeen settings present an interesting diversity of individual style and treatment.

The material is first presented in score form, using modern

notation including bar lines and suggested musica ficta. In a Foreword Taruskin explains, in plain and clear English, just what the editorial policy is and the reason for it, point by point. Next follows a preface which is an extended essay on the origins and characteristics of each of the musical examples. The music is *presented in an unusually beautiful and legible calligraphy*, nicely spaced and printed with foldouts so there are no page turns. Several pages are devoted to facsimile reprints of selected examples from the original sources. Ornamental borders and tailpieces are taken from early printed sources, and fanciful engravings fill empty half-pages.

The most notable feature of this edition is the inclusion of partbooks with parts in the original notation. Ultimately, this is what the sophisticated performer needs to know: what did the composer himself write, and in what form did he present it. In preference to reading from facsimile, these parts have corrections of the obvious errors and they are highly legible, being copied in a clear and elegant calligraphy using Petrucci's typography as a model. A four page practical guide to reading the white mensural notation used in the parts is included as an insert. The instructions are concise and clear, so that anyone who really tries could read from the original notation.

Finally, all this material is enclosed in a slipcover printed with a delightful painting of a "Garden of Delights" from the time when Ockeghem lived.

One of the more interesting musical figures of seventeenth century England was John Jenkins (1592-1678), whose lengthy career encompassed a period in which the style of instrumental music in England changed from the polyphonic fantasia to the Italian trio sonata. Although Jenkins wrote in a variety of styles, he is best known for his remarkable compositions for viol consort of four, five or six parts. Among his other compositions there are some fifty-five movements for two bass viols with organ, a genre employed by John Coprario and John Ward of the previous generation. The eleven movements published here are found in sets unified by key: G minor Ayre, Ayre, Saraband and Courant; A minor Fantasia, Ayre, Fantasia and Courant; D minor Ayre and D major Almand and Almand. For the most part the ayres and dances are simple sectional structures, but the first three movements in A minor are given a more extensive development, with longer sections contrasting in mood and texture. As with other compositions of Jenkins, there is a tendency toward virtuoso display of the bass viol; there is always a good sense of the organization of tonality. Unlike Coprario and Ward, who wrote out independent organ parts, Jenkins notated only a bass, mostly unfigured and usually duplicated by one of the viols. One of the chief delights of this music is the interplay between the two viols, which are

continually tumbling over one another.

This publication shares the virtues of other Ogni Sorte Editions. The suites are printed in score form, with a simple realization of the bass in small note heads. An editor's preface explains sources and editorial policy. Selected examples from the original manuscript are printed in facsimile, and the score is decorated with paintings and engravings from the period. The music is notated in a beautiful and legible calligraphy, and each movement is printed with foldouts to avoid page turns. Included are two copies of the solo viol parts in score form.

The only exception I would take to this edition regards technicalities in the treatment of the realization, especially the use of $\frac{5}{3}$ when the composed configuration is clearly $\frac{6}{3}$. Of course, everyone is free to make a realization according to their own lights.

The Boethius Press edition of Thomas Lupó's four-part consort music, both scholarly and useful for performers, should be a basic necessity for anyone who regularly plays viol consort music. These thirteen fantasias, beautifully composed yet of only modest technical demands, are prime examples from one of the leading instrumental composers active at the early seventeenth century English court. There is an attractive diversity to be found in these works, some being the traditional polyphonic fantasia while others are more experimental in design, introducing dance-like sections or homophonic passages suggestive of the ayre. Eight of the fantasias are set for two trebles; and two are set for treble, alto, tenor and bass. The alto part could be played on treble or preferably on tenor viol.

The edition includes a hardbound score and four bound paperback partbooks. With the score is an introduction offering brief comments on the composer, the works presented, and performance; at the end there is a list of sources and an extensive textual commentary. Boethius Press is to be congratulated for the strong binding of score and partbooks and for the very clear and legible manuscript hand. Even those violists with failing eyesight will be able to read these parts halfway across the room. But it does seem strange to print the score with such large notation, and even amateurish in the partbooks to squeeze the staves so closely together only to leave the next half page blank (see also Barbara Coeyman, *JVdGSA* 20 (1983): 75). There are also some minor discrepancies between score and parts, as we soon discovered when playing the fantasias.

