

JOURNAL OF THE VIOLA DA GAMBA SOCIETY OF AMERICA

INDEX TO VOLUMES 1–50 (1964–2018)

Author names as main entries are in UPPER CASE. For authors who have contributed both articles and reviews, articles precede reviews. Titles of articles are in roman type; and titles of reviewed works are in *italic*. Numbers in titles are sorted as spelled out in English. Translators are indicated by the abbreviation tr. Locators refer to volume and page numbers, e.g., 35:76–78.

Subject headings, including names as subjects, are in upper/lower case. Article titles are followed by the author's last name in parentheses.

Reviewed works are indexed in three locations: (1) under the subject heading **Reviews**; (2) under author name entry for the reviewer; and (3) under name subject entries for authors, editors, composers, and performers of works. Subject entries include the reviewer's last name in parentheses.

* * * * *

A

ABBEY, HERMIONE

Sir Peter Leycester's Book on Music, 21:28–44

Abel, Carl Friedrich

Karl Friedrich Abel—Some Contemporary Impressions (Wynn), 10:4–10
portrait by Robineau, 10:4

Quartet No. 3, for flute, violin, viola da gamba and cello, by Carl Friedrich Abel; edited by Roy Wheldon (review by B. Wissick), 41:85–91

Six Sonatas for Unaccompanied Viola da Gamba, by Carl Friedrich Abel; edited by Murray Charters (review by C. Herman), 20:68–71

Sonatas for the Viola da Gamba, 3 vols, by Carl Friedrich Abel; edited by George Houle (review by M. Cyr), 35:76–78

Accompaniment

Lyra Viol Accompaniment in Robert Jones' *Second Booke of Songs and Ayres* (1601) (Teplow), 23:6–18

Roland Marais on, 13:32–39

Adamowski, Tymoteusz (Timothée)

as owner of Dolmetsch-Chickering viol, 48:47–48

Aesthetics

Aesthetics of the French Solo Viol Repertory, 1650–1680 (Beecher), 24:10–21

Baroque, and art of rhetoric, 24:22–31

Renaissance aesthetics and emergence of viols, 2:5–15

Rhetoric and Eloquence: Dramatic Expression in Marin Marais's *Pièces de Viole* (Teplow), 24:22–50

A "Tempest in a Glass of Water" or a Conflict of Esthetic Attitudes (Kinney), 14:42–52

Ahrens, Christian

Viola da gamba und Viola da braccio: Symposium im Rahmen der 27. Tage Alter Musik in Herne 2002, edited by Christian Ahrens and Gregor Klinke (review by C. Kyprianides), 44:52–56

Air sérieux

instrumental accompaniment, 47:74–76

Alexander, Lynne

Resonating Bodies (novel), by Lynne Alexander (review by B. Jackson), 26:101–103

Alto viol

The Alto Viol (G. Glenn), 2:34–37

in Dolmetsch collection, 15:58–59

Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols (Pallis), 9:4–15

Amati, Andrea. *See also* Brothers Amati (Antonio and Gerolamo)

as viol maker, 31:49

American Society of Ancient Instruments

The American Society of Ancient Instruments (Meixell), 25:6–28

first performance program, 25:13

instrument collection of, 25:15–18

members of Society (photo, 1942), 25:17

Anonymous

Instruction oder eine anweisung auff der Violadigamba (Instruction or a Method for the Viola da Gamba), Anonymous; facsimile edition by Bettina Hoffmann (review by K. Slowik), 48:74–80

ANTHONY, JAMES R.

Reviews:

The Bass Viol in French Baroque Chamber Music, by Julie Anne Sadie, 18:124–127

Arts and Letters Club (Toronto)

controversy over transfer of viols to Hart House, 45:16–19, 22–23

purchase of Head's collection of viols, 45:9–12

Ashbee, Andrew

Consort Music for Viols in Four Parts, by John Jenkins; edited by Andrew Ashbee (review by D. Pearl), 16:73–76

Consort Music of Three Parts, by John Jenkins; edited by Andrew Ashbee (review by E. Boal), 36:82–87

Duos for Two Bass Viols and Continuo, vol. 1, by John Jenkins; edited by Andrew Ashbee (review by M. Elliott), 39:95–98

Fantasia-Suites: II for three viols (tr, B, B), by John Jenkins; transcribed and edited by Andrew Ashbee (review by T. Conner), 46:64–71

Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (*Musica Britannica*, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham (review by G. Sandford), 30:70–72

John Jenkins and His Time: Studies in English Consort Music, edited by Andrew Ashbee and Peter Holman (review by E. Boal), 36:82–87

Lists of Payments to the King's Musik in the Reign of Charles II (1660–1685); transcribed and edited by Andrew Ashbee (review by G. Sandford), 26:104–106

Records of the English Court, Volume I (1660–1649), Volume II (1685–1714), Volume III (1625–1649); calendared and edited by Andrew Ashbee (review by G. Sandford), 26:104–106

Three-Part Airs for Two Trebles, Bass and Continuo: Vol. III, by John Jenkins; edited by Andrew Ashbee (review by J. Johnson), 42:89–92

The Viola da Gamba Society Index of Manuscripts Containing Consort Music, Vol. I, compiled by Andrew Ashbee, Robert Thompson, and Jonathan Wainwright (review by M. Davenport), 40:61–67

William Lawes, 1602–1645: Essays on His Life, Times and Work, edited by Andrew Ashbee (review by B. Bellingham), 36:75–82

ASHWORTH, JACK

Reviews:

The Fantasias for Two Bass Viols and Organ, by John Coprario; edited by Richard Charteris, 43:78–82

Ashworth, Jack

Collected Works, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth (review by M. Cyr), 29:68–70

Ayton, Will

Four Song Settings for Voice and Three Viols, by Will Ayton (review by J. Davidoff), 35:78–80

Music for Three Viols or String Trio, by Will Ayton (review by J. Davidoff), 38:88–92

B

Bach, Carl Philipp Emanuel

Sonata in C Major for Viola da Gamba and Continuo, W. 136, by Carl Philipp Emanuel Bach; edited with continuo realization by Charles Larkowski (review by M. Panofsky), 38:92–97

Bach, Johann Sebastian

The Archetype of Johann Sebastian Bach's Chorale Setting "Nun Komm, der Heiden Heiland" (BWV 660): A Composition with Viola da Gamba? (Bruggaier; tr. by Hutchinson), 34:67–74

The Art of Fugue, BWV 1080, by Johann Sebastian Bach; transcribed by Lucy Bardo (review by K. Slowik), 35:81–85

Drei Sonaten für Viola da Gamba und obligates Cembalo, BWV 1027–1029, by Johann Sebastian Bach; facsimile edition by Hille Perl (review by J. Moran), 48:70–74

The Slur Marks in Bach's 'Cello Suites (Neumann), 3:34–51

The Viol in Bach's Passions: A Performer's Notes (Herzog), 33:30–44

BACHMANN, GEORGE T.

A List of Doctoral Dissertations Accepted by American Universities on the Viola da Gamba: Its Music, Composers, and Performers (compiler), 4:68–71

Reviews:

Three-Part Fancy and Ayre Divisions for Two Trebles and a Bass to the Organ, by John Jenkins; edited by Robert Austin Warner, 4:46

Badia, Carlo Agostino

composer of music for Viennese convent, 49:54–55, 60–61, 66–74

Baldwyn, John (John Baldwin)

auricular ornamentation in "A Browning," 42:25–29

Two Brownings of Three Parts, by Elway Bevin and John Baldwin; edited by George Hunter (review by B. Wissick), 28:53–56

BALLARD, MARY ANNE

Reviews:

For Ye Violls: The Consort and Dance Music of William Lawes, by David Pinto, 33:89–93

BANE, MICHAEL A.

Marin Marais and His Public, 50:24–48

BANKS, MARGARET DOWNIE

North Italian Viols at the Shrine to Music Museum, 21:7–27

Reviews:

The Performance of the Basso Continuo in Italian Baroque Music, by Tharald Borgir, 25:57–62

Barbey, Guillaume

pardessus made by, 50:55–56

Bardo, Lucy

The Art of Fugue, BWV 1080, by Johann Sebastian Bach; transcribed by Lucy Bardo (review by K. Slowik), 35:81–85

BARNETT, GREGORY

Reviews:

The Baroque Double Bass Violone, by Alfred Planyavsky, 36:69–74

Baroque music

aesthetics of, in Marin Marais's *Pièces de Viole*, 24:22–50

The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61

Giovanni Valentini's "In te Domine speravi" and the Demise of the Viola Bastarda (Saunders), 28:1–20

ornamentation in, 5:37–38

On Playing Continuo (M. Bishop), 30:42–48

The Slur Marks in Bach's 'Cello Suites (Neumann), 3:34–51

The Viol in Bach's Passions: A Performer's Notes (Herzog), 33:30–44

The Viol in Baroque Paintings and Drawings (Cyr), 11:4–16

Baryton

in Ueno Gakuen Collection, 23:31–32, 49–50

Bass viol

Abraham Prescott and His Bass Viols (Ogden), 12:74–77

Barak Norman viol in Smithsonian Institution Collection of Instruments, 4:50–52

Bertrand viol in Metropolitan Museum of Art, 45:111–116

Boivin viol owned by Efrim Fruchtman, 5:77–81

in Caldwell collection, 11:62–63, 66–67, 70–71, 74–75, 80–81, 86–89, 45:116–119

in Dolmetsch collection, 15:68–71

Edlinger viol owned by Mrs. Karl Neumann, 3:69, 71–72

Finding the True Identity of the Castagneri Viol: A Detective Story (Herzog), 31:60–73

French, measurements of, 18:76–77

The Fretless Approach to Gamba Playing (Rutledge), 28:21–47

Hummel viol owned by Gian Lyman, 6:72–74

Marais (Roland) rules of accompaniment for, 13:32–39

Meares viol (1683) owned by Martha Whittemore, 4:47–49

Meares viol owned by Mrs. Paul Kohnstamm, 3:69–70

Meinertzen viol owned by Mrs. H. Murray Robb, 5:74–76
 North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27
 A Question of Wood: Michel Collichon's 1683 Seven-String Viol (Mackey), 47:84–98
 Stainer viol in collection of G. Glenn, 6:68–71
 A Summary of Dubuisson's Life and Sources (Cheney), 27:7–21
 Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand (Mace),
 45:77–121
 in Ueno Gakuen Collection, 23:28–31, 38–45, 27:34–39
 Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass
 Viola da Gamba? (Cowling), 5:56–69

Basso continuo

The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy
 and France (Burnett), 7:65–91, 8:29–61
 choice of instruments for, 30:47–48
 definition of, 7:69–73
 On Playing Continuo (M. Bishop), 30:42–48

BAUER, ELIZABETH

Reviews:

*Music Ensembles in Festival Books, 1500–1800: An Iconographical & Documentary
 Survey*, by Edmund A. Bowles, 26:98–100

Beamish, Sally

in dreaming, by Sally Beamish (review by J. Davidoff), 39:102–105

Beck, Sydney

career in New York Public Library, Music Division, 34:6–11
 instruments of, 34:13–14
 Interview with Sydney Beck (Fowle), 34:5–15
 at New England Conservatory, 34:12–13

Becker, Dietrich

Erster Theil Zwey-stimmiger Sonaten und Suiten (1674), 26:57–64

BEECHER, DONALD

Aesthetics of the French Solo Viol Repertory, 1650–1680, 24:10–21

Beecher, Donald

Thirteen Suites for Solo Viola da Gamba, volumes 1 and 2, by Dubuisson; edited by Donald
 Beecher and Stuart Cheney (review by G. Sandford), 31:98–100
Three Sonatas for viola da gamba and violoncello, by Andreas Lidl; edited by Donald
 Beecher (review by B. Wissick), 34:93–98
Two Sonatas for Violin, Viola da Gamba, and Basso Continuo, by William Young; edited by
 Donald Beecher and Bryan Gillingham (review by C. Herman), 20:68–71

BELL, CHARLES G.

“This Breathing House” (poem), 2:53

BELLINGHAM, BRUCE

Harmonic Excursions in the English Early-Seventeenth-Century Four-Part Fantasias of
 Alfonso Ferrabosco the Younger, 41:36–65
 The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration,
 19:6–70
 Reviews:

Consort Music; Consort Music I, for three viols; Consort Music II, for four, five, and six viols, by Thomas Tomkins (Musica Britannica, vol. 59); transcribed and edited by John Irving, 29:74–77

The Early History of the Viol, by Ian Woodfield, 23:106–112

Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690, by Peter Holman, 31:84–89

John Coprario: A Thematic Catalogue of His Music, with a Biographical Introduction, by Richard Charteris, 15:113–115

The Six-Part Consort Music, by Thomas Lupo; edited by Richard Charteris, 33:86–89

The Viol: History of an Instrument, by Annette Otterstedt; tr. by Hans Reiners, 40:51–61

William Lawes, 1602–1645: Essays on His Life, Times and Work, edited by Andrew Ashbee, 36:75–82

Bellingham, Bruce

Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (Musica Britannica, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham (review by G. Sandford), 30:70–72

BENFORADO, KATHY

Donald Warnock: Interviews and Reminiscences, 32:8–33

Berlin School of music

French influence on viol playing in, 35:71–72

Ludwig Christian Hesse and the Berlin Virtuoso Style (O’Loughlin), 35:35–73

Bermudo, Juan

Fray Juan Bermudo’s Methods of Measuring Frets (Kinney), 11:90–101

Bertrand, Nicolas

bass viol, Caldwell collection (description), 45:116–119

bass viol, Metropolitan Museum of Art (description), 45:111–116

form-based construction techniques, 45:99–109

treble viols and pardessus made by, 50:51–54, 60

Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand (Mace), 45:77–121

workshop and construction methods of, 45:93–99

Bevin, Elway

Two Brownings of Three Parts, by Elway Bevin and John Baldwin; edited by George Hunter (review by B. Wissick), 28:53–56

Bibliographies. See also Discographies

Catalogue of the European Musical Instruments ... in the Ueno Gakuen Collection (Uchino), 23:27–50, 27:29–39

Catalogue of Viol Music (Middleton, compiler), 2:58–72

classified list of Telemann works, 17:16–26

Directory of Modern Viol Makers, 2:56–57

The History and Literature of the Viola d’Amore (R. Johnson), 7:13–51

John Hsu books and music editions, 50:14–15

A List of Doctoral Dissertations Accepted by American Universities on the Viola da Gamba: Its Music, Composers, and Performers (Bachmann, compiler), 4:68–71

list of methods for pardessus de viole, 1718 to c. 1770, 37:12–13

Modern Publications for the Viola da Gamba, 1:70–78

Music for the Lyra Viol: The Printed Sources (Traficante), 5:16–33
 publications of French violists and composers, 1685–1750 (Farrell, compiler), 2:23–29
 Recent Research on the Viol (Woodfield, compiler), 25:53–56, 26:83–86, 27:40–42, 28:49–
 52, 29:65–67, 30:67–69, 31:81–83, 32:41–43, 85, 33:79–81, 34:75–76, 35:74–75,
 36:67–68, 37:84–89, 38:78–80, 39:83–84, 40:49–50, 41:66–68, 42:76–79, 43:69–71,
 44:41–44, 45:122–124, 46:46–48, 47:99–101, 48:67–69, 49:76–77, 50:106–108
 repertoire for pardessus de viole, 1722 to c. 1790, 38:27–77
 A Select Bibliography of Critical Works on English Literature and Music of the Sixteenth and
 Seventeenth Century (Watson), 1:62
 A Selective Bibliography of Howard Mayer Brown's Books and Articles Pertaining to the
 Viol (C. Cunningham), 30:3–4
 A Viol Bibliography (Rutledge), 16:47–71, 27:76

Biographical sketches. *See also Tributes and interviews*

biographical notes about 57 members, 30: 27–39

Bram, Marjorie, 9:55
 Davidoff, Judith, 5:72–73
 Fruchtmann, Efrim, 7:112–113
 Hales, Millicent, 31:41
 Hsu, John, 7:114–115
 Kinney, Gordon J., 6:60–61
 Kohnstamm, Mary L. (Maisie), 31:41
 Larson, Arthur, 9:57–58
 Lyman, Gian, 6:62–63
 Mueller, Hannelore, 6:65
 Neumann, Karl, 5:70–71
 Nicholson, Richard, 31:42
 Pallis, Marco, 31:42
 Sampson, Peggie, 10:97, 45: 64–66
 Warner, Robert Austin, 31:42–43
 Watson, Sara Ruth, 31:43

BISHOP, MARTHA

On Playing Continuo, 31:42–48
 A Tribute to Elizabeth Cowling, 33:10–13

Bishop, Martha

The Months, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham
 (review by J. Davidoff), 22:62–64
Preludio and Passacaglia for Seven-string Bass Viol, by Martha Bishop (review by J.
 Davidoff), 38:88–92
Suites for two division viols and continuo, by John Jenkins; edited by Martha Bishop (review
 by P. Farrell), 22:56–58

BISHOP, WALTER H.

Maugers' *Response Faite a un Curieux sur le Sentiment de la Musique d'Italie* (tr. by W.
 Bishop), 8:5–17

BLAKESLEE, NEWTON

Leo M. Traynor: *Memories of a Friend*, 24:7–9

Blind musicians

in 17th century Japan, 47:34–36

BOAL, ELLEN TESELLE

Purcell's Clock Tempos and the Fantasia, 20:24–39

Saraband: Speed, Steps, and Stress, 17:38–46

Tempo Indications in Purcell's Fantasias and Sonatas: A Performer's Guide to New and Conflicting Signatures, 31:9–24, 32:85 (correction)

Reviews:

Consort Music of Four Parts, by John Ward; edited by Ian Payne, 42:84–89

Consort Music of Three Parts, by John Jenkins; edited by Andrew Ashbee, 36:82–87

John Jenkins and His Time: Studies in English Consort Music, edited by Andrew Ashbee and Peter Holman, 36:82–87

BODIG, RICHARD D.

Ganassi's *Regola Rubertina* (tr. by Bodig), 18:13–66, 19:99–163

German Literature for Viola da Gamba in the 16th and 17th Centuries (Einstein; tr. by Bodig), 23:81–92, 24:51–64, 25:29–52, 26:7–82

Silvestro Ganassi's *Regola Rubertina*: Revelations and Questions, 14:61–70

Reviews:

Dietrich Buxtehude: Cantatas for Lent and Easter, performed by McGill Chamber Singers & Collegium Musicum, Fred Stolfus, Director, 24:66–67

Bodig, Richard D.

An Interview with Dick Bodig, July 1994 (Olson), 35:6–15

photograph, 35:6

Regola Rubertina and Lettione Seconda, Venice 1542–1543, by Sylvestro Ganassi; tr. by Richard Bodig (review by H. Myers), 39:85–92

Boer, Johannes

A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991, edited by Johannes Boer and Guido van Oorschot (review by T. MacCracken), 31:89–95

Boismortier, Joseph Bodin de

Trente et unième oeuvre...contenant diverses pièces de viole avec la basse chiffrée, by Joseph Bodin de Boismortier; facsimile edition (review by M. Cyr), 21:69–71

Boivin, Claude

Boivin viol owned by Efrim Fruchtman, 5:77–81

Bol, Hans

La Basse de Viole du temps de Marin Marais et d'Antoine Forquery, by Hans Bol (review by G. Kinney), 14:71

Bolognese viols

in Witten-Rawlins Collection, Shrine to Music Museum, 21:24–27

Boomkamp, Carel van Leeuwen

on viol frets, 28:33–34

Borgir, Tharald

The Performance of the Basso Continuo in Italian Baroque Music, by Tharald Borgir (review by M. Banks), 25:57–62

Bourlier

violin made by, in Caldwell collection, 11:78–79

Bouys, Andre

portrait of Marin Marais, 44:10–11

Bowed stringed instruments. *See* **Stringed instruments****Bowing and fingering**

The Bow in Medieval Music (Neumann), 1:4–15

bowing technique of Forqueray, 43:9–20

Bows and Bowing (N. Dolmetsch), 14:53–60

Forqueray *Pieces de Viole* (1747): A Rich Source of Mid-Eighteenth-Century French String Technique (Robinson), 43:5–31

fretless playing of viols and, 28:34–35

Ganassi on, 14:62, 19:117–133

left-hand technique of Forqueray, 43:20–27

On Captain Hume's "Wrong" Notes (Neumann), 4:21–26

On the Use of Slurs in English Viol Music (Farrell), 16:5–21

Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other "Graces" for the Bow (Cyr), 34:48–66

ornamentation of Forqueray, 43:27–31

paintings illustrating, 14:56–60

Rousseau on, 7:9–10

The Slur Marks in Bach's 'Cello Suites (Neumann), 3:34–51

The Well-Fingered Viol (Marshall), 13:56–61

Bowles, Edmund A.