It is interesting to note that the first fantasia is printed in *Musica Britannica*, vol. IX, with the same note values and the same barring. However, the MB editors have interpreted the sign C as $\frac{3}{4}$, while the BP editors have interpreted the same sign as $\frac{2}{2}$. Dear editors, all the performer needs is the original sign C , not something else.

Peter Farrell

Richard Charteris. *Alfonso Ferrabosco the Elder (1543-1588): A Thematic Catalogue of His Music with a Biographical Calendar*. Thematic Catalogues, no. 11. New York: Pendragon Press, 1984. \$24.00

Alfonso Ferrabosco (I), or the elder, was a member of one of the large families of Italian musicians who settled in England during the reigns of Henry VIII and his children. Successive generations of Ferraboscós were members of the court musical establishment through much of the seventeenth century. Alfonso (I) is known primarily as a composer of motets and madrigals. He was born into a family of musicians in Bologna in 1533; his father Domenico Maria was a member of the papal choir and a close associate of Palestrina. By 1562 Alfonso was in the service of Queen Elizabeth who thought highly of him for his musical abilities, wit, and other qualities at present not clearly understood. Trouble seems to have begun with his frequent trips to the continent where he was suspected of being an English spy, as he might well have been. He was imprisoned by order of the pope, but eventually was freed, in part through the intercession of the French queen mother Catherine de Medici, who clandestinely had been requested to perform this service by Elizabeth herself. Despite the apparent support of the English monarch, he never returned to England. As a result, he was forced by Elizabeth to abandon his children, one of whom was Alfonso Ferrabosco (II) best known to viol players for his many works for one, two, and three lyra viols.¹ Instead of returning to England, Alfonso (I) entered the service of Charles Emmanuel, Duke of Savoy, where he was also highly favored. He died suddenly in Bologna in 1588 at the age of forty-five.

The influence of Alfonso (I) on English composers eager to learn the latest developments in style from the continent was profound, although his music lacked the genius of his close associate William Byrd. Byrd used a number of Alfonso's motets as models and set texts of French chansons previously used by Ferrabosco, although these in turn had been taken from Orlando di Lasso.² Alfonso's influence on the English madrigal is evident from the inclusion of fourteen of his works (madrigals and chansons) in Nicholas Yonge's *Musica transalpina* (1588), a collection of continental works in English

¹ Alfonso (I) was also a composer of vocal music of considerable importance. John Duffy redresses the balance in *The Songs and Motets of Alfonso Ferrabosco the Younger (1575-1628)* (Ann Arbor: UMI Research Press, 1980).

² Joseph Kerman, *The Masses and Motets of William Byrd* (Berkeley: University of California Press, 1981).

translation which was enormously popular in England and thoroughly studied by English composers.

Ferrabosco's consort music consists of six fantasias for two, three, four, and six viols, three *In nomines* for five viols and a pavan for five viols. The *In nomines* are particularly interesting historically, because in these works Alfonso applied his Italian technique to a traditional English genre. Byrd was stimulated to use two of them as models.³ Of these ten works, seven are available in modern editions.

In over a dozen articles, Richard Charteris has documented many hitherto unknown details of the life of this mysterious composer, and although many questions remain unanswered, there is enough new material to alter substantially John V. Cockshoot's entry on Alfonso Ferrabosco (I) in *The New Groves*. The rediscovery of Catherine de Medici's letter to the pope, for example, reveals Elizabeth's continued high regard for the composer even after his apparent flight from England, and fall from favor. This fact gives weight to the suggestion that he was indeed acting as Elizabeth's agent. In addition, Charteris has begun the publication of Alfonso Ferrabosco's complete works in nine volumes as *Corpus mensurabilis musicae*, No. 96 (American Institute of Musicology and Haenssler-Verlag, Neuhausen/Stuttgart, 1984-); three of which have already appeared. As the author points out, the thematic catalogue is intended as a companion to the set. Its usefulness, therefore, will be fully realized only when the complete works are available, which is as yet some years away.

Charteris begins his catalogue with a brief summary of previous research for which a complete bibliography is provided as Appendix VII. The "biographical calendar" which follows consists of a list of all documents related to the life of the composer and a brief description of the contents of each. The thematic catalogue itself is comprised of a list of the works organized by genre: motets, lamentations, incomplete motets, Latin songs, French chansons, English songs, Italian madrigals and instrumental music. The works are numbered consecutively throughout with "C" numbers. Motets, for example, are listed C1-63, lamentations, C64-67, etc. Doubtful works follow under a separate numbering system. Finally, appendices provide a list of those French and Italian works translated into English by others, a list of spurious works, descriptions of the manuscript sources with a list of the works of Ferrabosco found in each, lists of published editions of his music, literary sources from which Ferrabosco drew his texts, and an index of titles. Charteris also provides an index of composers and poets, making possible the tracing of those works that

³ Oliver Neighbor, *The Consort and Keyboard Music of William Byrd* (London: Faber and Faber, 1978): 43-50.

have been identified as models. Charteris is careful to mention this fact in his remarks on each piece.

The entry for each piece contains the title of the work, its scoring, an incipit in modern notation, a list of manuscripts in which the work is found, the volume of the projected complete edition in which the work will appear, modern editions, the source of the text, and miscellaneous remarks about the piece, including a bibliography of references. In short this is an excellent reference tool for anyone whose research in some way involves this composer.

There are, however, some criticisms which must be mentioned. The decision to leave out of the catalog, certain information one would expect to find in the complete edition means that documentary information normally found in a thematic catalogue is presently not available. For example, the inclusion in the catalog of incipits indicating the original clefs and notation would have been useful. In the author's commentary on the *In nomine* catalogued as C221, he comments that Ferrabosco uses clefs which produce a higher tessitura than other English consort music without telling us what those clefs are.

Pendragon Press has again provided us with an affordable reference work. There are, however, more than the usual number of typographical errors. As near as this reviewer can determine, these errors are limited to obvious words and are not found in manuscript, folio numbers, or other vital information. Also, the numbering system leaves no room for the insertion of newly discovered works (however unlikely this might be), or for the rearrangement of works within the catalogue, for example, in the case of a doubtful work whose identification may be positively established.

The author states (p.xv), "It is reasonable to expect that further locations of Ferrabosco's music will come to light as other sources are discovered or as unattributed pieces are identified. The author would appreciate any information concerning such discoveries . . ." Indeed, the author has received considerable additional information already, some of which is included on separate sheets enclosed within the book. I imagine these separate sheets would be a librarian's nightmare. Further information is printed in *Music and Letters* 66, No. 2 (April 1985): 196-198. The usefulness of this catalogue thus will depend on the efforts of its owner to keep abreast of the latest updating.

These quibbles aside, Charteris's meticulous scholarship has produced a work which should be found in every university music library of any size, and will be useful to every serious student of sixteenth-century English music. The avid consort player also might well wish to examine those pages devoted to Alfonso's consort music.

Robert A. Green

Christopher Simpson. *The Months*, for treble viol (violin), two bass viols and keyboard. Ed. by Martha Bishop and Caroline Cunningham. Viola da gamba Series, no. 31. Ottawa, Canada: Dovehouse Editions, 1982. Score and 3 parts. \$24.00.

John Hingeston. *Fourteen Fantasias and Airs*, for three bass viols. Ed. by Lynn Hulse. Viola da gamba Series, no. 38. Ottawa, Canada: Dovehouse Editions, 1983. Score and 3 parts. \$8.00.