Music Ensembles in Festival Books, 1500–1800: An Iconographical & Documentary Survey, by Edmund A. Bowles (review by E. Baur), 26:98–100

Boyden, David

History of Violin Playing from Its Origins to 1761, by David Boyden (review by S. Watson), 4:43–45

BOZARTH, NEAL, JR.

Reviews:

Instrumental Music Printed Before 1600: A Bibliography, by Howard Mayer Brown, 3:60–68

BRAM, MARJORIE

An Interview with August Wenzinger, 12:79–83

Bram, Marjorie

biographical sketch (Margrave), 9:55

photograph, 9:54

Brescian viols

in Witten-Rawlins Collection, Shrine to Music Museum, 21:14–23

Brookes, Virginia

Consort Music for Five Viols, by John Okeover; edited by Virginia Brookes (review by E. Seibert), 39:99–102

Consort Music for Four Viols, by William Cranford; edited by Virginia Brookes (review by E. Seibert), 39:99–102

Consort Music for Three Viols, by William Cranford; edited by Virginia Brookes (review by E. Seibert), 39:99–102

Four Fantasias of Five Parts, by Thomas Ravenscroft; edited by Virginia Brookes (review by G. Sandford), 36:91–94

Three Fantasias of Six Parts, Apt for Viols, by Orlando Gibbons; edited by Virginia Brookes (review by G. Sandford), 36:91–94

Brothers Amati (Antonio and Gerolamo)

as viol and violin makers, 31:47, 49

Brown, Howard Mayer

Instrumental Music Printed Before 1600: A Bibliography, by Howard Mayer Brown (review by N. Bozarth), 3:60–68

A Selective Bibliography of Howard Mayer Brown's Books and Articles Pertaining to the Viol (C. Cunningham), 30:3–4

A Tribute to Howard Mayer Brown (1930–1993) (Woodfield), 30:1–2

BRUGGAIER, ROSWITHA

The Archetype of Johann Sebastian Bach's Chorale Setting "Nun Komm, der Heiden Heiland" (BWV 660): A Composition with Viola da Gamba? (tr. by Hutchinson), 34:67–74

Buchner, Philipp Friedrich

Plectrum Musicum (1662), *Sonata V*, 26:49–56

BURNETT, HENRY

The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca.1752) in Italy and France, 7:65–91, 8:29–61

BUSH, DEANNA D.

Reviews:

Editing Early Music, by John Caldwell, 23:113–115

Butler, Henry

Collected Works, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth (review by E. Phillips), 29:68–70

Henry Butler and the Early Viol Sonata (Phillips), 21:45–52

Buxtehude, Dietrich

Dietrich Buxtehude: Cantatas for Lent and Easter, performed by McGill Chamber Singers & Collegium Musicum, Fred Stolfus, Director (review by R. Bodig), 24:66–67

Sonata ex F, 26:65–74

Byrd, William

Five-Part Consort Music (revised edition), by William Byrd; edited by George Hunter (review by G. Feldman), 32:77–79

Four-Part Consort Music, by William Byrd; edited by George Hunter (review by B. Wissick), 28:53–56

ornamentation of "Browning," 42:33–37, 41–43, 49–58

Six-Part Consort Music, by William Byrd; edited by George Hunter (review by M. Panofsky), 27:43–46

Two In Nomines, by William Byrd; edited by Terrill Schukraft (review by G. Glenn), 6:75

C

Caldwell, Catharina Meints. See also MEINTS, CATHARINA

The Caldwell Collection of Viols: A Life Together in the Pursuit of Beauty, by Catharina Meints Caldwell, with John Pringle and Thomas G. MacCracken (review by T. Mace), 47:102–110

CALDWELL, JAMES

Antique Viols and Related Instruments from the Caldwell Collection, 11:60–89

Caldwell, John

Editing Early Music, by John Caldwell (review by D. Bush), 23:113–115

Campbell, Margaret

Dolmetsch: The Man and His Work, by Margaret Campbell (review by S. Watson), 13:63–65

Campion, Thomas

on counterpoint, 41:47–49

on scales, 42:45–49

CARVELL, BRUCE R.

A Translation of the Preface to *Terpsichore* of Michael Praetorius (tr. by Carvell), 20:40–59

Catalogues and directories. See Bibliographies**Cello**

Baroque, Castagneri viol as, 31:60–73

in Caldwell collection, 11:84–85

fretless style of gamba playing revived by cellists, 28:21–27

The Slur Marks in Bach's 'Cello Suites (Neumann), 3:34–51

in Soviet Union, 2:31

violoncello piccolo in Dolmetsch collection, 15:82–83

violone vs., 8:29–30

Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba? (Cowling), 5:56–69

Celtic instruments

The Crwth (C. Dolmetsch), 6:54–59

Chamber music

Change and Tradition in the Early *In Nomine* (Weidner), 15:102–112

French instrumental trio, 47:76–77

in Soviet Union, 2:31

Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101

CHANCEY, TINA

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Viole*, Part I, 33:47–78

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Viole*, Part II, 34:16–47

Chappuy, Nicolas and Nicolas Augustin

pardessus and quintons made by, 50:66–68

Character pieces

historical context in French Baroque music, 49:7–14

The Peasant and the Grasshopper: Marin Marais and the *pièce caractérisée* (Cyr), 49:5–28
by Sainte-Colombe, 49:43–48

CHARLES, AMY M.

George Herbert: Priest, Poet, Musician, 4:27–36

Charpentier, M. A.

French viol school and, 22:51–54

Charteris, Richard

- Alfonso Ferrabosco the Elder (1543–1588): A Thematic Catalogue of His Music with a Biographical Calendar*, by Richard Charteris (review by R. Green), 22:59–61
- Fantasia-Suites*, by John Coprario; transcribed and edited by Richard Charteris (review by A. Viles), 18:121–124
- The Fantasia-Suites for Violin, Bass Viol, and Organ*, by John Hingeston; edited by Richard Charteris (review by S. Morris), 41:78–84
- The Fantasias for Two Bass Viols and Organ*, by John Coprario; edited by Richard Charteris (review by J. Ashworth), 43:78–82
- The Five-Part Consort Music*, vol. 1, by John Coprario; edited by Richard Charteris (review by J. Davidoff), 26:93–95
- The Five-Part Consort Music*, vol. 2, by John Coprario; edited by Richard Charteris (review by M. Panofsky), 27:43–46
- The Four-Part Consort Music*, by Thomas Lupo; transcribed and edited by Richard Charteris and John M. Jennings (review by P. Farrell), 22:56–58
- John Coprario: A Thematic Catalogue of His Music, with a Biographical Introduction*, by Richard Charteris (review by B. Bellingham), 15:113–115
- Opera Omnia, IX: Instrumental Music*, by Alfonso Ferrabosco the Elder; edited by Richard Charteris (review by C. Fruchtman), 26:87–92
- The Six-Part Consort Music*, by Thomas Lupo; edited by Richard Charteris (review by B. Bellingham), 33:86–89
- The Six-Part Consorts and Madrigals*, by John Coprario; edited by Richard Charteris (review by B. Coeyman), 20:72–76
- Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols*, by John Coprario; edited by Richard Charteris (review by B. Coeyman), 20:72–76
- The Two- and Three-Part Consort Music*, by Thomas Lupo; edited by Richard Charteris (review by J. Davidoff), 26:93–95

Charters, Murray

- Six Sonatas for Unaccompanied Viola da Gamba*, by Carl Friedrich Abel; edited by Murray Charters (review by C. Herman), 20:68–71

CHENEY, STUART G.

A Summary of Dubuissou's Life and Sources, 27:7–21

Two French *Colloques* Devoted to the Viol, 32:50–57

Reviews:

Pièces de viole en manuscrit, performed by Jonathan Dunford, 31:95–97

Pièces pour viole seule, edited by Jonathan Dunford, 31:95–97

Cheney, Stuart G.

Recueil de pièces de viole en musique et en tablature 1666: Fac-similé du Ms M2.1.T2.17C. Case, Washington, Library of Congress; introduction and index by Stuart Cheney (review by J. Sadie), 36:87–91

Thirteen Suites for Solo Viola da Gamba, volumes 1 and 2, by Dubuissou; edited by Donald Beecher and Stuart Cheney (review by G. Sandford), 31:98–100

Chickering & Sons Piano Company

working arrangement with Arnold Dolmetsch, 48:28–32, 34–35

CHRISTENSEN, JEAN

Per Nørgård's Works for Early Music Ensemble, 22:35–41

Cleveland Baroque Soloists

Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); *Four Sonatas for Harpsichord* (Scarlatti); *Mi palpita il cor, Il gelsomino* (Handel), performed by Cleveland Baroque Soloists (review by P. Smith), 20:76–81

Coates, Kevin

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, by Kevin Coates (review by P. Tourin), 22:67–68

COEYMAN, BARBARA

Reviews:

Pièces de Violle en Tablature, by Sieur de Machy, performed Jonathan Dunford, 28:65–68
The Six-Part Consorts and Madrigals, by John Coprario; edited by Richard Charteris, 20:72–76

Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols, by John Coprario; edited by Richard Charteris, 20:72–76

Coeyman, Barbara

The Symphonias, Pavanés and Allemandes, by Henry DuMont; edited by Barbara Coeyman (review by J. Davidoff), 22:62–64

COHEN, ALBERT

An 18th-Century Treatise on the Viol by Étienne Loulié, 3:17–23

Cohen, Joel

REPRISE: The Extraordinary Revival of Early Music, by Joel Cohen and Herb Snitzer (review by C. Fruchtman), 23:97–101

Collichon, Michel

Michel Collichon and the Origins of the Pardessus de Violle (Mace), 47:42–83
 A Question of Wood: Michel Collichon's 1683 Seven-String Viol (Mackey), 47:84–98
 treble viols and pardessus made by, 50:54–55, 60–61
 workshop of, 47:68–72

Composers and composing

A Composer Index for Gordon Dodd's *Thematic Index* (Sandford), 23:72–80
 A List of Doctoral Dissertations Accepted by American Universities on the Viola da Gamba: Its Music, Composers, and Performers (Bachmann, compiler), 4:68–71
 The Lyffe and Times of a Viol Composer (Late 20th c.) (Loeb), 22:29–34
 Marin Marais as Editor of His Own Compositions (Kinney), 3:5–16
 publications of French violists and composers, 1685–1750 (Farrell, compiler), 2:23–29
 Where Were the Women Before 1800? (Connelly), 32:34–40

Concert Spirituel

viol vs. violin projection in, 40:11–12

Conferences

International Symposium on the Italian Viola da Gamba (2000), 37:68–77
 La Septième Corde: La Violle de Gambe Française (Limoges, 1995), 32:50–54
 Le Manuscrit de Violle de Gambe de Tournus (1995), 32:54–57
 Report on the Fantasia Conference, York, July 7–9, 1995 (Thompson), 32:44–49
 Research Report: Conferences in Magnano and Edinburgh (MacCracken), 37:68–83

Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium
(Vanscheeuwijck), 39:76–82

Research Report: Viol Symposium at Kloster Michaelstein (MacCracken), 46:37–45
Symposium on Bowed String Musical Instruments (2000), 37:77–83

Two French *Colloques* Devoted to the Viol (Cheney), 32:50–57

CONNELLY, PATRICE

Where Were the Women Before 1800?, 32:34–40

Reviews:

The Italian Madrigal Fantasias of Five Parts, by John Ward; edited by George Hunter,
34:98–102

Connelly, Patrice

Captaine Hume's Musicall Humors, the bass viol music from The First Part of Ayres (1605),
by Tobias Hume; edited by Patrice Connelly (review by M. Cyr), 38:81–83

Nine Divisions for Bass Viol, by Daniel Norcombe; edited by Patrice Connelly (review by F.
Traficante), 35:85–91

CONNER, TED

The Groundbreaking Treatise of Christopher Simpson, 36:5–39

Musical-Rhetorical Gestures in the Fantasias of Henry Purcell, 39:5–48

Structural Ornaments: Transcending Binaries in Elizabethan and Jacobean Music, 42:19–75

Reviews:

Fantasia-Suites: II for three viols (tr, B, B) by John Jenkins; transcribed and edited by
Andrew Ashbee, 46:64–71

Consort music

Canzona a 5 (anonymous), 22:26–28

Christopher Simpson's "Little Consort" (Stoltzfus), 21:53–63

Concertado a 3, by Dom Teotônio da Cruz, 22:22–24

Concertado a 4, by Dom Gabriel de São João, 22:25

Consort Song and Verse Anthem: A Few Performance Problems (Monson), 13:4–11

Consorts—Whole or Broken? (Vaught), 5:51–55

An Essay in Consort Interpretation: John Ward — Six-Part *In Nomine*, VdGS (Meyer) No.1
(Dodd), 12:37–44

G violone function in low consort, 36:47–49

Ganassi on tuning for, 18:28–30

George Glenn on [editorial], 7:3–4

"Let Them Be Lusty, Smart-Speaking Viols": William Lawes and the Lyra Viol Trio (J.
Cunningham), 43:32–68

The Lyffe and Times of a Viol Composer (Late 20th c.) (Loeb), 22:29–34

The Lyra Viol in Consort: An Example from Uppsala, Universitetsbibliotek IMhs 4:3
(Stoltzfus), 17:47–59

Martin Peerson's "Private Musicke" (Heydon), 29:1–26

New Sources for the Study of the Portuguese Seventeenth-Century Consort Music (Nery),
22:9–28

Possibilities for Mean-Tone Temperament Playing on Viols (Gable), 16:22–39

Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28

Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols (Pallis), 9:4–

Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101

William Young's Fantasias *a*3, by Another Name, Still Sound As Sweet (Morris), 41:5–35

Construction of instruments

Building a Viol – Project or Pipe Dream? (Hoover), 1:63–69

The Dolmetsch-Chickering Viols (MacCracken), 48:25–66

form-based construction techniques of Bertrand, 45:99–109

The Making of an Amati Viol (Miller), 31:44–59

quinton, 40:21–23

Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand (Mace), 45:77–121

Continuo. See Basso continuo

Coprario, John

Fantasia-Suites, by John Coprario; transcribed and edited by Richard Charteris (review by A. Viles), 18:121–124

The Fantasias for Two Bass Viols and Organ, by John Coprario; edited by Richard Charteris (review by J. Ashworth), 43:78–82

Fantasias of Four Parts, by John Coprario; edited by George Hunter (review by E. Phillips), 29:71–73

The Five-Part Consort Music, vol. 1, by John Coprario; edited by Richard Charteris (review by J. Davidoff), 26:93–95

The Five-Part Consort Music, vol. 2, by John Coprario; edited by Richard Charteris (review by M. Panofsky), 27:43–46

The Six-Part Consorts and Madrigals, by John Coprario; edited by Richard Charteris (review by B. Coeyman), 20:72–76

The Six-Part Pieces, by John Coprario; edited by Richard Charteris (review by E. Seibert), 39:99–102

XXX Konincklycke Fantasien Om Op. 3 Fioolen de Gamba en ander Speel-tuigh te gebruychen, Amsterdam (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Helmut Mönkemeyer (review by G. Sandford), 25:63–64

Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols, by John Coprario; edited by Richard Charteris (review by B. Coeyman), 20:72–76

XX Konincklycke Fantasien en Noch IX Fantasien 3 Fioolen de Gamba (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Eugene Schreurs and Martine Sanders (review by G. Sandford), 25:63–64

Corelli, Archangelo

Sonatas for Viol and Basso Continuo, by Archangelo Corelli; facsimile edition, introduction by Hazelle Miloradovitch (review by G. Sandford), 27:47–50

Corrections

Between Fantasy and Aire: The “Active Braine:” of William Lawes (Davenport, 39:49–75), 40:4

History of the Viola da Gamba Society of America, Part III (Olson, 31:25–43), 32:85

John Ward of Canterbury (Ford, 23:56), 24:69

Recent Research on the Viol (omitted entries from 31:81–83), 32:85

Tempo Indications in Purcell's Fantasias and Sonatas (Boal, 31:9–24), 32:85

Correspondence and communications

- comment on the various meanings of the term “violone” discussed in Burnett’s “The Bowed String Instruments of the Baroque Basso Continuo” (Planyavsky), 10:98–100
- on compilation of list of extant historical viols (Tourin), 13:66–67
- concerning updated Rutledge viol bibliography, 27:76
- A Few Observations, and Even More Questions (Morton), 39:106–112
- on Lely painting mentioned by Morton in “The Early History and Use of the G Violone” (comment by Fleming; reply by Morton), 37:90–92
- Response to Joëlle Morton (Myers), 40:75–79
- on viol iconography in Baroque period (Markowitz), 14:75–76

Couperin, François

- literary practices reflected in the music of, 50:81–82, 85–86, 98

Couperin, Louis

- The Extant Works for Wind or String Instruments*, by Louis Couperin; edited by Mary Cyr (review by J. Moran), 49:94–100

Court musicians

- Aesthetics of the French Solo Viol Repertory, 1650–1680 (Beecher), 24:10–21
- Conrad Höffler: Chamber Musician and Violist da Gamba at the Court of Duke Johann Adolph I of Saxe-Weissenfels (Fritzsich; tr. by Kyprianides), 46:21–36
- The Decline of the Viol in Seventeenth-Century England: Some Observations (Olds), 17:60–69
- Giovanni Valentini’s “In te Domine speravi” and the Demise of the Viola Bastarda (Saunders), 28:1–20
- Ludwig Christian Hesse and the Berlin Virtuoso Style (O’Loghlin), 35:35–73
- Pastime with Good Company: Music in the Making of Magnificence at the Court of Henry VIII, 1509–47 (Roule), 46:5–20

COWLING, ELIZABETH

- A Manuscript Collection of Viola da Gamba Music, 1:16–29
- Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba?, 5:56–69

Cowling, Elizabeth

- photographs, 33:10, 14
- A Tribute to Elizabeth Cowling (M. Bishop), 33:10–13

Cranford, William

- Consort Music for Four Viols*, by William Cranford; edited by Virginia Brookes (review by E. Seibert), 39:99–102
- Consort Music for Three Viols*, by William Cranford; edited by Virginia Brookes (review by E. Seibert), 39:99–102

Crwth

- The Crwth (C. Dolmetsch), 6:54–59

CUNNINGHAM, CAROLINE M.

- A Selective Bibliography of Howard Mayer Brown’s Books and Articles Pertaining to the Viol, 30:3–4

Reviews:

- “*Douce memoire*”: *A Study in Performance Practices*, by George Houle, 27:51–54

Cunningham, Caroline M.