Henry DuMont. *The Symphonias, Pavanes and Allemandes*, for three and four viols (other strings, recorders, winds) and basso continuo from his collections of 1652, 1657 & 1668. Ed. by Barbara Coeyman. Viola da gamba Series, no. 39. Ottawa, Canada: Dovehouse Editions, 1983. Score and 5 parts. \$9.50.

Louis Heudelinne. *Suite in A* (from *Premier Livre de Suites de Pièces*, 1701), for treble viol (violin) and continuo. Ed. by Margaret Johnston. Viola da gamba Series, no. 41. Ottawa, Canada: Dovehouse Editions, 1984. Score and 2 parts. \$8.00.

Michael East. *The Twelve Ayerie Fancies*, in four parts (TrTrTB) for viols, recorders or mixed consort from the *Seventh Set of Books* (1638). Ed. by Joan Evans. Viola da gamba Series, no. 43. Ottawa, Canada: Dovehouse Editions, 1984. Score and 5 parts. \$10.00.

Christopher Simpson's *The Months* is a substantial volume edited by Martha Bishop, who provided the basso continuo realization and by Caroline Cunningham, who supervised the preparation of the parts and collated the manuscripts. It is a late composition and was admired by John Jenkins, who wrote a verse in its praise. We found that as the months warm up the music improves. "April" and "June" are among the best, and "July" and "August" have the most rhythmic variety. "September" has the best opening, and "December" is suitably jolly. For the treble player subject to acrophobia, only "June," "July," and "September" avoid high B's and C's. Thirty-second-note runs enliven most pages, and both basses are active in the performance of divisions in the manner of Simpson. The keyboard part, simple and chordal, supports the strings and would most likely have been played on a chamber organ.

The sonority of three bass viols is always darkly attractive and contributes to the character of Hingeston's *Fourteen Fantasias and Airs*. Only three of the fourteen pieces are fantasias; the rest consist of almands and one corant. Many of these dances are pleasant but slight. Judging by the keys, some of the fantasias can be paired with dances to form mini-suites. All of the trios are of moderate difficulty.

Barbara Coeyman is to be commended for bringing the DuMont pieces to light since there is so little French consort music, especially from this period. Ms. Coeyman's introductory notes, however, lead us to expect music more interesting than these bland "symphonias" and dances. Only two are four-part compositions; the rest are either for two trebles and a bass, or treble, tenor and bass. Except for a few high B-flats in the treble part, they are technically undemanding. The keyboard parts may be played on either harpsichord or organ. Three of the separate parts have been provided with covers on which, unfortunately, the contents are not identified. Since the second treble part book also includes the second tenor part for one of the allemandes, it would be helpful if it were so labelled.

This is the second suite from Heudelinne's *Premier Livre*. The composer's own bowings and fingerings are reproduced, and the well-written notes include a list of Heudelinne's ornaments and their symbols. There are some double stops and fast passages, but the range is not very high. There are ten movements, two with *doubles*, and most of the pieces are rewarding both to play and to hear. A separate continuo bass part is provided.

The real winner in this group of publications is the collection of four-part pieces by Michael East, which belongs with the three-part compositions already published elsewhere. These resemble the trios in character, and they are perfectly suited in range to a quartet of two trebles, tenor and bass. The set opens with the familiar "Name right your notes." Generally, the form of the pieces is AAB, with alternating imitative and homophonic sections. Striking harmonies and modulations keep them from being too predictable, as in "Re the first." The titles are playful, as for example "Not over long" and the final fancy, "This and no more." The music is of moderate difficulty. Measure numbers and rests tend not to be clear, but the calligraphy is pretty.

I would like to make some general observations about the Dovehouse editions. First, the cover of each volume lists instrumentation but does not make clear whether this is the composer's or the editor's suggestion. In the later volumes the quarter rests, shaped strangely like the Hebrew letter "aleph," are difficult to read. Inconsistent spacing of notes within measures leads to confusion in reading. Finally, one of my pet peeves—Dovehouse has provided an extra tenor part, one in treble and the other in alto clef. If we keep pampering tenor players, they will never learn to read the alto clef! Think of the money that would be saved if only one tenor part needed to be printed.

All in all, these volumes promise hours of pleasure to both viol players and "violophiles." Dovehouse editions has performed a great

service by making available music, which otherwise would be inaccessible to most of us. It is inevitable that a project of this scope would include pieces of greater interest to scholars than to players, and furthermore, that some of the music may be attractive on first reading but not significant enough for public performances. We hope, however, that Dovehouse will continue to publish this rich and varied fare despite its plans to "slip into book production."

In closing, I would like to thank my colleagues in the New York Consort of Viols and my students who participated in reading through this music during the past months.

Judith Davidoff

Mark Lindley. *Lutes, Viols and Temperaments*. Cambridge: Cambridge University Press, 1984. £17.50. Paperback £7.95.

Until recently it had been generally accepted that equal temperament was normal, even inevitable according to some authorities on such fretted instruments as lutes and viols. As with much information pertaining to an historically valid performance of Renaissance and Baroque music, the matter of tuning is not as simple as previously believed. In attempting to resolve intonation problems encountered when playing fretted instruments in ensemble with keyboard instruments, as well as in striving to improve the impure thirds provided by the usual fretting and tuning schemes of lutes and viols, early theorists produced a considerable body of commentary on tunings other than equal temperament.

Mark Lindley, a leading authority on historical temperaments for keyboard instruments and the principal author of articles on this and related topics for the *New Grove*, is eminently qualified to analyze and explain this complex, often ambiguous and previously neglected material. His slim volume represents a scholarly and erudite contribution to the rather sparse literature concerning early fretted instruments. His work is an important addition to knowledge on the subject.

Beginning with an introductory exposition of the problems to be encountered, and a chapter on classifying temperaments, Mr. Lindley proceeds to an examination and interpretation of source material concerning Pythagorean intonation. He includes a clear explanation of the confusing but quite useful terminology of the *mi* and *fa* frets, followed by chapters on equal temperament and the varieties of meantone tuning. There is a chapter on the pursuit of the *chimera of just intonation* and one entitled "Other Schemes," which deals principally with the "garbled plagiarisms" of Dowland and difficulties stemming from Artusi's approval of equal temperament and his distrust of irrational numbers.

Mr. Lindley adopts the wise practice of quoting from his sources at length in the original language with a parallel English translation. He thus encourages the reader to follow the reasoning, and perhaps to arrive at different conclusions.¹ In fact, in several instances, the

¹ Some alternate interpretations offered in a review by Martyn Hodgson in the *Fellowship of Makers and Researchers of Historical Instruments Quarterly* (Oxford, October 1984) were answered vigorously by Mr. Lindley. The exchange promises to continue.

author suggests more than one possible meaning for confusing original passages.

While this book is not primarily intended as a practical manual for consort players seeking more euphonious triads, all necessary information needed for experiment and application can be found therein. Mr. Lindley's attempt to guide the player in the use of these alternate tuning and fretting systems, found on pages 65-66 and in chapter seven, are helpful, if rather cursory. A valuable article, associating specific pieces in the repertoire with detailed instructions for fret placement and tuning, could be written as a supplement to this book—a sort of mini-manual designed to help sensitize players to unfamiliar subtleties of pitch and nuance. A demonstration tape cassette is referred to by the author, and may serve this purpose quite well. Apparently the tape is not included with the book and, unfortunately, was not made available to this reviewer.

Since many of the musical examples are given in tablature, an outline of the varieties of tablature notation appears as an appendix. Also included as an appendix is a substantial article by Gerhard Sohne, "Lute Design and the Art of Proportion," which, though interesting in its own right, does not seem to have much connection with the subject matter under consideration.

Linda and John Shortridge

Kevin Coates. *Geometry, Proportion and the Art of Lutherie: A Study of the Use and Aesthetic Significance of Geometry and Numerical Proportion in the Design of European Bowed and Plucked String Instruments in the Sixteenth, Seventeenth, and Eighteenth Centuries*. Oxford: Oxford University Press, 1985. \$42.00.