The Months, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham (review by J. Davidoff), 22:62–64

CUNNINGHAM, JOHN

“Let Them Be Lusty, Smart-Speaking Viols”: William Lawes and the Lyra Viol Trio, 43:32–68

Cunningham, John

The Consort Music of William Lawes 1602–1645, by John Cunningham (review by C. Field), 46:49–59

CYR, MARY

“Dans le gout du theorbe”: How Did French Viol Players Pluck the Viol?, 48:5–24

John Hsu (1931–2018), by Julie Anne Sadie and Mary Cyr, 50:5–23

Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other “Graces” for the Bow, 34:48–66

Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other “Graces” for the Left Hand, 35:16–34

The Peasant and the Grasshopper: Marin Marais and the *pièce caractérisée*, 49:5–28

Solo Music for the Treble Viol, 12:4–13

Traditions of Solo Viol Playing in France and the Music of Morel, 10:81–87

The Viol in Baroque Paintings and Drawings, 11:4–16

Reviews:

Captaine Hume’s Musically Humors, the bass viol music from The First Part of Ayres (1605), by Tobias Hume; edited by Patrice Connelly, 38:81–83

Collected Works, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth, 29:68–70

The Complete Works for Solo Viola da Gamba, by Philip Hacquart; edited by François-Pierre Goy, 38:81–83

Premier[-deuxième] livre de pièces de viole avec la basse chiffrée en partition, by Roland Marais; facsimile edition, 21:69–71

Six Ayres for Lyra Viol and Bass, by Christopher Simpson; edited by Joëlle Morton, 38:81–83

Sonatas for the Viola da Gamba, 3 vols, by Carl Friedrich Abel; edited by George Houle, 35:76–78

Trente et unième oeuvre...contenant diverses pièces de viole avec la basse chiffrée, by Joseph Bodin de Boismortier; facsimile edition, 21:69–71

Cyr, Mary

The Extant Works for Wind or String Instruments, by Louis Couperin; edited by Mary Cyr (review by J. Moran), 49:94–100

Loves Pashion and Other Ayres for Lyra-Violl, performed by Mary Cyr (review by R. Green), 21:72–74

D**Daman, W.**

XXX Konincklycke Fantasien Om Op. 3 Fioolen de Gamba en ander Speel-tuigh te gebruychen, Amsterdam (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Helmut Mönkemeyer (review by G. Sandford), 25:63–64

XX Konincklycke Fantasien en Noch IX Fantasien 3 Fioolen de Gamba (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Eugeen Schreurs and Martine Sanders (review by G. Sandford), 25:63–64

Dance music

Between Fantazy and Aire: The “Active Braine” of William Lawes (Davenport), 39:49–75

Christopher Simpson’s “Little Consort” (Stoltzfus), 21:53–63

Saraband: Speed, Steps, and Stress (Boal), 17:38–46

sarabands of Marais, 24:31–46

A Translation of the Preface to *Terpsichore* of Michael Praetorius (tr. by Carvell), 20:40–59

Dane, Ernest Blaney

as owner of Dolmetsch-Chickering viol, 48:43–45

Daniel, John

Songs for the Lute, 1606, by John Daniel; edited by David Greer (review by A. Viles), 18:121–124

Danish music

Per Nørgård’s Works for Early Music Ensemble (Christensen), 22:35–41

DANOVILLE, LE SIEUR

Danoville’s Treatise on Viol Playing (tr. and commentary by Kinney), 12:45–73

DAVENPORT, MARK

Between Fantazy and Aire: The “Active Braine” of William Lawes, 39:49–75, 40:4
(Correction)

Reviews:

The Viola da Gamba Society Index of Manuscripts Containing Consort Music, Vol. I, compiled by Andrew Ashbee, Robert Thompson, and Jonathan Wainwright, 40:61–67

DAVIDOFF, JUDITH

Ann Ford: An Eighteenth-Century Portrait, 30:50–66

The New York Pro Musica and the Soviet Union: Personal Observations of a Viol Player, 2:30–33

Reviews:

afterwards, by Andrew Keeling, 39:102–105

Daybreak for Viol Quartet, by David Goldstein, 38:88–92

Fantasias for Eight to Twelve Viols, by David Loeb, 35:78–80

Fantasy and Canon for Bass Viol, by Wolfram Wagner, 38:88–92

Five for Seven: A Suite for Seven Viols, by Peter Seibert, 38:88–92

The Five-Part Consort Music, vol. 1, by John Coprario; edited by Richard Charteris, 26:93–95

Four Song Settings for Voice and Three Viols, by Will Ayton, 35:78–80

Fourteen Fantasias and Airs, by John Hingeston; edited by Lynn Hulse, 22:62–64

in dreaming, by Sally Beamish, 39:102–105

The Months, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham, 22:62–64

Music for Three Viols or String Trio, by Will Ayton, 38:88–92

Preludio and Passacaglia for Seven-string Bass Viol, by Martha Bishop, 38:88–92

Suite in A, by Louis Heudelinne; edited by Margaret Johnston, 22:62–64

The Symphonias, Pavanés and Allemandes, by Henry DuMont; edited by Barbara Coeyman, 22:62–64

The Twelve Ayerie Fancies, by Michael East; edited by Joan Evans, 22:62–64

The Two- and Three-Part Consort Music, by Thomas Lupo; edited by Richard Charteris, 26:93–95

Davidoff, Judith

biographical sketch, 5:72–73

photograph, 5:72

DAVIDSON, MARTHA

Samuel Pepys and the Viol, 42:5–18

De Caix, Barthélemy

chronology of, 34:46

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Viole*, Part I (Chancey), 33:47–78

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Viole*, Part II (Chancey), 34:16–47

music of, 34:30–39

performance of *Six Sonatas*, 34:39–44

potential influences on work of, 34:20–30

De Machy, Le Sieur

Pièces de violle en tablature, by Sieur de Machy, performed Jonathan Dunford (review by B. Coeyman), 28:65–68

plucking in the music of, 48:5, 7–9, 15–16

preface to solos for the viol, 13:20–32

verbal duel with Rousseau on function of viol, 14:42–52, 48:8–9

De Wit, Paul

Paul de Wit: A Reviver of the Viols (Rutledge), 23:19–26

Deering, Richard

“The Cries of London,” 9:39–41, 44–47

Dessus de viole. See Treble viol

Dialogues, musical

in Martin Peerson's “Private Musicke,” 29:6–8

Dieu, Jean, dit Saint-Jean

A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the Chateau of Blois (Dunford; tr. by Green), 44:5–12

Directories and catalogues. See Bibliographies

Discographies. See also Bibliographies

John Hsu discography, 50:15–17

A Viol Discography: 1966 (Helmick), 3:73–93

Viol Discography: 1967 Supplement (Helmick), 4:53–67

Viol Discography: 1968 Supplement (Helmick), 5:82–94

Viol Discography: 1969–71 Supplement (Helmick), 8:96–115

Division and division viols

in Dolmetsch collection, 15:60–67

forms in improvisation, 36:9–23

Putting Simpson into Practice (Marshall), 6:5–12

Döbereiner, Christian

as advocate of fretless style of gamba playing, 28:24–26, 28–33

DODD, GORDON

An Essay in Consort Interpretation: John Ward — Six-Part *In Nomine*, VdGS (Meyer) No. 1, 12:37–44

Grounds for Putting Simpson into Practice, 20:60–67

Dodd, Gordon

A Composer Index for Gordon Dodd's *Thematic Index* (Sandford), 23:72–80

Thematic Index of Music for Viols: Fourth Instalment (1987), by Gordon Dodd (review by G. Sandford), 24:68–69

Dollé, Charles

Charles Dollé's First Work for Pardessus de Viole (Green), 18:67–75

Solo and Duet Viol Music by Charles Dollé (Hsu), 3:24–25

Dolmetsch, Arnold

The Dolmetsch-Chickering Viols (MacCracken), 48:25–66

history of VdGSA and, 30:5–6

as modern viol maker, 2:57, 48:25–66

DOLMETSCH, CÉCILE

The Crwth, 6:54–59

The Pardessus de Viole or Chanterelle, 3:56–59

Dolmetsch Family Collection

Antique Bowed Instruments in the Dolmetsch Collection (N. Dolmetsch), 15:51–87

DOLMETSCH, NATHALIE

Antique Bowed Instruments in the Dolmetsch Collection, 15:51–87

Bows and Bowing, 14:53–60

DONINGTON, ROBERT

Up with the Trill, 6:49–59

Donington, Robert

The Interpretation of Early Music, by Robert Donington (review by W. Margrave), 2:49–52

String Playing in Baroque Music, by Robert Donington (review by G. Kinney), 16:72–73

Dowland, John

musical conventions in ayres of, 42:60–74

DOWNIE, MARGARET ANNE

Rebec in French Literary Sources from 1379 to 1789, 19:71–98

Dubuisson

French viol school and, 22:49–51

plucking in the music of, 48:10–16

sources of compositions, 27:11–19

suites of, 27:20–21

A Summary of Dubuisson's Life and Sources (Cheney), 27:7–21

Thirteen Suites for Solo Viola da Gamba, volumes 1 and 2, by Dubuisson; edited by Donald Beecher and Stuart Cheney (review by G. Sandford), 31:98–100

writings on the viol, 13:17–19

Duets

De Caix's pardessus duets, 34:30–44

Solo and Duet Viol Music by Charles Dollé (Hsu), 3:24–25

unaccompanied duets, 33:73–78

DuMont, Henry

The Symphonias, Pavanes and Allemandes, by Henry DuMont; edited by Barbara Coeyman (review by J. Davidoff), 22:62–64

DUNCAN, TIMOTHY W.

Reviews:

The Oxford Book of English Madrigals, edited by Philip Ledger, 16:76–78

DUNFORD, JONATHAN

A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the Chateau of Blois (tr. by Green), 44:5–12

Reviews:

Twelve Fantasias for Viola da Gamba Solo, by Georg Philipp Telemann; edited by Thomas Fritsch and Günter von Zadow, 49:83–94

Dunford, Jonathan

Pièces de viole en manuscrit, performed by Jonathan Dunford (review by S. Cheney), 31:95–97

Pièces de violle en tablature, by Sieur de Machy, performed Jonathan Dunford (review by B. Coeyman), 28:65–68

Pièces pour viole seule, edited by Jonathan Dunford (review by S. Cheney), 31:95–97

E**East, Michael**

The Fift Set of Bookes, 1618 (20 Light Fantasias), by Michael East; transcribed by David Goldstein (review by G. Glenn), 6:75

The Twelve Ayerie Fancies, by Michael East; edited by Joan Evans (review by J. Davidoff), 22:62–64

Editorials

Breaking the ground (Margrave), 1:3

on consort music (G. Glenn), 7:3–4

Count Your Blessings (Margrave), 3:3–4

on future of VdGSA (Margrave), 5:3–4

In Consort (E. Glenn), 8:4

on limited availability of viols (G. Glenn), 6:3–4

Our Members (Margrave), 4:3–4

The Sociable Viol (Watson), 2:3–4

Edlinger, Thomas

Edlinger bass owned by Mrs. Karl Neumann, 3:69, 71–72

EINSTEIN, ALFRED

German Literature for Viola da Gamba in the 16th and 17th Centuries (tr. by Bodig), 23:81–92, 24:51–64, 25:29–52, 26:7–82

German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (tr. by Viles), 29:27–64

Einstein, Alfred

index to original and English translation of *German Literature for Viola da Gamba*, 29:53–64

Elizabethan music

Captain Hume's "Invention for Two to Play Upon One Viole" (Neumann), 11:102–111

Structural Ornaments: Transcending Binaries in Elizabethan and Jacobean Music (Conner),
42:19–75

ELLIOTT, MARY

Reviews:

Duos for Two Bass Viols and Continuo, vol. 1, by John Jenkins; edited by Andrew Ashbee,
39:95–98

English music and instruments

Comparison of “The Cries of London” by Gibbons and Weelkes (R. Johnson), 9:38–54

The Decline of the Viol in Seventeenth-Century England: Some Observations (Olds), 17:60–
69

Harmonic Excursions in the English Early-Seventeenth-Century Four-Part Fantasias of
Alfonso Ferrabosco the Younger (Bellingham), 41:36–65

The “Lordly Viol” in the Literature of the English Renaissance (Watson), 1:51–62

The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration
(Bellingham), 19:6–70

Pastime with Good Company: Music in the Making of Magnificence at the Court of Henry
VIII, 1509–47 (Roule), 46:5–20

On the Use of Slurs in English Viol Music (Farrell), 16:5–21

Ensemble P.A.N.

Ars Magis Subtiliter: Secular Music of the Chantilly Codex, performed by Ensemble P.A.N.
(review by G. Sandford), 26:107–108

Eras, Rudolf

as modern viol maker, 2:56

Erlebach, Philipp Heinrich

Sonata Seconda à doi Violino e Viola da Gamba (1694), 26:75–82

ERNST, FRITZ

Nomenclature of the Bowed Instruments (tr. by Hefler), 4:37–42

Evans, Joan

The Twelve Ayerie Fancies, by Michael East; edited by Joan Evans (review by J. Davidoff),
22:62–64

F

Fantasias

Between Fantasy and Aire: The “Active Braine” of William Lawes (Davenport), 39:49–75

Comparison of “The Cries of London” by Gibbons and Weelkes (R. Johnson), 9:38–54
contrapuntal techniques of Purcell, 39:9–17

Harmonic Excursions in the English Early-Seventeenth-Century Four-Part Fantasias of
Alfonso Ferrabosco the Younger (Bellingham), 41:36–65

Musical-Rhetorical Gestures in the Fantasias of Henry Purcell (Conner), 39:5–48

Purcell’s Clock Tempos and the Fantasia (Boal), 20:24–39

Report on the Fantasia Conference, York, July 7–9, 1995 (Thompson), 32:44–49

Tempo Indications in Purcell’s Fantasias and Sonatas: A Performer’s Guide to New and
Conflicting Signatures (Boal), 31:9–24

Thomas Morley’s Fantasia, “Il Doloroso”: An Analysis (Sandford), 31:74–80

Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101

William Young’s Fantasias *a3*, by Another Name, Still Sound As Sweet (Morris), 41:5–35

FARRELL, PETER

Diego Ortiz' *Tratado de Glosas*, 4:5–9

On the Use of Slurs in English Viol Music, 16:5–21

The Viol in France, 2:16–29

Reviews:

D'ung aultre amer, seventeen settings in two, three, four, and five parts, edited by Richard Taruskin, 22:56–58

The Four-Part Consort Music, by Thomas Lupo; transcribed and edited by Richard Charteris and John M. Jennings, 22:56–58

Suites for two division viols and continuo, by John Jenkins; edited by Martha Bishop, 22:56–58

FELDMAN, GRACE

on Donald Warnock, 32:30–32

Reviews:

Fantasias and In Nomines for Viols, by Henry Purcell; edited by George Hunter, 32:77–79

Five-Part Consort Music (revised edition), by William Byrd; edited by George Hunter, 32:77–79

Feldman, Grace

The Golden Viol: Method for the Bass Viola da Gamba, volumes 1 and 2, by Grace Feldman (review by R. Hutchinson), 32:65–76

The Golden Viol: Method for the Bass Viola da Gamba, volumes 3 and 4, by Grace Feldman (review by A. Robbins), 34:89–93

Ferrabosco the Elder, Alfonso

Alfonso Ferrabosco the Elder (1543–1588): A Thematic Catalogue of His Music with a Biographical Calendar, by Richard Charteris (review by R. Green), 22:59–61

Opera Omnia, IX: Instrumental Music, by Alfonso Ferrabosco the Elder; edited by Richard Charteris (review by C. Fruchtman), 26:87–92

Ferrabosco the Younger, Alfonso

Consort Music of Five and Six Parts, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto (review by I. Woodfield), 42:82–84

Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (*Musica Britannica*, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham (review by G. Sandford), 30:70–72

Harmonic Excursions in the English Early-Seventeenth-Century Four-Part Fantasias of Alfonso Ferrabosco the Younger (Bellingham), 41:36–65

FIELD, CHRISTOPHER

Reviews:

The Consort Music of William Lawes 1602–1645, by John Cunningham, 46:49–59

Field, Christopher

Consort Music of Five and Six Parts, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto (review by I. Woodfield), 42:82–84

Fingering. See Bowing and fingering**FLEMING, MICHAEL**

on Lely painting mentioned by Morton in “The Early History and Use of the G Violone” (comment by Fleming; reply by Morton), 37:90–92

Flemish art

Viols in Seventeenth-Century Flemish Paintings: The Iconography of Music Indoors and Out (Leppert), 15:5–40

Flute

pitch standards, 44:17–18

Ford, Ann

Ann Ford: An Eighteenth-Century Portrait (Davidoff), 30:50–66

image of Gainsborough painting, 30:50

as musician, 30:55–66

FORD, ROBERT

John Ward of Canterbury, 23:51–63; 24:69 (correction)

Forqueray, Antoine

literary practices reflected in the music of, 50:83–85, 101–102

Forqueray, Jean-Baptiste Antoine

Forqueray *Pieces de Virole* (1747): A Rich Source of Mid-Eighteenth-Century French String Technique (Robinson), 43:5–31

A Letter of J.-B.-A. Forqueray (tr. and commentary by Rutledge), 13:12–16

Foster, Charles H. W.

as president of Chickering & Sons during Dolmetsch's time there, 48:30–31

as recipient of Dolmetsch-Chickering viol, 48:36–37, 47, 52–53

FOWLE, ALISON

Interview with Sydney Beck, 34:5–15

Fowle, Alison

as owner of Dolmetsch-Chickering viol, 48:54–55

French music and instruments

Aesthetics of the French Solo Viol Repertory, 1650–1680 (Beecher), 24:10–21

The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61

“Dans le gout du theorbe”: How Did French Viol Players Pluck the Viol? (Cyr), 48:5–24

Forqueray *Pieces de Virole* (1747): A Rich Source of Mid-Eighteenth-Century French String Technique (Robinson), 43:5–31

The French Viol School Before 1650 (Sicard; tr. by Whisler), 18:76–93

The French Viol School: The Repertory from 1650 to Sainte-Colombe (ca. 1680) (Sicard; tr. by Marsh), 22:42–55

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Virole*, Part I (Chancey), 33:47–78

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Virole*, Part II (Chancey), 34:16–47

The Impact of French Baroque Poetry on the French Baroque Viola da Gamba 1685–1750 (Tinkerhess), 50:72–105

Jean Rousseau and Ornamentation in French Viol Music (Green), 14:4–41

Looking through the Mist of *Tous les matins du monde*: Sainte-Colombe Revisited (Herzog), 49:29–51

Marais editions and recordings by John Hsu 50:9–10, 14–16

Marin Marais and His Public (Bane), 50:24–48

- Music for the *Dessus* and *Pardessus de Violes*, Published in France, ca. 1650–1770 (Rose), 16:40–46
 musical style, 33:66–72
 The Peasant and the Grasshopper: Marin Marais and the *pièce caractérisée* (Cyr), 49:5–28
 Problems of Melodic Ornamentation in French Viol Music (Kinney), 5:34–50
 Rebec in French Literary Sources from 1379 to 1789 (Downie), 19:71–98
 Traditions of Solo Viol Playing in France and the Music of Morel (Cyr), 10:81–87
 The Treble Viol in 17th-Century France and the Origins of the *Pardessus de Viole* (Green), 23:64–71
 Two French *Colloques* Devoted to the Viol (Cheney), 32:50–57
 unaccompanied duets, 33:73–78
 Up with the Trill (Donington), 6:49–53
 The Viol in France (Farrell), 2:16–29
 Viols and Violins in the *Epitome Musical* (Lyon 1556) of Philibert Jambe de Fer, 4:14–20

Frets

- arguments against, 28:27–33
 Boomkamp on, 28:33–34
 decline of fretless playing of viols, 28:42–47
 effect of playing without, 28:35–36
 Fray Juan Bermudo's Methods of Measuring Frets (Kinney), 11:90–101
 The Fretless Approach to Gamba Playing (Rutledge), 28:21–47
 Ganassi on setting, 19:105–116
 opposition to fretless playing of viols, 28:38–42
 Possibilities for Mean-Tone Temperament Playing on Viols (Gable), 16:22–39

Friedrich Wilhelm, Prince of Prussia

- translation of Forqueray letter to, 13:12–16

FRITZSCH, THOMAS

- Conrad Höffler: Chamber Musician and Violist da Gamba at the Court of Duke Johann Adolph I of Saxe-Weissenfels (tr. by Kyprianides), 46:21–36

Fritsch, Thomas

- Twelve Fantasias for Viola da Gamba Solo*, by Georg Philipp Telemann; edited by Thomas Fritsch and Günter von Zadow (reviews by C. Kyprianides, J. Dunford), 49:78–94

FRUCHTMAN, CAROLINE S.