Mr. Coates chooses in this book to grind a most intriguing axe, that of geometric and proportional design of the shape of musical instruments. To quote from his own introductory remarks:

I could never have undertaken the rigours of the work which follows without the fundamental conviction of my belief that the luthiers of the sixteenth, seventeenth, and eighteenth centuries, like so many of their contemporary confederates, the architects and painters, did indeed make conscious use of numerical proportion in their designs.

Having thus staked out his territory, Mr. Coates first provides a summary of the history of geometry, in which he attempts to establish that the mathematical climate in the Renaissance was quite different from that of the present. The craftsmen of musical instruments from the sixteenth century through the eighteenth would in all likelihood have the background in mathematics necessary for applying simple laws of proportion in designing the body shapes of their instruments, and, furthermore, they would feel the application of such design methods necessary to create instruments of aesthetic integrity. He then explains several of the types of proportion which were available during the period in question, and which are relevant to musical instrument design.

With this background, Mr. Coates moves to the main area of his book, a discussion of his proportional analyses of thirty-three stringed instruments, both plucked and bowed. The instruments which he selects are well known and beautiful examples of some of the finest extant lutherie. He describes six viols, three liras da braccia, six violin family instruments (including pochettes), several violas d'amore, six lute family instruments, and several mandore, mandolines, citterns and guitars, with drawings that show how each instrument's shape might have been developed. In lieu of photographs of each instrument, he presents a frontal drawing in which one half of the instrument is drawn as it actually appears and the other half is drawn in outline, showing the geometry of its shape and proportion. These drawings are painstakingly and beautifully executed, and are a pleasure to study.

These are analyses "after the fact," and although they illustrate a possible way of developing a given instrument's shape, Mr. Coates

points out that there might well be several methods which equally well describe and analyze the shape.

Mr. Coates then summarizes his analyses, with a chapter of observations in which he points out that though his analyses emphasize the aesthetic aspect of the instruments, their shapes are determined by a combination of acoustic, ergonomic and aesthetic considerations. His concluding chapter returns to the practical, aesthetic and metaphysical reasons for which instrument builders might have used such design techniques, and why he feels that they did, in spite of the almost total absence of any extant drawings showing such analyses of historical instruments.

This book is an intriguing one. The analyses of the instruments are both of great historical and practical interest. Contemporary instrument makers might easily use the same geometric approach in laying out their instruments. The question of whether or not many instrument makers of the past actually used these techniques is beyond the expertise of this reviewer, and will undoubtedly fuel many a late-night discussion. It is often easy to employ one's "20-20 hindsight" to analyze past creations and ascribe elaborate methods to their design; the artist is no longer present to argue back! But Mr. Coates is concerned with basic aesthetic philosophy rather than specific details of design, and he convincingly argues his thesis that the luthiers of the time in question both had the ability and felt the necessity of using proportional design techniques.

Finally, Coates' discussion of the spirit of the Renaissance as embodied in mathematics and proportion is fascinating reading indeed. The material is beautifully presented. The book is large in format and pleasing to the eye. Mr. Coates' use of the language makes it a pleasure to read. The drawings are beautifully done and aid the perception of the details of proportional analysis. It is one of those few books that sit well both on the coffee table and in the hand. I recommend it to anybody intrigued with the beauty of musical instruments.

Peter Tourin

Contributor Profiles

Jean Christensen received her Ph.D. from the University of California in Los Angeles and has studied with Jan Maegaard at the University of Copenhagen. She has taught at the University of California, Fullerton and currently is Associate Professor of Music History at the University of Louisville. She has received grants from the American Philosophical Society and the George C. Marshall Memorial Foundation. She also received a Martha Baird Rockefeller Musicology Award in 1978. She has contributed articles to the *Musical Quarterly*, *Music and Letters*, the *Journal of the Arnold Schoenberg Institute*, and *Notes*.

Judith Davidoff received her Soloist Diploma in cello from the Longy School of Music. She has performed with the Camerata of the Boston Museum of Fine Arts, the New York Pro Musica, the Chamber Players of New York and the Manhattan Consort. She has also been a soloist with the New York Philharmonic and with the Musical Compostela in Santiago, Spain. She is presently teaching in New York and performing with the New York Consort of Viols.

Peter Farrell, Professor of Music at the University of California, San Diego, was formerly the major cello teacher at the University of Illinois, Champaign-Urbana, and has also taught cello at the Eastman School of Music and National Music Camp, Interlochen. He was formerly principal cellist with the Columbus Philharmonic Orchestra, the San Diego Symphony, and the Sinfonia of San Diego. He has also appeared as a solo and ensemble player throughout the United States and Europe. He was a founding member of the Viola da Gamba Society of America and served on the Board of Directors for many years. He is a regular contributor of articles and reviews to the *Journal*, the *American String Teacher* and *Notes*.

Robert A. Green received his bachelor's degree from the U. S. Naval Academy and his master's and doctorate from Indiana University. He also attended the University of Paris for a year as a Fulbright scholar. He currently teaches music history and directs the Collegium Musicum at Northern Illinois University, and performs with several groups in the Chicago area. He is a frequent contributor to this Journal and has contributed articles to the *Haydn Yearbook* and *Early Music*.

David Loeb studied composition with Peter Stearns and theory with Carl Schachter and William Mitchell. His master's degree is

from the Yale University School of Music. Currently on the faculty at The Mannes College of Music and at the Curtis Institute of Music, he has contributed articles to *Music Forum* and several Japanese music periodicals. At this time his compositions for viols (including solo pieces, chamber works with other instruments or voice, consorts, and works for larger combinations) number close to one hundred. Three of these works have been published by the Viola da Gamba Society of Japan. He also composes extensively for Japanese instruments, but has not neglected more conventional media, in which his output includes four symphonies, eleven string quartets, and many other large and small pieces.

Rui Vieira Nery holds a Licentiate in History from the University of Lisbon and, as a Fulbright scholar, is presently a doctoral candidate in musicology and an Assistant Instructor in Music History at the University of Texas at Austin. He is a former recipient of an University of Texas Fellowship and a Grantee of the Calouste Gulbenkian Foundation. He is one of the editors of the *Dictionary of Portuguese Music and Musicians* (in preparation) and has published, among other titles, *Para a História do Barroco Musical Português* (Lisbon, 1980) and *A Música no Círculo da "Bibliotheca Lusitana"* (Lisbon, 1984), which received the 1984 National Musicology Award of the Portuguese Music Council.

John Shortridge received his Master of Music in theory from Indiana University. Formerly the Curator of Musical Instruments at the Smithsonian Institution, he has been an instrument maker since 1962.

Linda Shortridge, a noted maker of viols and bows, graduated from the School of Architecture at the University of Michigan and did graduate work in city planning at the University of Delft. She also collaborates with her husband, John Shortridge, in making harpsichords and clavichords at their shop in Phippsburg, Maine.

Michel Sicard has earned the *Licence de Concert et d'Enseignement* from *l'École Normale de Paris* with an emphasis in viola, and the *Docteur de troisième cycle en musicologie* from the Paris Sorbonne. His thesis was entitled "L'École française de viole de gambe, de Maugars à Sainte-Colombe." He has performed as viola soloist with the symphony orchestra of the region Poitou-Charentes, and is professor of viola and viola da gamba at the Conservatoire national de région de Poitiers.

Peter Tourin studied harpsichord building with Frank Hubbard, viol and lute making with J. Donald Warnock, and string instrument acoustics with Carleen Hutchins. He has recorded for Musical Heritage Society with *Dulcis Musicae* and is presently a member of

the University of Vermont Baroque Ensemble and the Boston Viol Consort. He also teaches at the Oberlin Baroque Performance Institute and is a member of the Board of Directors of the Viola da Gamba Society of America.