Reviews:

- Instruments of the Middle Ages and Renaissance*, by David Munrow, 13:62–63
Opera Omnia, IX: Instrumental Music, by Alfonso Ferrabosco the Elder; edited by Richard Charteris, 26:87–92
REPRISE: The Extraordinary Revival of Early Music, by Joel Cohen and Herb Snitzer, 23:97–101

FRUCHTMAN, EFRIM

- Transcription as an Element in Performance Practice, 4:10–13

Fruchtman, Efrim

- biographical sketch, 7:112–113
 Gavinies pardessus de viole owned by, 7:116–119
 photograph, 7:113

FURNAS, PAUL

Reverberations on the Use of Vibrato on the Viol, 8:18–28

Furnas, Paul

The Manchester Gamba Book, facsimile edition with introduction by Paul Furnas (review by J. Rozendaal), 41:75–77

G**GABLE, FREDERICK K.**

Possibilities for Mean-Tone Temperament Playing on Viols, 16:22–39

Gagliano, Joseph

viola d'amore made by, in Library of Congress collection, 10:58–61

Gainsborough, Thomas

Ann Ford: An Eighteenth-Century Portrait (Davidoff), 30:50–66

Galpin, Francis W.

approach to instrument collecting, 3:26–29

GANASSI, SILVESTRO

on attributes of the viol, 19:134–139

Ganassi's *Regola Rubertina* (tr. by Bodig), 18:13–66, 19:99–163

Ganassi, Silvestro

on barring, 14:69

comparison with Ortiz's ornamentation, 10:92–94

on ornamentation, 10:89–92

on playing on three or four strings, 14:69–70

on position of viol and use of bow, 14:62

Regola Rubertina and Lettione Seconda, Venice 1542–1543, by Sylvestro Ganassi; tr. by Richard Bodig (review by H. Myers), 39:85–92

Silvestro Ganassi's *Regola Rubertina: Revelations and Questions* (Bodig), 14:61–70

on strings and tunings, 14:63–68

tablature of, 14:68–69

transposition practices, 44:32, 35–37

tuning systems for viols, 44:19–23, 27–35

Gaviniès, François

treble viols and pardessus made by, 50:58–60

GAY, HARRY W.

Reviews

Musik für Renaissance-Instrumente, by Mauricio Kagel, 9:59

Gerle, Hans

The First Viol Tutor: Hans Gerle's *Musica Teutsch* (Silbiger), 6:34–48

instructions to the viol player, 6:39–40

notation and tablature of, 6:44–42, 48

on ornamentation, 6:40

Germany

German Literature for Viola da Gamba in the 16th and 17th Centuries (Einstein; tr. by Bodig), 23:81–92, 24:51–64, 25:29–52, 26:7–82

German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (Einstein; tr. by Viles), 29:27–64

Gibbons, Orlando

Comparison of “The Cries of London” by Gibbons and Weelkes (R. Johnson), 9:38–54

The First Set of Madrigals and Mottets of 5 Parts: Apt for Viols and Voyces (1612), by

Orlando Gibbons; facsimile edition (review by G. Sandford), 27:47–50

Three Fantasias of Six Parts, Apt for Viols, by Orlando Gibbons; edited by Virginia Brookes

(review by G. Sandford), 36:91–94

GILLESPIE, WENDY

Reviews:

Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo, by August Kühnel;

edited by George Houle, 38:83–88

Gillingham, Bryan

Two Sonatas for Violin, Viola da Gamba, and Basso Continuo, by William Young; edited by

Donald Beecher and Bryan Gillingham (review by C. Herman), 20:68–71

GLENN, ELOISE

In Consort [editorial], 8:4

Glenn, Eloise

founding of VdGSA and, 30:6–25

photograph and tribute to memory of Eloise Glenn Lowry, 18:5

GLENN, GEORGE

The Alto Viol, 2:34–37

on consort music [editorial], 7:3–4

An Inquiry Into the Evolution of Viols, 1:30–38

on limited availability of viols [editorial], 6:3–4

Reviews:

The Fift Set of Bookes, 1618 (20 Light Fantasias), by Michael East; transcribed by David Goldstein, 6:75

The Instrumental Music, by Christopher Tye; edited by Robert Weidner, 5:96

Music for Lute and Bandora. Vol. 1 of The Complete Works of Anthony Holborne; edited by Masakata Kanazawa, 5:95–96

Two In Nomines, by William Byrd; edited by Terrill Schukraft, 6:75

Glenn, George

founding of VdGSA and, 30:6–25

In Memoriam: George Glenn (1914–1971) (Margrave), 8:94–95

Goldstein, David

Daybreak for Viol Quartet, by David Goldstein (review by J. Davidoff), 38:88–92

The Fift Set of Bookes, 1618 (20 Light Fantasias), by Michael East; transcribed by David Goldstein, 6:75

Goy, François-Pierre

The Complete Works for Solo Viola da Gamba, by Philip Hacquart; edited by François-Pierre Goy (review by M. Cyr), 38:81–83

Recueil de pièces pour basse de viole seule ca 1690: Fac-similé du manuscrit M.3 de la Bibliothèque de Tournus, by Jean(?) de Sainte-Colombe; introduction and index by François-Pierre Goy (Sadie), 36:87–91

Graun, Johann Gottlieb

as Berlin School composer, 35:58, 64–71

GREEN, ROBERT A.

Charles Dollé's First Work for Pardessus de Viole, 18:67–75

Explanation of the Shape, the Tuning and the Use of the Lyra da Gamba; Proposition XVIII from *Harmonie Universelle* by Marin Mersenne (1636) (tr. by Green), 2:54–55

Jean Rousseau and Ornamentation in French Viol Music, 14:4–41

A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the Chateau of Blois (Dunford; tr. by Green), 44:5–12

The Treble Viol in 17th-Century France and the Origins of the Pardessus de Viole, 23:64–71

Reviews:

Alfonso Ferrabosco the Elder (1543–1588): A Thematic Catalogue of His Music with a Biographical Calendar, by Richard Charteris, 22:59–61

“For These Distracted Tymes”: *Music of the Civil Wars*, performed by London Baroque, 21:72–74

Loves Pashion and Other Ayres for Lyra-Violl, performed by Mary Cyr, 21:72–74

17th Century Music for Viola da Gamba and Lyra Viol, performed by Jason Paras, 21:72–74

Greenberg, Michael

Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium (Vanscheeuwijck), 39:78–80

Greer, David

Songs for the Lute, 1606, by John Daniel; edited by David Greer (review by A. Viles), 18:121–124

GRIFFIN, JULIA A.

Diego Ortiz's Principles of Ornamentation for the Viol: *Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones*, 10:88–95

Reviews:

Performance Practice and Technique in Marin Marais' "Pièces de viole," by Deborah A. Teplow, 23:93–96

Grümmer, Paul

as advocate of fretless style of gamba playing, 28:22–24

Guersan, Louis

pardessus and quintons made by, 50:60, 62–64

pardessus de viole made by, in Caldwell collection, 11:82–83

pardessus de viole made by, in Library of Congress collection, 10:44–49

quinton made by, in Caldwell collection, 11:64–65

H**Hacquart, Philip**

The Complete Works for Solo Viola da Gamba, by Philip Hacquart; edited by François-Pierre Goy (review by M. Cyr), 38:81–83

Hales, Millicent

biographical sketch, 31:41

Hammer, Franz Xaver

Five Sonatas, for viola da gamba, violoncello or basso and harpsichord, by Franz Xaver Hammer; edited by David J. Rhodes (review by B. Wissick), 41:85–91

Handel, Georg Friedrich

Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); *Four Sonatas for Harpsichord* (Scarlatti); *Mi palpita il cor, Il gelsomino* (Handel), performed by Cleveland Baroque Soloists (review by P. Smith), 20:76–81

Harders, Nikolaus

Die Viola da Gamba und Besonderheiten ihrer Bauweise, by Nikolaus Harders (review by J. Rutledge), 15:115–117

Harpsichord

playing viol with, 4:8–9

Hart House (University of Toronto)

acquisition of viol collection, 45:9–19
 appraisals of viol collection, 45:28–33
 biographies of persons associated with viols, 45:60–68
 conservation of viol collection, 45:34–36
 descriptions of instruments, 45:38–59
 playing of viols, 45:19–28, 69–76
 Toronto's Hart House Viols (Morton), 45:5–76

Hasert, Johann Christian

bass viol made by, in Caldwell collection, 11:62–63

Haydn, Joseph

24 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello; Hob. XI: 73–96 (Band IV des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow (review by R. Hutchinson), 45:125–134
28 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello; Hob. XI: 97–126 (Band V des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow (review by R. Hutchinson), 45:125–134

Head, W. Howard

as collector of Hart House viols, 45:6–9

HEBBERT, BENJAMIN

The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated, 40:37–48

HEFLER, VIRGINIA MERRITT

Nomenclature of the Bowed Instruments (Ernst; tr. by Hefler), 4:37–42

Hellwig, Günther

Joachim Tielke: Ein Hamburger Lauten- und Violen-macher der Barockzeit, by Günther Hellwig (review by J. Rutledge), 17:74–78
 as modern viol maker, 2:56

HELMICK, CARL N., JR.

A Viol Discography: 1966, 3:73–93
 Viol Discography: 1967 Supplement, 4:53–67
 Viol Discography: 1968 Supplement, 5:82–94
 Viol Discography: 1969–71 Supplement, 8:96–115

Henry VIII, King of England

Pastime with Good Company: Music in the Making of Magnificence at the Court of Henry VIII, 1509–47 (Roule), 46:5–20

Henry Watson Music Library, Manchester, England

A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29

Herbert, George

George Herbert: Priest, Poet, Musician (Charles), 4:27–36

HERMAN, CAROL

Reviews:

Six Sonatas for Unaccompanied Viola da Gamba, by Carl Friedrich Abel; edited by Murray Charters, 20:68–71

Two Sonatas for Violin, Viola da Gamba, and Basso Continuo, by William Young; edited by Donald Beecher and Bryan Gillingham, 20:68–71

HERZOG, MYRNA

Finding the True Identity of the Castagneri Viol: A Detective Story, 31:60–73

Is the Quinton a Viol? A Puzzle Unraveled, 40:5–35

Looking through the Mist of *Tous les matins du monde*: Sainte-Colombe Revisited, 49:29–51

The Viol in Bach's Passions: A Performer's Notes, 33:30–44

Hesse, Ludwig Christian

Ludwig Christian Hesse and the Berlin Virtuoso Style (O'Loghlin), 35:35–73

Heudelinne, Louis

Suite in A, by Louis Heudelinne; edited by Margaret Johnston (review by J. Davidoff), 22:62–64

HEYDON, JULIA J.

Martin Peerson's "Private Musicke," 29:1–26

Hingeston, John

The Fantasia-suites for Violin, Bass Viol, and Organ, by John Hingeston; edited by Richard Charteris (review by S. Morris), 41:78–84

Fourteen Fantasias and Airs, by John Hingeston; edited by Lynn Hulse (review by J. Davidoff), 22:62–64

Höffler, Conrad

Conrad Höffler: Chamber Musician and Violist da Gamba at the Court of Duke Johann Adolph I of Saxe-Weissenfels (Fritzsich; tr. by Kyprianides), 46:21–36

Hoffmann, Bettina

Catalogo della musica solistica e cameristica per viola da gamba. Catalog of solo and chamber music for viola da gamba, by Bettina Hoffmann (review by H. Miloradovitch), 39:93–95

Instruction oder eine anweisung auff der Violadigamba (Instruction or a Method for the Viola da Gamba), Anonymous; facsimile edition by Bettina Hoffmann (review by K. Slowik), 48:74–80

Holborne, Anthony

Music for Lute and Bandora. Vol. 1 of *The Complete Works of Anthony Holborne*; edited by Masakata Kanazawa (review by G. Glenn), 5:95–96

Holman, Peter

Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690, by Peter Holman (review by B. Bellingham), 31:84–89

John Jenkins and His Time: Studies in English Consort Music, edited by Andrew Ashbee and Peter Holman (review by E. Boal), 36:82–87

Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch, by Peter Holman (review by E. Macdonald), 46:59–64

Homophony

in Martin Peerson's "Private Musicke," 29:15–18

HOOVER, EDGAR M.

Building a Viol – Project or Pipe Dream?, 1:63–69

Hotman, Nicholas

French viol school and, 22:43–46

works for solo viol, 24:10–12, 17–18

Houle, George

"*Doulce memoire*": *A Study in Performance Practices*, by George Houle (review by C. Cunningham), 27:51–54

Five-Part Madrigals, "Apt both for voyals and voices," by John Wilbye; edited by George Houle (review by J. Rozendaal), 42:80–81

Sonatas for the Viola da Gamba, 3 vols, by Carl Friedrich Abel; edited by George Houle (review by M. Cyr), 35:76–78

Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo, by August Kühnel; edited by George Houle (review by W. Gillespie), 38:83–88

HSU, JOHN

Solo and Duet Viol Music by Charles Dollé, 3:24–25

Hsu, John

biographical sketch, 7:114–115

John Hsu (1931–2018) (Sadie and Cyr), 50:5–23

Marin Marais: The Instrumental Works. Vol. 1: Pièces à une et à deux violes, edited by John Hsu (review by R. Taruskin), 17:79–86

Hulse, Lynn

Fourteen Fantasias and Airs, by John Hingeston; edited by Lynn Hulse (review by J. Davidoff), 22:62–64

Hume, Tobias

analysis of songs, 7:92–111

borrowed material in works of, 33:17–19

Captain Hume's "Invention for Two to Play Upon One Viole" (Neumann), 11:102–111

Captaine Hume's Musically Humors, the bass viol music from The First Part of Ayres (1605), by Tobias Hume; edited by Patrice Connelly (review by M. Cyr), 38:81–83

ensemble pieces, 8:80–88

importance of music, 5:5–15

life and works of, 5:8–15

motivic associations, 33:15–16

musical directions of, 8:89–93

On Captain Hume's "Wrong" Notes (Neumann), 4:21–26

solo pieces, 8:61–79

tablature of, 6:29–33

thematic associations, 33:16–17

Tobias Hume's *First Part of Ayres* (1605) (Sullivan), 5:5–15, 6:13–33, 7:92–111, 8:61–93, 9:16–37

The Use of Motivic and Thematic Material in the Music of Tobias Hume (Jones), 33:15–29

Hummel, Mathias

Hummel viol owned by Gian Lyman, 6:72–74

Hunter, George

- Fantasias and In Nomines for viols*, by Henry Purcell; edited by George Hunter (review by G. Feldman), 32:77–79
- Fantasias of Four Parts*, by John Coprario; edited by George Hunter (review by E. Phillips), 29:71–73
- Five-Part Consort Music* (revised edition), by William Byrd; edited by George Hunter (review by G. Feldman), 32:77–79
- Four-Part Consort Music*, by William Byrd; edited by George Hunter (review by B. Wissick), 28:53–56
- The Italian Madrigal Fantasias of Five Parts*, by John Ward; edited by George Hunter (review by P. Connelly), 34:98–102
- Nine Fantasias of Two Parts*, by Thomas Morley; edited by George Hunter (review by E. Phillips), 29:71–73
- Six-Part Consort Music*, by Thomas Tomkins; edited by George Hunter (review by M. Panofsky), 33:82–85
- Six-Part Consort Music*, by William Byrd; edited by George Hunter (review by M. Panofsky), 27:43–46
- Two Brownings of Three Parts*, by Elway Bevin and John Baldwyn; edited by George Hunter (review by B. Wissick), 28:53–56

HUTCHINSON, ROLAND

- The Archetype of Johann Sebastian Bach's Chorale Setting "Nun Komm, der Heiden Heiland" (BWV 660): A Composition with Viola da Gamba? (Bruggaier; tr. by Hutchinson), 34:67–74

Reviews:

- The Golden Viol: Method for the Bass Viola da Gamba*, volumes 1 and 2, by Grace Feldman, 32:65–76
- 24 *Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello*; Hob. XI: 73–96 (Band IV des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow, 45:125–134
- 28 *Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello*; Hob. XI: 97–126 (Band V des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow, 45:125–134

I**Iberian music**

- New Sources for the Study of the Portuguese Seventeenth-Century Consort Music (Nery), 22:9–28

Improvisation

- Christopher Simpson on, 36:5–39
- divisions in, 36:9–23
- solo sonatas and, 25:31–37

In Nomine compositions

- Change and Tradition in the Early *In Nomine* (Weidner), 15:102–112
- An Essay in Consort Interpretation: John Ward — Six-Part *In Nomine*, VdGS (Meyer) No.1 (Dodd), 12:37–44

Indexes

- A Composer Index for Gordon Dodd's *Thematic Index* (Sandford), 23:72–80
 index to original and English translation of Einstein's *German Literature for Viola da Gamba*, 29:53–64
 indices to original and English translation of Le Blanc's *Défense de la Virole*, 12:24–36
 New Grove Index for Viol Players, 27:55–75

Instruction books

- Danoville's Treatise on Viol Playing (tr. and commentary by Kinney), 12:45–73
 The Fretless Approach to Gamba Playing (Rutledge), 28:21–47
 Ganassi's *Regola Rubertina* (tr. by Bodig), 18:13–66, 19:99–163
 Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12
 list of methods for pardessus de viole, 1718 to c. 1770, 37:12–13
 Loulié's method for learning how to play the viol, 13:39–55
 Modern Instruction Books for the Viola da Gamba (Margrave), 1:39–50

Instrument collections and collecting

- American Society of Ancient Instruments collection, 25:15–18
 Antique Bowed Instruments in the Dolmetsch Collection (N. Dolmetsch), 15:51–87
 Antique Viols and Related Instruments from the Caldwell Collection (Caldwell), 11:60–89
 Catalogue of the European Musical Instruments ... in the Ueno Gakuen Collection (Uchino), 27:34–39
 Galpin's approach to, 3:26–29
 Henry Blakiston Who? Or Some Early Instruments at the Library of Congress (Traficante), 10:29–68
 The Musical Instrument Collection at Boston (Williamson), 3:26–33
 North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27
 The Stearns Collection of Musical Instruments (Warner), 2:38–48
 Toronto's Hart House Viols (Morton), 45:5–76

International Musicological Society

- Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium (Vanscheeuwijck), 39:76–82

International Symposium on the Italian Viola da Gamba (2000)

- conference report, 37:68–77

Interviews. See Tributes and interviews

Irving, John

- Consort Music; Consort Music I, for three viols; Consort Music II, for four, five, and six viols*, by Thomas Tomkins (Musica Britannica, vol. 59); transcribed and edited by John Irving (review by B. Bellingham), 29:74–77

Italian music and instruments

- Bolognese viols in Witten-Rawlins Collection, 21:24–27
 The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61
 Brescian viols in Witten-Rawlins Collection, 21:14–23
 International Symposium on the Italian Viola da Gamba (2000), 37:68–77
 Maugars' *Response Faite a un Curieux sur le Sentiment de la Musique d'Italie* (tr. by W. Bishop), 8:5–17
 New Documents on a Sixteenth-Century Venetian Viol Maker (Ongaro), 27:22–28

North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27
 ornamentation, Italian vs. French, 5:34–35, 6:49–50
 Venetian viols in Witten-Rawlins Collection, 21:8–13

J

JACKSON, BARBARA GARVEY

Commentary on Le Blanc's *Défense de la Viole*, 12:14–36
 Hubert Le Blanc's *Défense de la viole* (tr. by Jackson), 10:11–28, 11:17–58
 Reviews:

Resonating Bodies (novel), by Lynne Alexander, 26:101–103

Jacobean music

Captain Hume's "Invention for Two to Play Upon One Viole" (Neumann), 11:102–111
 John Ward of Canterbury (Ford), 23:51–63
 Structural Ornaments: Transcending Binaries in Elizabethan and Jacobean Music (Conner),
 42:19–75

Jambe de Fer, Philibert

Viols and Violins in the *Epitome Musical* (Lyon 1556) of Philibert Jambe de Fer (Kinney),
 4:14–20

Japanese music and instruments

bowed string instruments as precious items, 47:32–34
 jiuta (vocal chamber music), 22:31–32
 The Origin of the Kokyū (Kambe), 47:5–41
 Viols in Japan in the Sixteenth and Early Seventeenth Centuries (Kambe), 37:31–67

Jenkins, John

Consort Music for Viols in Four Parts, by John Jenkins; edited by Andrew Ashbee (review by
 D. Pearl), 16:73–76
Consort Music of Three Parts, by John Jenkins; edited by Andrew Ashbee (review by E.
 Boal), 36:82–87
Duos for Two Bass Viols and Continuo, vol. 1, by John Jenkins; edited by Andrew Ashbee
 (review by M. Elliott), 39:95–98
Fantasia-Suites: II for three viols (tr, B, B), by John Jenkins; transcribed and edited by
 Andrew Ashbee (review by T. Conner), 46:64–71
Suites for two division viols and continuo, by John Jenkins; edited by Martha Bishop (review
 by P. Farrell), 22:56–58
Three-Part Airs for Two Trebles, Bass and Continuo: Vol. III, by John Jenkins; edited by
 Andrew Ashbee (review by J. Johnson), 42:89–92
Three-Part Fancy and Ayre Divisions for Two Trebles and a Bass to the Organ, by John
 Jenkins; edited by Robert Austin Warner (review by G. Bachmann), 4:46

Jennings, John M.

The Four-Part Consort Music, by Thomas Lupo; transcribed and edited by Richard Charteris
 and John M. Jennings (review by P. Farrell), 22:56–58

Jesuit missionaries

kokyū origins and, 47:9–12, 38

Jewish musicians

in court of Henry VIII, 46:13–14

Johann Adolph I, Duke of Saxe-Weissenfels

Conrad Höffler: Chamber Musician and Violist da Gamba at the Court of Duke Johann Adolph I of Saxe-Weissenfels (Fritzsich; tr. by Kyprianides), 46:21–36

JOHNSON, JANE T.

Violin Versus Viol in English Fantasia-Suites, 15:88–101

Reviews:

Three-Part Airs for Two Trebles, Bass and Continuo: Vol. III, by John Jenkins; edited by Andrew Ashbee, 42:89–92

JOHNSON, ROSE-MARIE

Comparison of “The Cries of London” by Gibbons and Weelkes, 9:38–54

The History and Literature of the Viola d’Amore, 7:13–51

Jones, Robert

Lyra Viol Accompaniment in Robert Jones’ *Second Booke of Songs and Ayres* (1601) (Teplow), 23:6–18

JONES, STERLING SCOTT

The Use of Motivic and Thematic Material in the Music of Tobias Hume, 33:15–29

Jones, Sterling Scott

The Lira da Braccio, by Sterling Scott Jones (review by H. Myers), 34:84–89

K**Kagel, Mauricio**

Musik für Renaissance-Instrumente, by Mauricio Kagel (review by H. Gay), 9:59

KAMBE, YUKIMI

The Origin of the Kokyū, 47:5–41

Viols in Japan in the Sixteenth and Early Seventeenth Centuries, 37:31–67

Kambe, Yukimi

Handbook for Composing for the Viola da Gamba, by Yukimi Kambe (review by R. Whelden), 43:72–77

promotion of viol in Japan, 22:31–32

Karpp, Gregorius

bass viol made by, in Caldwell collection, 11:66–67

Keeling, Andrew

afterwards, by Andrew Keeling (review by J. Davidoff), 39:102–105

Kéfer, Paul

as owner of Dolmetsch-Chickering viol, 48:47–52

Kelischek, George

as modern viol maker, 2:57

Kelsey, Alice

as borrower of Dolmetsch-Chickering viol, 48:40–44

Kessler, Dietrich

as modern viol maker, 2:57

KINNEY, GORDON J.

The Case for the Use of Vibrato on the Viol, 7:52–64

Danoville’s Treatise on Viol Playing (tr. and commentary by Kinney), 12:45–73

Fray Juan Bermudo’s Methods of Measuring Frets, 11:90–101

Marin Marais as Editor of His Own Compositions, 3:5–16
 Musicography in English Translation, 18:10–12
 Problems of Melodic Ornamentation in French Viol Music, 5:34–50
 Telemann's Use of the Viol as a Solo or Concertant Instrument, 17:5–27
 A "Tempest in a Glass of Water" or a Conflict of Esthetic Attitudes, 14:42–52
 Trichet's Treatise: A 17th Century Description of the Viols (tr. and annotated by Kinney),
 2:5–15
 Viols and Violins in the *Epitome Musical* (Lyon 1556) of Philibert Jambe de Fer, 4:14–20
 Writings on the Viol by Du Buisson, De Machy, Roland Marais, and Étienne Loulié (tr. and
 commentary by Kinney), 13:17–55

Reviews:

La Basse de Viole du temps de Marin Marais et d'Antoine Forquery, by Hans Bol, 14:71
Music of the French Baroque, performed by Oberlin Baroque Ensemble, 14:72–74
String Playing in Baroque Music, by Robert Donington, 16:72–73

Kinney, Gordon J.

biographical sketch, 6:60–61
 Donington comments on "Problems of Melodic Ornamentation in French Viol Music"
 (JVdGSA, 5:34-50), 6:49–53
 Furnas's challenge to "The Case for the Use of Vibrato on the Viol" (JVdGSA, 7:52-64),
 8:18–28
 Gordon J. Kinney, 1905–1981 (Longyear), 18:7–9
 photograph, 6:61, 18:9

***Kirishitan monjo* (missionary documents)**

kokyū references in, 47:11–12, 38
 viols described in, 47:32–66

Kite-Powell, Jeffery T.

A Performer's Guide to Renaissance Music, edited by Jeffery T. Kite-Powell (review by R.
 Murray), 34:77–84

Klinke, Gregor

*Viola da gamba und Viola da braccio: Symposium im Rahmen der 27. Tage Alter Musik in
 Herne 2002*, edited by Christian Ahrens and Gregor Klinke (review by C. Kyprianides),
 44:52–56

Kohnstamm, Mary L. (Maisie)

biographical sketch, 31:41

Kokyū

differences from European bowed instruments, 47:36–40
 The Origin of the Kokyū (Kambe), 47:5–41

KÖNIG, ADOLF HEINRICH

Die Viola da Gamba, by Adolf Heinrich König (review by J. Rutledge), 23:102–105

KREITNER, KENNETH

Reviews:

Antiquity and the Middle Ages: From Ancient Greece to the 15th Century, edited by James
 McKinnon, 28:61–64
Music in Medieval Europe, by Jeremy Yudkin, 28:61–64
Music of the Middle Ages: An Anthology for Performance and Study, by David Fenwick
 Wilson, 28:61–64

Music of the Middle Ages: Style and Structure, by David Fenwick Wilson, 28:61–64

Kühnel, August

form in sonatas of, 26:7–11

Sonata à 2, 26:34–40

Sonata à due, 26:26–34

Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo, by August Kühnel; edited by George Houle (review by W. Gillespie), 38:83–88

style in sonatas and suites, 25:46–52

KYPRIANIDES, CHRISTINE

Conrad Höffler: Chamber Musician and Violist da Gamba at the Court of Duke Johann Adolph I of Saxe-Weissenfels (Fritzsich; tr. by Kyprianides), 46:21–36

Reviews:

Twelve Fantasias for Viola da Gamba Solo, by Georg Philipp Telemann; edited by Thomas Fritzsich and Günter von Zadow, 49:78–83

Viola da gamba und Viola da braccio: Symposium im Rahmen der 27. Tage Alter Musik in Herne 2002, edited by Christian Ahrens and Gregor Klinke, 44:52–56

L

La Viole de Gambe Française

conference report (Limoges, 1995), 32:50–54

Lambert, Jean-Nicolas

bass viol made by, in Caldwell collection, 11:70–71

Lambert, Michel

airs sérieux of, 47:74–76

Larkowski, Charles

Sonata in C Major for Viola da Gamba and Continuo, W. 136, by Carl Philipp Emanuel Bach; edited with continuo realization by Charles Larkowski (review by M. Panofsky), 38:92–97

Larson, Arthur

biographical sketch (Wendell), 9:57–58

photograph, 9:56

Lawes, William

Between Fantasy and Aire: The “Active Braine” of William Lawes (Davenport), 39:49–75, 40:4 (Correction)

Christ Church 725-7 manuscript, 43:44–47

Dolmetsch II.B.3 manuscript, 43:53–54, 53–56

Harvard Mus. 70 manuscript, 43:47–52, 54–65

“Let Them Be Lusty, Smart-Speaking Viols”: William Lawes and the Lyra Viol Trio (J. Cunningham), 43:32–68

The Royall Consort (old and new versions), by William Lawes; edited by David Pinto (review by G. Sandford), 32:80–83

sources for lyra viol trios, 43:44–54

LE BLANC, HUBERT

Hubert Le Blanc’s *Défense de la viole* (tr. by Jackson), 10:11–28, 11:17–58

Le Blanc, Hubert

Commentary on Le Blanc’s *Défense de la Viole* (Jackson), 12:14–36

comparison of viol and violin, 17:33–34

Défense de la viole, indices to original and English translation of, 12:24–36

Défense de la viole, table of contents to original and English translation of, 11:50–58

Hubert Le Blanc's Concept of Viol Sound (Rutledge), 17:28–37

on viol sound as bell, 17:35

Le Jeune, François

quinton made by, in Library of Congress collection, 10:37–43

Le Manuscrit de Viole de Gambe de Tournus

conference report (1995), 32:54–57

Ledger, Philip

The Oxford Book of English Madrigals, edited by Philip Ledger (review by T. Duncan), 16:76–78

Leicester, Peter. See Leycester, Peter

Lely, Peter

painting mentioned by Morton in “The Early History and Use of the G Violone” (comment by Fleming; reply by Morton), 37:90–92

LEPPERT, RICHARD D.

Viols in Seventeenth-Century Flemish Paintings: The Iconography of Music Indoors and Out, 15:5–40

Lewis, Edward

attribution of viols to Meares, 40:45–48

characteristics of viols, 40:38–45

The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48

Leycester, Peter (Peter Leicester)

“A Booke of Lessons for Lyro-Viole to play alone in Severall Tuninges” (“Music,” Part III), 21:37–44

“A Booke of Miscellany Collections” (“Music,” Part I), 21:29–34

“Prolegomena Historica de Musica” (“Music,” Part II), 21:34–37

Sir Peter Leycester's Book on Music (Abbey), 21:28–44

“To His Viole” (poem), 36:82

Library of Congress (U.S.)

catalogue system for viola d'amore music, 7:51

donors of musical instruments to collection, 10:30–33

Henry Blakiston who? Or Some Early Instruments at the Library of Congress (Traficante), 10:29–68

measurements of Wilkins instruments in collection, 10:35–36

Lidl, Andreas

Six Sonatas, for viola da gamba and cello, by Andreas Lidl; edited by Hazelle Miloradovitch (review by B. Wissick), 41:85–91

Three Sonatas for viola da gamba and violoncello, by Andreas Lidl; edited by Donald Beecher (review by B. Wissick), 34:93–98

Linaro, Ventura

New Documents on a Sixteenth-Century Venetian Viol Maker (Ongaro), 27:22–28

Lindley, Mark

Lutes, Viols and Temperaments, by Mark Lindley (review by L. and J. Shortridge), 22:65–66

Lirone. *See* **Lyra da gamba (lirone)**

LOEB, DAVID

The Lyffe and Times of a Viol Composer (Late 20th c.), 22:29–34

Loeb, David

Fantasias for Eight to Twelve Viols, by David Loeb (review by J. Davidoff), 35:78–80

London Baroque

“For These Distracted Tymes”: *Music of the Civil Wars*, performed by London Baroque (review by R. Green), 21:72–74

LONGYEAR, REY M.

Gordon J. Kinney, 1905–1981, 18:7–9

Loulié, Étienne

An 18th-Century Treatise on the Viol by Étienne Loulié (Cohen), 3:17–23
method for learning how to play the viol, 13:39–55

Lowry, Eloise Glenn. *See also* GLENN, ELOISE

photograph and tribute to memory of, 18:5

Lully, Jean-Baptiste

orchestra of, 47:72–74

Lupo, Thomas

The Four-Part Consort Music, by Thomas Lupo; transcribed and edited by Richard Charteris and John M. Jennings (review by P. Farrell), 22:56–58

The Six-Part Consort Music, by Thomas Lupo; edited by Richard Charteris (review by B. Bellingham), 33:86–89

XXX Konincklycke Fantasien Om Op. 3 Fioolen de Gamba en ander Speel-tuigh te gebruychen, Amsterdam (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Helmut Mönkemeyer (review by G. Sandford), 25:63–64

XX Konincklycke Fantasien en Noch IX Fantasien 3 Fioolen de Gamba (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Eugene Schreurs and Martine Sanders (review by G. Sandford), 25:63–64

The Two- and Three-Part Consort Music, by Thomas Lupo; edited by Richard Charteris (review by J. Davidoff), 26:93–95

Lutes

Ganassi’s rules of tablature for, 19:116–117

interaction with viol traditions, 14:12–21

lyra viol accompaniment in Robert Jones’ *Second Booke of Songs and Ayres* (1601), 23:8–9

ornamentation and traditions of, 14:22–23

LUTTMANN, STEPHEN F.

The Music of Johann Schenck: Some Observations, 18:94–120

Reviews:

Austrian Court Music, 1680–1780, performed by Oberlin Baroque Performance Institute, 17:70–73

Lyman, Gian

biographical sketch, 6:62–63

photograph, 6:64

Lyra da braccio

in Dolmetsch collection, 15:51

Lyra da gamba (lirone)

Explanation of the Shape, the Tuning and the Use of the Lyra da Gamba; Proposition XVIII from *Harmonie Universelle* by Marin Mersenne (1636) (tr. by Green), 2:54–55

Lyra viol music

Christopher Simpson's "Little Consort" (Stoltzfus), 21:53–63

contreperties in trios, 43:38–44

in early Stuart England, 43:33–38

history of, 6:26–29

Lawes sources for trio music, 43:44–54

"Let Them Be Lusty, Smart-Speaking Viols": William Lawes and the Lyra Viol Trio (J. Cunningham), 43:32–68

Lyra Viol Accompaniment in Robert Jones' *Second Booke of Songs and Ayres* (1601) (Teplow), 23:6–18

The Lyra Viol in Consort: An Example from Uppsala, Universitetsbibliotek IMhs 4:3 (Stoltzfus), 17:47–59

The *Manchester Lyra Viol Tablature*: Further Information (Traficante), 3:52–55

A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29

Music for the Lyra Viol: The Printed Sources (Traficante), 5:16–33

Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other "Graces" for the Bow (Cyr), 34:48–66

Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other "Graces" for the Left Hand (Cyr), 35:16–34

tablature and notation in, 5:17–18

M**MACCRACKEN, THOMAS G.**

The Dolmetsch-Chickering Viols, 48:25–66

Research Report: Conferences in Magnano and Edinburgh, 37:68–83

Research Report: Viol Symposium at Kloster Michaelstein, 46:37–45

Small French Viols, 50:49–71

Reviews:

European Stringed Instruments by Elizabeth Wells and Christopher Nobbs, 44:45–49

A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991, edited by Johannes Boer and Guido van Oorschot, 31:89–95

MACDONALD, ELIZABETH

Reviews:

Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch, by Peter Holman, 46:59–64

MACE, THOMAS FITZ-HUGH

Michel Collichon and the Origins of the Pardessus de Viole, 47:42–83

Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand, 45:77–121

Reviews:

The Caldwell Collection of Viols: A Life Together in the Pursuit of Beauty, by Catharina Meints Caldwell, with John Pringle and Thomas G. MacCracken, 47:102–110

MACKEY, SHEM

A Question of Wood: Michel Collichon's 1683 Seven-String Viol, 47:84–98

Marais, Marin

as advocate of solo viol performance, 10:82–84

character pieces, 49:5–28

editions and recordings by John Hsu, 50:9–10, 14–16

literary practices reflected in the music of, 50:75–78, 88–89, 94–96, 100–101

Marin Marais and His Public (Bane), 50:24–48

Marin Marais as Editor of His Own Compositions (Kinney), 3:5–16

Pièces à une et à deux Violes (1686), Prelude, 26:41–42

plucking in the music of, 48:16–24

A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the Chateau of Blois (Dunford; tr. by Green), 44:5–12

Rhetoric and Eloquence: Dramatic Expression in Marin Marais's *Pièces de Viole* (Teplow), 24:22–50

sarabands of, 24:31–46

structure of works, 26:11–13

as student of Sainte-Colombe, 49:31–36, 48, 50

suites accommodating multiple skill levels, 50:30–36, 40, 43–45

Tombeau de Mr. Meliton, 26:43–48

The 250th Commemoration of Marin Marais, performed by Oberlin Baroque Ensemble (review by J. Whisler), 16:78–80

Marais, Roland

Premier[-deuxième] livre de pièces de viole avec la basse chiffrée en partition, by Roland Marais; facsimile edition (review by M. Cyr), 21:69–71

rules of accompaniment for bass viol, 13:32–39

MARGRAVE, WENDELL

Arthur Larson, 9:57–58

Breaking the ground [editorial], 1:3

Count Your Blessings [editorial], 3:3–4

In Memoriam: George Glenn (1914–1971), 8:94–95

Marjorie Bram, 9:55

Modern Instruction Books for the Viola da Gamba, 1:39–50

Our Members [editorial], 4:3–4

Whither? [editorial], 5:3–4

Reviews:

The Interpretation of Early Music, by Robert Donington, 2:49–52

Margrave, Wendell

In Memoriam: Oliver Wendell Margrave, 1919–1985 (Vickrey), 22:6–8

photograph, 22:6

MARKOWITZ, RUTH

correspondence on viol iconography in Baroque period, 14:75–76

MARSH, DOUGLAS

The French Viol School: The Repertory from 1650 to Sainte-Colombe (ca. 1680) (Sicard; tr. by Marsh), 22:42–55

MARSHALL, SHEILA

Putting Simpson into Practice, 6:5–12

The Well-Fingered Viol, 13:56–61

Massey, Vincent

biography of, 45:63

role in acquisition of Hart House viols, 45:11–19

MAUGARS, ANDRÉ

Maugars' *Response Faite a un Curieux sur le Sentiment de la Musique d'Italie* (tr. by W. Bishop), 8:5–17

McGill Chamber Singers & Collegium Musicum

Dietrich Buxtehude: Cantatas for Lent and Easter, performed by McGill Chamber Singers & Collegium Musicum, Fred Stolfus, Director (review by R. Bodig), 24:66–67

McKinnon, James

Antiquity and the Middle Ages: From Ancient Greece to the 15th Century, edited by James McKinnon (review by K. Kreitner), 28:61–64

Meares, Richard

Meares bass viol owned by Arnold Dolmetsch, 48:57–58

Meares bass viol owned by Mrs. Paul Kohnstamm, 3:69–70

Meares viol (1683) owned by Martha Whittemore, 4:47–49

Meares, Richard, II

as maker of Lewis viol attributed to Meares, 40:45–49

The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48

Medieval music

The Bow in Medieval Music (Neumann), 1:4–15

Meinertzen, Jacob

Meinertzen viol owned by Mrs. H. Murray Robb, 5:74–76

MEINTS, CATHARINA. See also Caldwell, Catharina Meints

Reviews:

Konzert D-Dur für Viola da Gamba und Orchester, by Giuseppe Tartini; edited by Thomas Fritsch, 26:96–97

MEIXELL, JOAN M.

The American Society of Ancient Instruments, 25:6–28

MERSENNE, MARIN

Explanation of the Shape, the Tuning and the Use of the Lyra da Gamba; Proposition XVIII from *Harmonie Universelle* by Marin Mersenne (1636) (tr. by Green), 2:54–55

Metropolitan Museum of Art (MMA)

Bertrand viol in Metropolitan Museum of Art, 45:111–116

The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48

Mico, Richard

The Four-Part Consort Music, by Richard Mico; edited by Meredith Tyler (review by G. Sandford), 30:73

MIDDLETON, ARTHUR

Catalogue of Viol Music (compiler), 2:58–72

MILLER, BURRITT

The Making of an Amati Viol, 31:44–59

Miller, Dayton C.

as donor of musical instruments to Library of Congress, 10:30

Miller, George

Miller bass viol owned by Arnold Dolmetsch, 48:57–58

MILORADOVITCH, HAZELLE

Reviews:

Catalogo della musica solistica e cameristica per viola da gamba. Catalog of solo and chamber music for viola da gamba, by Bettina Hoffmann, 39:93–95

Miloradovitch, Hazelle

Six Sonatas, for viola da gamba and cello, by Andreas Lidl; edited by Hazelle Miloradovitch (review by B. Wissick), 41:85–91

Sonatas for Viol and Basso Continuo, by Archangelo Corelli; facsimile edition, introduction by Hazelle Miloradovitch (review by G. Sandford), 27:47–50

Missionaries, Christian. See also Kirishitan monjo (missionary documents)

in Japan, 47:32–63

Mitchell, Roy

biography, 45:64

role in acquisition of Hart House viols, 45:9–12

Mönkemeyer, Helmut

XXX Konincklycke Fantasiën Om Op. 3 Fioolen de Gamba en ander Speel-tuigh te gebruychen, Amsterdam (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Helmut Mönkemeyer (review by G. Sandford), 25:63–64

MONSON, CRAIG

Consort Song and Verse Anthem: A Few Performance Problems, 13:4–11

Montéclair, Michel Pignolet de

Montéclair, the Viol Player's Composer (Sadie), 15:41–50

MORAN, JOHN

Reviews:

Drei Sonaten für Viola da Gamba und obligates Cembalo, BWV 1027–1029, by Johann Sebastian Bach; facsimile edition by Hille Perl, 48:70–74

The Extant Works for Wind or String Instruments, by Louis Couperin; edited by Mary Cyr, 49:94–100

Morel, Jacques

Traditions of Solo Viol Playing in France and the Music of Morel (Cyr), 10:81–87

Morley, Thomas

The First Booke of Canzonets to Two Voyces (1593), by Thomas Morley; facsimile edition (review by G. Sandford), 27:47–50

Nine Fantasias of Two Parts, by Thomas Morley; edited by George Hunter (review by E. Phillips), 29:71–73

Thomas Morley's Fantasia, "Il Doloroso": An Analysis (Sandford), 31:74–80

MORRIS, STEPHEN

William Young's Fantasias *a*3, by Another Name, Still Sound As Sweet, 41:5–35

Reviews:

The Fantasia-Suites for Violin, Bass Viol, and Organ, by John Hingeston; edited by Richard Charteris, 41:78–84

MORTON, JOËLLE

The Early History and Use of the G Violone, 36:40–66

A Few Observations, and Even More Questions (correspondence), 39:106–112

on Lely painting mentioned by Morton in “The Early History and Use of the G Violone”
(comment by Fleming; reply by Morton), 37:90–92

Toronto’s Hart House Viols, 45:5–76

Reviews:

A Viola da Gamba Miscellanea, edited by Susan Orlando, 44:49–52

Morton, Joëlle

Dance Music for Two Lyra Viols, edited by Joëlle Morton (review by J. Rozendaal), 41:75–77

Response to Joëlle Morton (Myers), 40:75–79

Six Ayres for Lyra Viol and Bass, by Christopher Simpson; edited by Joëlle Morton (review by M. Cyr), 38:81–83

The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers) (Myers), 38:5–26

Motifs, musical

in lyra viol accompaniments, 23:9–12

The Use of Motivic and Thematic Material in the Music of Tobias Hume (Jones), 33:15–29

Mueller, Hannelore

biographical sketch, 6:65

photographs, 6:66–67

Munrow, David

Instruments of the Middle Ages and Renaissance, by David Munrow (review by C. Fruchtman), 13:62–63

MURRAY, RUSSELL E., JR.

Reviews:

A Performer’s Guide to Renaissance Music, edited by Jeffery T. Kite-Powell, 34:77–84

Music theory

in Renaissance England, 41:46–49

in sixteenth century, 41:38–46

Musicians. *See specific types of musicians*, e.g., **Court musicians**

Musicography

Forquerey *Pieces de Viole* (1747): A Rich Source of Mid-Eighteenth-Century French String Technique (Robinson), 43:5–31

Ganassi’s tablature, 14:68–69, 19:116–117

Gerle’s notation and tablature, 6:44–42, 48

Hume’s tablature, 6:29–33

lyra viol music, tablature and notation in, 5:17–18

The *Manchester Lyra Viol Tablature*: Further Information (Traficante), 3:52–55

Musicography in English Translation (Kinney), 18:10–12

On the Use of Slurs in English Viol Music (Farrell), 16:5–21

The Slur Marks in Bach’s ‘Cello Suites (Neumann), 3:34–51

Musicology

On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance (Taruskin), 20:6–23

MYERS, HERBERT W.

Renaissance Viol Tunings: A Reconsideration, 44:13–40

Response to Joëlle Morton (correspondence), 40:75–79

The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers), 38:5–26

Reviews:

The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba, Magnano, Italy, 29 April – 1 May 2000, edited by Susan Orlando, 41:69–74

The Lira da Braccio, by Sterling Scott Jones, 34:84–89

Regola Rubertina and Lettione Seconda, Venice 1542–1543, by Sylvestro Ganassi; tr. by Richard Bodig, 39:85–92

N**Namban fashion (Japan)**

origin of the kokyū and, 47:24–28

National Music Museum. See Shrine to Music Museum [National Music Museum]**NERY, RUI VIEIRA**

New Sources for the Study of the Portuguese Seventeenth-Century Consort Music, 22:9–28

NEUMANN, KARL

The Bow in Medieval Music, 1:4–15

Captain Hume's "Invention for Two to Play Upon One Viole," 11:102–111

Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12

On Captain Hume's "Wrong" Notes, 4:21–26

The Renaissance Source of the Viols, 2:5–15

The Slur Marks in Bach's 'Cello Suites, 3:34–51

Neumann, Karl

biographical sketch, 5:70–71

photograph, 5:70

Tribute to Karl Neumann, 1903–1982, 19:164–166

New York Public Library, Music Division

Sydney Beck's career at, 34:6–11

Nicholson, Richard

biographical sketch, 31:42

Nobbs, Christopher

European Stringed Instruments, by Elizabeth Wells and Christopher Nobbs (review by T. MacCracken), 44:45–49

Nomenclature

Nomenclature of the Bowed Instruments (Ernst; tr. by Hefler), 4:37–42

sixteenth-century nomenclature and pitch standards, 44:38–40

Norcombe, Daniel

Nine Divisions for Bass Viol, by Daniel Norcombe; edited by Patrice Connelly (review by F. Traficante), 35:85–91

Nørgård, Per

Per Nørgård's Works for Early Music Ensemble (Christensen), 22:35–41

Norman, Barak

bass viol made by, in Caldwell collection, 11:74–75

bass viol made by, in Smithsonian Institution Collection of Instruments, 4:50–52

Norman bass viol owned by Arnold Dolmetsch, 48:57, 59

Notation. *See* **Musicography**

O**Oberlin Baroque Ensemble**

Music of the French Baroque, performed by Oberlin Baroque Ensemble (review by G. Kinney), 14:72–74

The 250th Commemoration of Marin Marais, performed by Oberlin Baroque Ensemble (review by J. Whisler), 16:78–80

Oberlin Baroque Performance Institute

Austrian Court Music, 1680–1780, performed by Oberlin Baroque Performance Institute (review by S. Luttmann), 17:70–73

Georg Philipp Telemann, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (review by P. Smith), 20:76–81

Music of the Berlin Court, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (review by P. Smith), 20:76–81

Oberlin Consort of Viols

Henry Purcell: The Fantasias for Viols, performed by Oberlin Consort of Viols, James Caldwell, Director (review by L. Terry), 23:116

OGDEN, SAMUEL R.

Abraham Prescott and His Bass Viols, 12:74–77

Okeover, John

Consort Music for Five Viols, by John Okeover; edited by Virginia Brookes (review by E. Seibert), 39:99–102

OLDS, PATRICIA

The Decline of the Viol in Seventeenth-Century England: Some Observations, 17:60–69

O'LOGHLIN, MICHAEL

Ludwig Christian Hesse and the Berlin Virtuoso Style, 35:35–73

Reviews:

Königliche Gambenduos [Royal Gamba Duets]: 23 sonatas by French and Italian composers of the eighteenth century in contemporary transcriptions, edited by Leonore and Günter von Zadow, 40:67–74

Trios for Violin, Bass Viol and Cello in two volumes, by Joseph Benedikt Zyka; edited by David J. Rhodes, 42:93–98

OLSON, PHYLLIS

A History of the Viola da Gamba Society of America: Background and Founding, 30:5–45

Part I: Pastime with Good Company, 30:5–14

Part II: From Company to Society, 30:15–41

Part III: A Banner Year, 31:25–43, 32:85 (correction)

An Interview with Dick Bodig, July 1994, 35:6–15

ONGARO, GIULIO M.

New Documents on a Sixteenth-Century Venetian Viol Maker, 27:22–28

Oorschot, Guido van

A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991, edited by Johannes Boer and Guido van Oorschot (review by T. MacCracken), 31:89–95

Organs

pitch standards, 44:18–19

Orlando, Susan

The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba, Magnano, Italy, 29 April – 1 May 2000, edited by Susan Orlando (review by H. Myers), 41:69–74

A Viola da Gamba Miscellanea, edited by Susan Orlando (review by J. Morton), 44:49–52

Ornamentation

appoggiaturas, 35:26

arrhythmic transgressions, 42:32–34

atonal transgressions, 42:49–58

auricular, 42:25–29

bowing as, 34:55–57

The Case for the Use of Vibrato on the Viol (Kinney), 7:52–64

Diego Ortiz's Principles of Ornamentation for the Viol: *Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (Griffin), 10:88–95

extra-musical sensible ornaments, 42:58–64

Forqueray and, 43:27–31

French vs. Italian music, 5:34–35, 6:49–50

Ganassi on, 10:89–92

Gerle on, 6:40

holds, 34:52–55

interpreting manuscript sources, 35:27–34

Jean Rousseau and Ornamentation in French Viol Music (Green), 14:4–41

lute tradition and, 14:22–23

motivic development, 42:34–36

national styles in Baroque music, 5:37–38

Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other “Graces” for the Bow (Cyr), 34:48–66

Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other “Graces” for the Left Hand (Cyr), 35:16–34

pizzicato (thump), 34:57–66

Problems of Melodic Ornamentation in French Viol Music (Kinney), 5:34–50

relish, 35:25

Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28

as rhetorical devices in Baroque music, 24:30–31

rhythmic parenthesis in, 42:29–31

sensible, 42:36–41

sententious, 42:41–45

shakes, 35:21–24

signs vs. written-out ornaments, 5:38–39, 34:50–52

slides, 35:27

The Slur Marks in Bach's 'Cello Suites (Neumann), 3:34–51

sources for studying, 35:17–20

Structural Ornaments: Transcending Binaries in Elizabethan and Jacobean Music (Conner), 42:19–75

terminology, confusion in, 5:39–48

tonal relations and, 42:45–49

trills, 35:21–26

Up with the Trill (Donington), 6:49–53

Ortiz, Diego

comparison with Ganassi's ornamentation, 10:92–94

Diego Ortiz' *Tratado de Glosas* (Farrell), 4:5–9

Diego Ortiz's Principles of Ornamentation for the Viol: *Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (Griffin), 10:88–95

Otterstedt, Annette

Die Gambe: Kulturgeschichte und Praktischer Ratgeber [The Gamba: Cultural History and Practical Adviser], by Annette Otterstedt (review by D. Smith), 32:58–65

The Viol: History of an Instrument, by Annette Otterstedt; tr. by Hans Reiners (review by B. Bellingham), 40:51–61

Otto, Valerius

Neue Paduanen, Galliarden, Intradan und Currenten, nach Englischer und Frantzösischer Art, à 5, by Valerius Otto; edited by Michal Pospíšil (review by A. Silbiger), 43:82–87

Ouvrard, Jean

bass viol made by, in Caldwell collection, 11:86–87

treble viol and pardessus made by, 50:55, 57–58

Oxford University (England)

illustrations and photographs, 19:20–30

The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration (Bellingham), 19:6–70

P

PAGE, JANET

Viols in Viennese Convents, 49:52–75

Paintings

Ann Ford: An Eighteenth-Century Portrait (Davidoff), 30:50–66

bows and bowing in, 14:56–60

Gainsborough painting of Ann Ford (image), 30:50

on Lely painting mentioned by Morton in "The Early History and Use of the G Violone" (comment by Fleming; reply by Morton), 37:90–92

A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the Chateau of Blois (Dunford; tr. by Green), 44:5–12

The Viol in Baroque Paintings and Drawings (Cyr), 11:4–16

Viols in Seventeenth-Century Flemish Paintings: The Iconography of Music Indoors and Out (Leppert), 15:5–40

PALLIS, MARCO

Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols, 9:4–15

Pallis, Marco

biographical sketch, 31:42

PANOFSKY, MARGARET

Reviews:

The Five-Part Consort Music, vol. 2, by John Coprario; edited by Richard Charteris, 27:43–46

Six-Part Consort Music, by Thomas Tomkins; edited by George Hunter, 33:82–85

Six-Part Consort Music, by William Byrd; edited by George Hunter, 27:43–46

Sonata in C Major for Viola da Gamba and Continuo, W. 136, by Carl Philipp Emanuel Bach; edited with continuo realization by Charles Larkowski, 38:92–97

Paras, Jason

17th Century Music for Viola da Gamba and Lyra Viol, performed by Jason Paras (review by R. Green), 21:72–74

Pardessus de viole. See also Quinton

adoption after Collichon, 47:81–83

in Caldwell collection, 11:60–61, 82–83

Charles Dollé's First Work for Pardessus de Viole (Green), 18:67–75

Collichon pardessus in Germanisches Nationalmuseum, Nuremberg, 47:47–60

Collichon proto-pardessus (1686), 47:60–68

in Dolmetsch collection, 15:74–77

Gavinies pardessus de viole owned by Efrim Fruchtman, 7:116–119

gender and class in playing of, 33:56–62

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Viole*, Part I (Chancey), 33:47–78

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Viole*, Part II (Chancey), 34:16–47

history of, 33:48–55

Is the Quinton a Viol? A Puzzle Unraveled (Herzog), 40:5–35

in Library of Congress collection, 10:44–49

methods, 37:12–28

Michel Collichon and the Origins of the Pardessus de Viole (Mace), 47:42–83

Music for the *Dessus* and *Pardessus de Violes*, Published in France, ca. 1650–1770 (Rose), 16:40–46

origins of, 23:69–71

The Pardessus de Viole or Chanterelle (C. Dolmetsch), 3:56–59

performers and teachers, 37:29–30

quinton vs. 5-string pardessus, 37:9–10, 40:15–21

Re-Examining the Pardessus de Viole and Its Literature, Part I: Introduction and Methods (Sutcliffe), 37:5–30

Re-Examining the Pardessus de Viole and Its Literature, Part II: Repertoire from 1722 to c. 1790 (Sutcliffe), 38:27–77

Small French Viols (MacCracken), 50:49–71

as solo instrument, 12:9

The Treble Viol in 17th-Century France and the Origins of the Pardessus de Viole (Green),
23:64–71

in Ueno Gakuen Collection, 27:29–33

Parson, Priscilla

An Organological Study of Leg-Held Bowed Chordophones, by Priscilla Parson (review by G. Sandford), 28:57–59

Payne, Ian

Consort Music of Four Parts, by John Ward; edited by Ian Payne (review by E. Boal), 42:84–89

PEARL, DONALD

Reviews:

Consort Music for Viols in Four Parts, by John Jenkins; edited by Andrew Ashbee, 16:73–76

Peerson, Martin

homophony of, 29:15–18

instrumental interludes, 29:12–14

instrumental introductions, 29:8–12

Martin Peerson's "Private Musicke" (Heydon), 29:1–26

polyphony and semi-polyphonic texture, 29:18–26

Pepys, Samuel

as amateur musician, 42:5–9, 15–18

as music critic, 42:14–15

musical companions of, 42:11–14

Samuel Pepys and the Viol (Davidson), 42:5–18

Performance practice

The Case for the Use of Vibrato on the Viol (Kinney), 7:52–64

Consort Song and Verse Anthem: A Few Performance Problems (Monson), 13:4–11

An 18th-Century Treatise on the Viol by Étienne Loulié (Cohen), 3:17–23

Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12

national styles and ornamentation practices, 5:34–36

On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance (Taruskin), 20:6–23

Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28

Transcription as an Element in Performance Practice (E. Fruchtman), 4:10–13

Perl, Hille

Drei Sonaten für Viola da Gamba und obligates Cembalo, BWV 1027–1029, by Johann Sebastian Bach; facsimile edition by Hille Perl (review by J. Moran), 48:70–74

PHILLIPS, ELIZABETH V.

Henry Butler and the Early Viol Sonata, 21:45–52

Reviews:

Fantasias of Four Parts, by John Coprario; edited by George Hunter, 29:71–73

Nine Fantasias of Two Parts, by Thomas Morley; edited by George Hunter, 29:71–73

Phillips, Elizabeth V.

Collected Works, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth (review by M. Cyr), 29:68–70

Pictorialism

in lyra viol accompaniment, 23:15

Pièces caractérisées. See **Character pieces**

Pierray, Claude

violin made by, in Caldwell collection, 11:68–69

Pinto, David

Consort Music of Five and Six Parts, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto (review by I. Woodfield), 42:82–84

For Ye Violls: The Consort and Dance Music of William Lawes, by David Pinto (review by M. Ballard), 33:89–93

The Royall Consort (old and new versions), by William Lawes; edited by David Pinto (review by G. Sandford), 32:80–83

Pitch standards

The Alto Viol (G. Glenn), 2:34–37

dual standard as transposition, 44:21–22

Explanation of the Shape, the Tuning and the Use of the Lyra da Gamba; Proposition XVIII from *Harmonie Universelle* by Marin Mersenne (1636) (tr. by Green), 2:54–55

A Few Observations, and Even More Questions (Morton), 39:106–112

Ganassi on strings and tunings, 14:63–68

Ganassi's tuning methods, 18:22–30, 43–56, 19:114–116, 158–163

high vs. low tunings of viols, 44:19–22, 27–35

in lyra viol accompaniment, 23:7

A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29

Philibert Jambe de Fer on tunings and pitches of viols and violins, 4:17–20

On Playing Continuo (M. Bishop), 30:42

Possibilities for Mean-Tone Temperament Playing on Viols (Gable), 16:22–39

Praetorius on, 44:14–19, 23–27

in pre-industrial Europe, 47:52–53

Renaissance Viol Tunings: A Reconsideration (Myers), 44:13–40

sixteenth-century nomenclature and, 44:38–40

The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers) (Myers), 38:5–26

Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols (Pallis), 9:4–15

Pizzicato. See **Plucking****PLANYAVSKY, ALFRED**

comment on the various meanings of the term “violone” discussed in Burnett's “The Bowed String Instruments of the Baroque Basso Continuo” (correspondence), 10:98–100

Planyavsky, Alfred

The Baroque Double Bass Violone, by Alfred Planyavsky (review by G. Barnett), 36:69–74

Plucking

“Dans le gout du theorbe”: How Did French Viol Players Pluck the Viol? (Cyr), 48:5–24

Poetry

The Impact of French Baroque Poetry on the French Baroque Viola da Gamba 1685–1750 (Tinkerhess), 50:72–105

“This Breathing House” (Bell), 2:53

“To His Virole” (Leicester), 36:82

Polyphony

in Martin Peerson’s “Private Musicke,” 29:18–26

Portuguese music and instruments

Canzona a 5 (anonymous), 22:26–28

Concertado a 3, by Dom Teotónio da Cruz, 22:22–24

Concertado a 4, by Dom Gabriel de São João, 22:25

New Sources for the Study of the Portuguese Seventeenth-Century Consort Music (Nery), 22:9–28

Pospíšil, Michal

Neue Paduanen, Galliardien, Intradan und Currenten, nach Englischer und Frantzösischer Art, à 5, by Valerius Otto; edited by Michal Pospíšil (review by A. Silbiger), 43:82–87

Praetorius, Michael

on pitch standards, 44:14–19, 23–27

A Translation of the Preface to *Terpsichore* of Michael Praetorius (tr. by Carvell), 20:40–59

Prescott, Abraham

Abraham Prescott and His Bass Viols (Ogden), 12:74–77

Purcell, Henry

contrapuntal techniques, 39:9–17

Fantasias and In Nomines for viols, by Henry Purcell; edited by George Hunter (review by G. Feldman), 32:77–79

Henry Purcell: The Fantasias for Viols, performed by Oberlin Consort of Viols, James Caldwell, Director (review by L. Terry), 23:116

Musical-Rhetorical Gestures in the Fantasias of Henry Purcell (Conner), 39:5–48

Purcell’s Clock Tempos and the Fantasia (Boal), 20:24–39

Tempo Indications in Purcell’s Fantasias and Sonatas: A Performer’s Guide to New and Conflicting Signatures (Boal), 31:9–24

Puttenham, George

on ornamentation, 42:21–22, 24–25, 37–39, 41–43

Q

Quinton. See also Pardessus de viole

in Caldwell collection, 11:64–65

construction of, 40:21–23

decline of, 40:26–31

five-string pardessus vs., 37:9–10, 40:15–21

Is the Quinton a Viol? A Puzzle Unraveled (Herzog), 40:5–35

in Library of Congress collection, 10:37–43

popularity of, 40:23–26

Small French Viols (MacCracken), 50:49–71

in Ueno Gakuen Collection, 23:31, 46–48

R

Raschenau, Maria Anna von

composer of music for Viennese convent, 49:54–55, 57–58, 61–63

Ravenscroft, Thomas

Four Fantasias of Five Parts, by Thomas Ravenscroft; edited by Virginia Brookes (review by G. Sandford), 36:91–94

Rebec

in court account books and chronicles, 19:72–75
 in French legal ordinances, 19:87–88
 in French poetry and fiction, 19:75–87
 French spelling of, 19:70–71
 idiomatic uses of *rebec* in 16th and 17th centuries, 19:92–96
 morphology of, 19:96
 in musical treatises and dictionaries, 19:88–92
 pitch standards, 44:18
 Rebec in French Literary Sources from 1379 to 1789 (Downie), 19:71–98
 social status, musical qualities, and use of, 19:97–98

Reiners, Hans

The Viol: History of an Instrument, by Annette Otterstedt; tr. by Hans Reiners (review by B. Bellingham), 40:51–61

Renaissance

The “Lordly Viol” in the Literature of the English Renaissance (Watson), 1:51–62
 music theory during, 41:38–46
 New Documents on a Sixteenth-Century Venetian Viol Maker (Ongaro), 27:22–28
 The Renaissance Source of the Viols (Neumann), 2:5–15
 Renaissance Viol Tunings: A Reconsideration (Myers), 44:13–40
 size of viols during, 44:23–25
 A Translation of the Preface to *Terpsichore* of Michael Praetorius (tr. by Carvell), 20:40–59

Research. See under Bibliographies and Conferences**Reviews — books**

NOTE: Name of reviewer is in parentheses.

Alfonso Ferrabosco the Elder (1543–1588): A Thematic Catalogue of His Music with a Biographical Calendar, by Richard Charteris (Green), 22:59–61
Antiquity and the Middle Ages: From Ancient Greece to the 15th Century, edited by James McKinnon (Kreitner), 28:61–64
The Baroque Double Bass Violone, by Alfred Planyavsky (Barnett), 36:69–74
The Bass Viol in French Baroque Chamber Music, by Julie Anne Sadie (Anthony), 18:124–127
The Caldwell Collection of Viols: A Life Together in the Pursuit of Beauty, by Catharina Meints Caldwell, with John Pringle and Thomas G. MacCracken (Mace), 47:102–110
Catalogo della musica solistica e cameristica per viola da gamba. Catalog of solo and chamber music for viola da gamba, by Bettina Hoffmann (Miloradovitch), 39:93–95
Die Gambe: Kulturgeschichte und Praktischer Ratgeber [The Gamba: Cultural History and Practical Adviser], by Annette Otterstedt (D. Smith), 32:58–65
Die Viola da Gamba, by Adolf Heinrich König (Rutledge), 23:102–105
Die Viola da Gamba und Besonderheiten ihrer Bauweise, by Nikolaus Harders (Rutledge), 15:115–117
Dolmetsch: The Man and His Work, by Margaret Campbell (Watson), 13:63–65

- “Doulce memoire”*: A Study in Performance Practices, by George Houle (C. Cunningham), 27:51–54
- The Early History of the Viol*, by Ian Woodfield (Bellingham), 23:106–112
- Editing Early Music*, by John Caldwell (Bush), 23:113–115
- European Stringed Instruments*, by Elizabeth Wells and Christopher Nobbs (MacCracken), 44:45–49
- For Ye Violls: The Consort and Dance Music of William Lawes*, by David Pinto (Ballard), 33:89–93
- Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690*, by Peter Holman (Bellingham), 31:84–89
- 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*, by Kevin Coates (Tourin), 22:67–68
- The Golden Viol: Method for the Bass Viola da Gamba*, volumes 1 and 2, by Grace Feldman (Hutchinson), 32:65–76
- The Golden Viol: Method for the Bass Viola da Gamba*, volumes 3 and 4, by Grace Feldman (Robbins), 34:89–93
- Handbook for Composing for the Viola da Gamba*, by Yukimi Kambe (Whelden), 43:72–77
- History of Violin Playing from Its Origins to 1761*, by David Boyden (Watson), 4:43–45
- Instruction oder eine anweisung auff der Violadigamba* (Instruction or a Method for the Viola da Gamba), Anonymous; facsimile edition by Bettina Hoffmann (Slowik), 48:74–80
- Instrumental Music Printed Before 1600: A Bibliography*, by Howard Mayer Brown (Bozarth), 3:60–68
- Instruments of the Middle Ages and Renaissance*, by David Munrow (C. Fruchtman), 13:62–63
- The Interpretation of Early Music*, by Robert Donington (Margrave), 2:49–52
- The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba, Magnano, Italy, 29 April – 1 May 2000*, edited by Susan Orlando (Myers), 41:69–74
- Joachim Tielke: Ein Hamburger Lauten- und Violen-macher der Barockzeit*, by Günther Hellwig (Rutledge), 17:74–78
- John Coprario: A Thematic Catalogue of His Music, with a Biographical Introduction*, by Richard Charteris (Bellingham), 15:113–115
- John Jenkins and His Time: Studies in English Consort Music*, edited by Andrew Ashbee and Peter Holman (Boal), 36:82–87
- La Basse de Viole du temps de Marin Marais et d’Antoine Forquery*, by Hans Bol (Kinney), 14:71
- Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch*, by Peter Holman (Macdonald), 46:59–64
- The Lira da Braccio*, by Sterling Scott Jones (Myers), 34:84–89
- Lists of Payments to the King’s Musik in the Reign of Charles II (1660–1685)*; transcribed and edited by Andrew Ashbee (Sandford), 26:104–106
- Lutes, Viols and Temperaments*, by Mark Lindley (Shortridge), 22:65–66
- A Manual of Instruction for Detail and Assembly Drawings for Bass Viola da Gamba, Division Size*; drawings and instructions by Donald Warnock (anon.), 7:120

- Music Ensembles in Festival Books, 1500–1800: An Iconographical & Documentary Survey*, by Edmund A. Bowles (Baur), 26:98–100
- Music in Medieval Europe*, by Jeremy Yudkin (Kreitner), 28:61–64
- Music of the Middle Ages: An Anthology for Performance and Study*, by David Fenwick Wilson (Kreitner), 28:61–64
- Music of the Middle Ages: Style and Structure*, by David Fenwick Wilson (Kreitner), 28:61–64
- An Organological Study of Leg-Held Bowed Chordophones*, by Priscilla Parson (Sandford), 28:57–59
- The Performance of the Basso Continuo in Italian Baroque Music*, by Tharald Borgir (Banks), 25:57–62
- Performance Practice and Technique in Marin Marais' "Pièces de viole,"* by Deborah A. Teplow (Griffin), 23:93–96
- A Performer's Guide to Renaissance Music*, edited by Jeffery T. Kite-Powell (Murray), 34:77–84
- Records of the English Court*, Volume I (1660–1649), Volume II (1685–1714), Volume III (1625–1649); calendared and edited by Andrew Ashbee (Sandford), 26:104–106
- Regola Rubertina and Lettione Seconda, Venice 1542–1543*, by Sylvestro Ganassi; tr. by Richard Bodig (Myers), 39:85–92
- REPRISE: The Extraordinary Revival of Early Music*, by Joel Cohen and Herb Snitzer (C. Fruchtman), 23:97–101
- Resonating Bodies* (novel), by Lynne Alexander (Jackson), 26:101–103
- String Playing in Baroque Music*, by Robert Donington (Kinney), 16:72–73
- Thematic Index of Music for Viols: Fourth Instalment (1987)*, by Gordon Dodd (Sandford), 24:68–69
- The Viol: History of an Instrument*, by Annette Otterstedt; tr. by Hans Reiners (Bellingham), 40:51–61
- A Viola da Gamba Miscellanea*, edited by Susan Orlando (Morton), 44:49–52
- A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991*, edited by Johannes Boer and Guido van Oorschot (MacCracken), 31:89–95
- The Viola da Gamba Society Index of Manuscripts Containing Consort Music*, Vol. I, compiled by Andrew Ashbee, Robert Thompson, and Jonathan Wainwright (Davenport), 40:61–67
- Viola da gamba und Viola da braccio: Symposium im Rahmen der 27. Tage Alter Musik in Herne 2002*, edited by Christian Ahrens and Gregor Klinke (Kyprianides), 44:52–56
- William Lawes, 1602–1645: Essays on His Life, Times and Work*, edited by Andrew Ashbee (Bellingham), 36:75–82

Reviews — music

NOTE: Name of reviewer is in parentheses.

- afterwards* by Andrew Keeling (Davidoff), 39:102–105
- The Art of Fugue*, BWV 1080, by Johann Sebastian Bach; transcribed by Lucy Bardo (Slowik), 35:81–85
- Captaine Hume's Musically Humors, the bass viol music from The First Part of Ayres* (1605), by Tobias Hume; edited by Patrice Connelly (Cyr), 38:81–83

- Collected Works*, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth (Cyr), 29:68–70
- The Complete Works for Solo Viola da Gamba*, by Philip Hacquart; edited by François-Pierre Goy (Cyr), 38:81–83
- Consort Music; Consort Music I, for three viols; Consort Music II, for four, five, and six viols*, by Thomas Tomkins (*Musica Britannica*, vol. 59); transcribed and edited by John Irving (Bellingham), 29:74–77
- Consort Music for Five Viols*, by John Okeover; edited by Virginia Brookes (Seibert), 39:99–102
- Consort Music for Four Viols*, by William Cranford; edited by Virginia Brookes (Seibert), 39:99–102
- Consort Music for Three Viols*, by William Cranford; edited by Virginia Brookes (Seibert), 39:99–102
- Consort Music for Viols in Four Parts*, by John Jenkins; edited by Andrew Ashbee (Pearl), 16:73–76
- Consort Music of Five and Six Parts*, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto (Woodfield), 42:82–84
- Consort Music of Four Parts*, by John Ward; edited by Ian Payne (Boal), 42:84–89
- Consort Music of Three Parts*, by John Jenkins; edited by Andrew Ashbee (Boal), 36:82–87
- The Consort Music of William Lawes 1602–1645*, by John Cunningham (Field), 46:49–59
- Dance Music for Two Lyra Viols*, edited by Joëlle Morton (Rozendaal), 41:75–77
- Daybreak for Viol Quartet*, by David Goldstein (Davidoff), 38:88–92
- Drei Sonaten für Viola da Gamba und obligates Cembalo, BWV 1027–1029*, by Johann Sebastian Bach; facsimile edition by Hille Perl (Moran), 48:70–74
- D'ung aultre amer, seventeen settings in two, three, four, and five parts*, edited by Richard Taruskin (Farrell), 22:56–58
- Duos for Two Bass Viols and Continuo*, vol. 1, by John Jenkins; edited by Andrew Ashbee (Elliott), 39:95–98
- The Extant Works for Wind or String Instruments*, by Louis Couperin; edited by Mary Cyr (Moran), 49:94–100
- Fantasia-Suites*, by John Coprario; transcribed and edited by Richard Charteris (Viles), 18:121–124
- The Fantasia-Suites for Violin, Bass Viol, and Organ*, by John Hingeston; edited by Richard Charteris (Morris), 41:78–84
- Fantasia-Suites: II for three viols (tr, B, B)*, by John Jenkins; transcribed and edited by Andrew Ashbee (Conner), 46:64–71
- Fantasias and In Nomines for viols*, by Henry Purcell; edited by George Hunter (Feldman), 32:77–79
- Fantasias for Eight to Twelve Viols*, by David Loeb (Davidoff), 35:78–80
- The Fantasias for Two Bass Viols and Organ*, by John Coprario; edited by Richard Charteris (Ashworth), 43:78–82
- Fantasias of Four Parts*, by John Coprario; edited by George Hunter (Phillips), 29:71–73
- Fantasy and Canon for Bass Viol*, by Wolfram Wagner (Davidoff), 38:88–92
- The Fift Set of Bookes, 1618 (20 Light Fantasias)*, by Michael East; transcribed by David Goldstein (G. Glenn), 6:75

- The First Booke of Canzonets to Two Voyces (1593)*, by Thomas Morley; facsimile edition (Sandford), 27:47–50
- The First Set of Madrigals and Mottets of 5 Parts: Apt for Viols and Voyces (1612)*, by Orlando Gibbons; facsimile edition (Sandford), 27:47–50
- Five for Seven: A Suite for Seven Viols*, by Peter Seibert (Davidoff), 38:88–92
- Five-Part Consort Music* (revised edition), by William Byrd (Feldman); edited by George Hunter, 32:77–79
- The Five-Part Consort Music*, vol. 1, by John Coprario; edited by Richard Charteris (Davidoff), 26:93–95
- The Five-Part Consort Music*, vol. 2, by John Coprario; edited by Richard Charteris (Panofsky), 27:43–46
- Five-Part Madrigals, “Apt both for voyals and voices,”* by John Wilbye; edited by George Houle (Rozendaal), 42:80–81
- Five Sonatas, for viola da gamba, violoncello or basso and harpsichord*, by Franz Xaver Hammer; edited by David J. Rhodes (Wissick), 41:85–91
- Four Fantasias of Five Parts*, by Thomas Ravenscroft; edited by Virginia Brookes (Sandford), 36:91–94
- The Four-Part Consort Music*, by Richard Mico; edited by Meredith Tyler (Sandford), 30:73
- The Four-Part Consort Music*, by Thomas Lupo; transcribed and edited by Richard Charteris and John M. Jennings (Farrell), 22:56–58
- Four-Part Consort Music*, by William Byrd; edited by George Hunter (Wissick), 28:53–56
- Four-Part Fantasias for Viols*, by Alfonso Ferrabosco the Younger (Musica Britannica, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham (Sandford), 30:70–72
- Four Song Settings for Voice and Three Viols*, by Will Ayton (Davidoff), 35:78–80
- Fourteen Fantasias and Airs*, by John Hingeston; edited by Lynn Hulse (Davidoff), 22:62–64
- in dreaming*, by Sally Beamish (Davidoff), 39:102–105
- The Instrumental Music*, by Christopher Tye; edited by Robert Weidner (G. Glenn), 5:96
- The Italian Madrigal Fantasias of Five Parts*, by John Ward; edited by George Hunter (Connelly), 34:98–102
- Königliche Gambenduos [Royal Gamba Duets]: 23 Sonatas by French and Italian Composers of the Eighteenth Century in Contemporary Transcriptions*, edited by Leonore and Günter von Zadow (O’Loughlin), 40:67–74
- Konzert D-Dur für Viola da Gamba und Orchester*, by Giuseppe Tartini; edited by Thomas Fritsch (Meints), 26:96–97
- The Manchester Gamba Book*; facsimile edition with introduction by Paul Furnas (Rozendaal), 41:75–77
- Marin Marais: The Instrumental Works. Vol. 1: Pièces à une et à deux violes*, edited by John Hsu (Taruskin), 17:79–86
- Music for Lute and Bandora. Vol. 1 of The Complete Works of Anthony Holborne*; edited by Masakata Kanazawa (G. Glenn), 5:95–96
- Music for Three Viols or String Trio*, by Will Ayton (Davidoff), 38:88–92
- Musik für Renaissance-Instrumente*, by Mauricio Kagel (Gay), 9:59
- Myn Morken Gaf: A Flemish Quodlibet and Related Pieces*, edited by Richard Wexler (Stoltzfus), 24:65

- Neue Paduanen, Galliarden, Intradan und Currenten, nach Englischer und Frantzösischer Art, à 5*, by Valerius Otto; edited by Michal Pospíšil (Silbiger), 43:82–87
- Nine Divisions for Bass Viol*, by Daniel Norcombe; edited by Patrice Connelly (Traficante), 35:85–91
- Nine Fantasias of Two Parts*, by Thomas Morley; edited by George Hunter (Phillips), 29:71–73
- Opera Omnia, IX: Instrumental Music*, by Alfonso Ferrabosco the Elder; edited by Richard Charteris (C. Fruchtman), 26:87–92
- The Oxford Book of English Madrigals*, edited by Philip Ledger (Duncan), 16:76–78
- Pièces pour viole seule*, edited by Jonathan Dunford (Cheney), 31:95–97
- Preludio and Passacaglia for Seven-string Bass Viol*, by Martha Bishop (Davidoff), 38:88–92
- Premier[-deuxième] livre de pièces de viole avec la basse chiffrée en partition*, by Roland Marais; facsimile edition (Cyr), 21:69–71
- Quartet No. 3, for flute, violin, viola da gamba and cello*, by Carl Friedrich Abel; edited by Roy Wheldon (Wissick), 41:85–91
- Recueil de pièces de viole en musique et en tablature 1666: Fac-similé du Ms M2.1.T2.17C. Case, Washington, Library of Congress*; introduction and index by Stuart Cheney (Sadie), 36:87–91
- The Royall Consort* (old and new versions), by William Lawes; edited by David Pinto (Sandford), 32:80–83
- Six Ayres for Lyra Viol and Bass*, by Christopher Simpson; edited by Joëlle Morton (Cyr), 38:81–83
- The Six-Part Consort Music*, by Thomas Lupo; edited by Richard Charteris (Bellingham), 33:86–89
- Six-Part Consort Music*, by Thomas Tomkins; edited by George Hunter (Panofsky), 33:82–85
- Six-Part Consort Music*, by William Byrd; edited by George Hunter (Panofsky), 27:43–46
- The Six-Part Consorts and Madrigals*, by John Coprario; edited by Richard Charteris (Coeyman), 20:72–76
- The Six-Part Pieces*, by John Coprario; edited by Richard Charteris (Seibert), 39:99–102
- Six Sonatas for Unaccompanied Viola da Gamba*, by Carl Friedrich Abel; edited by Murray Charters (Herman), 20:68–71
- Six Sonatas, for viola da gamba and cello*, by Andreas Lidl; edited by Hazelle Miloradovitch (Wissick), 41:85–91
- Sonata in C Major for Viola da Gamba and Continuo, W. 136*, by Carl Philipp Emanuel Bach; edited with continuo realization by Charles Larkowski (Panofsky), 38:92–97
- Sonatas for the Viola da Gamba*, 3 vols., by Carl Friedrich Abel; edited by George Houle (Cyr), 35:76–78
- Sonatas for Viol and Basso Continuo*, by Archangelo Corelli; facsimile edition, introduction by Hazelle Miloradovitch (Sandford), 27:47–50
- Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo*, by August Kühnel; edited by George Houle (Gillespie), 38:83–88
- Songs for the Lute, 1606*, by John Daniel; edited by David Greer (Viles), 18:121–124
- Suite in A*, by Louis Heudelinne; edited by Margaret Johnston (Davidoff), 22:62–64
- Suites for two division viols and continuo*, by John Jenkins; edited by Martha Bishop (Farrell), 22:56–58

- The Symphonias, Pavanés and Allemandes*, by Henry DuMont; edited by Barbara Coeyman (Davidoff), 22:62–64
- Thirteen Suites for Solo Viola da Gamba*, volumes 1 and 2, by Dubuisson; edited by Donald Beecher and Stuart Cheney (Sandford), 31:98–100
- XXX Konincklycke Fantasien Om Op. 3 Fioolen de Gamba en ander Speel-tuigh te gebruychen, Amsterdam (1648)*, by T. Lupo, I. Coprario, and W. Daman; edited by Helmut Mönkemeyer (Sandford), 25:63–64
- Three Fantasias of Six Parts, Apt for Viols*, by Orlando Gibbons; edited by Virginia Brookes (Sandford), 36:91–94
- Three-Part Airs for Two Trebles, Bass and Continuo: Vol. III*, by John Jenkins; edited by Andrew Ashbee (J. Johnson), 42:89–92
- Three-Part Fancy and Ayre Divisions for Two Trebles and a Bass to the Organ*, by John Jenkins; edited by Robert Austin Warner (Bachmann), 4:46
- Three Sonatas for viola da gamba and violoncello*, by Andreas Lidl; edited by Donald Beecher (Wissick), 34:93–98
- Trente et unième oeuvre...contenant diverses pièces de viole avec la basse chiffrée*, by Joseph Bodin de Boismortier; facsimile edition (Cyr), 21:69–71
- Trios for Violin, Bass Viol and Cello in two volumes*, by Joseph Benedikt Zyka; edited by David J. Rhodes (O’Loughlin), 42:93–98
- The Twelve Ayerie Fancies*, by Michael East; edited by Joan Evans (Davidoff), 22:62–64
- Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols*, by John Coprario; edited by Richard Charteris (Coeyman), 20:72–76
- Twelve Fantasias for Viola da Gamba Solo*, by Georg Philipp Telemann; edited by Thomas Fritsch and Günter von Zadow (Kyprianides, Dunford), 49:78–94
- XX Konincklycke Fantasien en Noch IX Fantasien 3 Fioolen de Gamba (1648)*, by T. Lupo, I. Coprario, and W. Daman; edited by Eugene Schreurs and Martine Sanders (Sandford), 25:63–64
- 24 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello*; Hob. XI: 73–96 (Band IV des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow (Hutchinson), 45:125–134
- 28 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello*; Hob. XI: 97–126 (Band V des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow (Hutchinson), 45:125–134
- The Two- and Three-Part Consort Music*, by Thomas Lupo; edited by Richard Charteris (Davidoff), 26:93–95
- Two Brownings of Three Parts*, by Elway Bevin and John Baldwyn; edited by George Hunter (Wissick), 28:53–56
- Two In Nomines*, by William Byrd; edited by Terrill Schukraft (G. Glenn), 6:75
- Two Sonatas for Violin, Viola da Gamba, and Basso Continuo*, by William Young; edited by Donald Beecher and Bryan Gillingham (Herman), 20:68–71

Reviews — recordings

NOTE: Name of reviewer is in parentheses.

- Ars Magis Subtiliter: Secular Music of the Chantilly Codex*, performed by Ensemble P.A.N. (Sandford), 26:107–108
- Austrian Court Music, 1680–1780*, performed by Oberlin Baroque Performance Institute (Luttman), 17:70–73

Dietrich Buxtehude: Cantatas for Lent and Easter, performed by McGill Chamber Singers & Collegium Musicum, Fred Stolfus, Director (Bodig), 24:66–67

“For These Distracted Tymes”: *Music of the Civil Wars*, performed by London Baroque (Green), 21:72–74

Georg Philipp Telemann, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (P. Smith), 20:76–81

Henry Purcell: The Fantasias for Viols, performed by Oberlin Consort of Viols, James Caldwell, Director (Terry), 23:116

Loves Pashion and Other Ayres for Lyra-Violl, performed by Mary Cyr (Green), 21:72–74

Music of the Berlin Court, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (P. Smith), 20:76–81

Music of the French Baroque, performed by Oberlin Baroque Ensemble (Kinney), 14:72–74

Pièces de viole en manuscrit, performed by Jonathan Dunford (Cheney), 31:95–97

Pièces de violle en tablature, by Sieur de Machy, performed Jonathan Dunford (Coeyman), 28:65–68

17th Century Music for Viola da Gamba and Lyra Viol, performed by Jason Paras (Green), 21:72–74

Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); *Four Sonatas for Harpsichord* (Scarlatti); *Mi palpita il cor, Il gelsomino* (Handel), performed by Cleveland Baroque Soloists (P. Smith), 20:76–81

The 250th Commemoration of Marin Marais, performed by Oberlin Baroque Ensemble (Whisler), 16:78–80

Rhodes, David J.

Five Sonatas, for viola da gamba, violoncello or basso and harpsichord, by Franz Xaver Hammer; edited by David J. Rhodes (review by B. Wissick), 41:85–91

Trios for Violin, Bass Viol and Cello in two volumes, by Joseph Benedikt Zyka; edited by David J. Rhodes (review by M. O’Loughlin), 42:93–98

ROBBINS, ALICE

Reviews:

The Golden Viol: Method for the Bass Viola da Gamba, volumes 3 and 4, by Grace Feldman, 34:89–93

Roberday, François

French viol school and, 22:46–48

Robineau, Charles Jean

portrait of Karl Friedrich Abel, 10:4

ROBINSON, LUCY

Forqueray *Pieces de Viole* (1747): A Rich Source of Mid-Eighteenth-Century French String Technique, 43:5–31

Rombouts, Pieter

bass viol made by, in Library of Congress collection, 10:50–57

ROSE, ADRIAN

Music for the *Dessus* and *Pardessus de Violes*, Published in France, ca. 1650–1770, 16:40–46

Rose, John

viola da gamba head and pegbox, in Caldwell collection, 11:72–73

ROULE, NATASHA

Pastime with Good Company: Music in the Making of Magnificence at the Court of Henry VIII, 1509–47, 46:5–20

ROUSSEAU, JEAN

Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12

Rousseau, Jean

cadences in ornamentation, 5:41–45

Jean Rousseau and Ornamentation in French Viol Music (Green), 14:4–41

life and works of, 14:4–11

as student of Sainte-Colombe, 49:48–51

verbal duel with De Machy on function of viol, 14:42–52, 48:8–9

viol tradition in France and, 14:11–21

ROZENDAAL, JOHN MARK

Reviews:

Dance Music for Two Lyra Viols, edited by Joëlle Morton, 41:75–77

Five-Part Madrigals, “Apt both for voyals and voices,” by John Wilbye; edited by George Houle, 42:80–81

The Manchester Gamba Book; facsimile edition with introduction by Paul Furnas, 41:75–77

RUTLEDGE, JOHN

The Fretless Approach to Gamba Playing, 28:21–47

Hubert Le Blanc’s Concept of Viol Sound, 17:28–37

A Letter of J.-B.-A. Forqueray (tr. and commentary by Rutledge), 13:12–16

Paul de Wit: A Reviver of the Viols, 23:19–26

A Viol Bibliography, 16:47–71, 27:76

Reviews:

Die Viola da Gamba, by Adolf Heinrich König, 23:102–105

Die Viola da Gamba und Besonderheiten ihrer Bauweise, by Nikolaus Harders, 15:115–117

Joachim Tielke: Ein Hamburger Lauten- und Violen-macher der Barockzeit, by Günther Hellwig, 17:74–78

Ryder, Dudley

Dudley Ryder 1715–1716: Extracts from the Diary of a Student Viol Player (Woodfield), 21:64–66

S**SADIE, JULIE ANNE**

John Hsu (1931–2018), by Julie Anne Sadie and Mary Cyr, 50:5–23

Montéclair, the Viol Player’s Composer, 15:41–50

Reviews:

Recueil de pièces de viole en musique et en tablature 1666: Fac-similé du Ms M2.1.T2.17C. Case, Washington, Library of Congress; introduction and index by Stuart Cheney, 36:87–91

Recueil de pièces pour basse de viole seule ca 1690: Fac-similé du manuscrit M.3 de la Bibliothèque de Tournus, by Jean(?) de Sainte-Colombe; introduction and index by François-Pierre Goy, 36:87–91

Sadie, Julie Anne

The Bass Viol in French Baroque Chamber Music, by Julie Anne Sadie (review by J. Anthony), 18:124–127

Sainte-Colombe, Jean

character pieces, 49:43–48

Looking through the Mist of *Tous les matins du monde: Sainte-Colombe Revisited* (Herzog), 49:29–51

Pianelle, 49:44–47

Recueil de pièces pour basse de viole seule ca 1690: Fac-similé du manuscrit M.3 de la Bibliothèque de Tournus, by Jean(?) de Sainte-Colombe; introduction and index by François-Pierre Goy (review by J. Sadie), 36:87–91

Salomon, Jean-Baptiste Dehaye

pardessus and quintons made by, 50:63, 65–66

treble viol [pardessus de viole] made by, in Caldwell collection, 11:60–61

Sampson, Peggie

biographical sketch, 10:97, 45:64–66

Hart House viols and, 45:26–28

photograph, 10:96

Sanders, Martine

XX Konincklycke Fantasiën en Noch IX Fantasiën 3 Fioolen de Gamba (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Eugeen Schreurs and Martine Sanders (review by G. Sandford), 25:63–64

SANDFORD, GORDON

A Composer Index for Gordon Dodd's *Thematic Index*, 23:72–80

Thomas Morley's Fantasia, "Il Doloroso": An Analysis, 31:74–80

Reviews:

Ars Magis Subtiliter: Secular Music of the Chantilly Codex, performed by Ensemble P.A.N., 26:107–108

The First Booke of Canzonets to Two Voyces (1593), by Thomas Morley; facsimile edition, 27:47–50

The First Set of Madrigals and Mottets of 5 Parts: Apt for Viols and Voyces (1612), by Orlando Gibbons; facsimile edition, 27:47–50

Four Fantasias of Five Parts, by Thomas Ravenscroft; edited by Virginia Brookes, 36:91–94

The Four-Part Consort Music, by Richard Mico; edited by Meredith Tyler, 30:73

Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (*Musica Britannica*, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham, 30:70–72

Lists of Payments to the King's Musik in the Reign of Charles II (1660–1685); transcribed and edited by Andrew Ashbee, 26:104–106

An Organological Study of Leg-Held Bowed Chordophones, by Priscilla Parson, 28:57–59

Records of the English Court, Volume I (1660–1649), Volume II (1685–1714), Volume III (1625–1649); calendared and edited by Andrew Ashbee, 26:104–106

The Royall Consort (old and new versions), by William Lawes; edited by David Pinto, 32:80–83

Sonatas for Viol and Basso Continuo, by Archangelo Corelli; facsimile edition, introduction by Hazelle Miloradovitch, 27:47–50

Thematic Index of Music for Viols: Fourth Instalment (1987), by Gordon Dodd, 24:68–69
Thirteen Suites for Solo Viola da Gamba, volumes 1 and 2, by Dubuisson; edited by Donald Beecher and Stuart Cheney, 31:98–100

XXX Konincklycke Fantasien Om Op. 3 Fioolen de Gamba en ander Speel-tuigh te gebruychen, Amsterdam (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Helmut Mönkemeyer (Sandford), 25:63–64

Three Fantasias of Six Parts, Apt for Viols, by Orlando Gibbons; edited by Virginia Brookes, 36:91–94

XX Konincklycke Fantasien en Noch IX Fantasien 3 Fioolen de Gamba (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Eugene Schreurs and Martine Sanders (Sandford), 25:63–64

Sarabands

of Marais, 24:31–46

Saraband: Speed, Steps, and Stress (Boal), 17:38–46

SAUNDERS, STEVEN

Giovanni Valentini's "In te Domine speravi" and the Demise of the Viola Bastarda, 28:1–20

Saxe-Weissenfels

Conrad Höffler: Chamber Musician and Violist da Gamba at the Court of Duke Johann Adolph I of Saxe-Weissenfels (Fritzsich; tr. by Kyprianides), 46:21–36

Scales

Campion on, 42:45–49

Scarlatti, Domenico

Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); *Four Sonatas for Harpsichord* (Scarlatti); *Mi palpita il cor, Il gelsomino* (Handel), performed by Cleveland Baroque Soloists (review by P. Smith), 20:76–81

Schenck, Johann (Johann Schenk)

erroneous identification as subject of Marin Marais portrait by Jean Dieu dit Saint-Jean, 44:7–9

The Music of Johann Schenck: Some Observations (Luttmann), 18:94–120

style of sonatas and suites, 25:39–42

Schreurs, Eugene

XX Konincklycke Fantasien en Noch IX Fantasien 3 Fioolen de Gamba (1648), by T. Lupo, I. Coprario, and W. Daman; edited by Eugene Schreurs and Martine Sanders (review by G. Sandford), 25:63–64

Schukraft, Terrill

Two In Nomines, by William Byrd; edited by Terrill Schukraft (review by G. Glenn), 6:75

Seelos, Georg

bass viol made by, in Caldwell collection, 11:80–81

SEIBERT, ELLEN

Reviews:

Consort Music for Five Viols, by John Okeover; edited by Virginia Brookes, 39:99–102

Consort Music for Four Viols, by William Cranford; edited by Virginia Brookes, 39:99–102

Consort Music for Three Viols, by William Cranford; edited by Virginia Brookes, 39:99–102

The Six-Part Pieces, by John Coprario; edited by Richard Charteris, 39:99–102

Seibert, Peter

Five for Seven: A Suite for Seven Viols, by Peter Seibert (review by J. Davidoff), 38:88–92

Shamisen

influence on origin of kokyū, 47:6–7, 16–20, 29, 37

Shawn

pitch standards, 44:16–17

SHORTRIDGE, LINDA AND JOHN

Reviews:

Lutes, Viols and Temperaments, by Mark Lindley, 22:65–66

Shrine to Music Museum [National Music Museum]

Witten-Rawlins Collection of Stringed Instruments, 21:7–27

SICARD, MICHEL

The French Viol School Before 1650 (tr. by Whisler), 18:76–93

The French Viol School: The Repertory From 1650 to Sainte-Colombe (ca. 1680) (tr. by Marsh), 22:42–55

SILBIGER, ALEXANDER

The First Viol Tutor: Hans Gerle's *Musica Teutsch*, 6:34–48

Reviews:

Neue Paduanen, Galliarden, Intradan und Currenten, nach Englischer und Frantzösischer Art, à 5, by Valerius Otto; edited by Michal Pospíšil, 43:82–87

Simpson, Christopher

Christopher Simpson's "Little Consort" (Stoltzfus), 21:53–63

The Groundbreaking Treatise of Christopher Simpson (Conner), 36:5–39

Grounds for Putting Simpson into Practice (Dodd), 20:60–67

on improvisation, 36:5–39

The Months, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham (review by J. Davidoff), 22:62–64

on ornamentation as rhythmic parenthesis, 42:29–31

Putting Simpson into Practice (Marshall), 6:5–12

Six Ayres for Lyra Viol and Bass by Christopher Simpson; edited by Joëlle Morton (review by M. Cyr), 38:81–83

SLOWIK, KENNETH

Reviews:

The Art of Fugue, BWV 1080, by Johann Sebastian Bach; transcribed by Lucy Bardo, 35:81–85

Instruction oder eine anweisung auff der Violadigamba (Instruction or a Method for the Viola da Gamba), Anonymous; facsimile edition by Bettina Hoffmann, 48:74–80

SMITH, DOUGLAS ALTON

Reviews:

Die Gambe: Kulturgeschichte und Praktischer Ratgeber [The Gamba: Cultural History and Practical Adviser], by Annette Otterstedt, 32:58–65

SMITH, PHILIP M.

Reviews:

Georg Philipp Telemann, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director, 20:76–81

Music of the Berlin Court, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director, 20:76–81

Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); *Four Sonatas for Harpsichord* (Scarlatti); *Mi palpita il cor, Il gelsomino* (Handel), performed by Cleveland Baroque Soloists, 20:76–81

Snitzer, Herb

REPRISE: The Extraordinary Revival of Early Music, by Joel Cohen and Herb Snitzer (review by C. Fruchtmann), 23:97–101

Solo viol performance

Aesthetics of the French Solo Viol Repertory, 1650–1680 (Beecher), 24:10–21

Hotman's works for solo viol, 24:10–12, 17–18

Marais as advocate of, 10:82–84

pardessus as solo instrument, 12:9

Solo and Duet Viol Music by Charles Dollé (Hsu), 3:24–25

Solo Music for the Treble Viol (Cyr), 12:4–13

solo sonatas and improvisation, 25:31–37

Telemann's Use of the Viol as a Solo or Concertant Instrument (Kinney), 17:5–27

Traditions of Solo Viol Playing in France and the Music of Morel (Cyr), 10:81–87

Sonatas

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Virole*, Part I (Chancey), 33:47–78

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix's *Six Sonatas for Two Unaccompanied Pardessus de Virole*, Part II (Chancey), 34:16–47

Henry Butler and the Early Viol Sonata (Phillips), 21:45–52

Italian, in France, 47:78–81

solo, and improvisation, 25:31–37

Tempo Indications in Purcell's Fantasias and Sonatas: A Performer's Guide to New and Conflicting Signatures (Boal), 31:9–24

Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba? (Cowling), 5:56–69

Soviet Union. See Union of Soviet Socialist Republics (U.S.S.R.)

Sprenger, Eugen

as modern viol maker, 2:56

Stad, Ben

American Society of Ancient Instruments and, 25:6–28

instrument collection of, 25:14–15

musical career of, 25:6–10

photographs, 25:9, 17, 19, 27

Stainer, Jacob

bass viol in collection of G. Glenn, 6:68–71

Stearns, Frederick

collection of musical instruments, 2:38–40

STOLTZFUS, ILA H.

Christopher Simpson's "Little Consort," 21:53–63

The Lyra Viol in Consort: An Example from Uppsala, Universitetsbibliotek IMhs 4:3, 17:47–

Reviews:

Myn Morcken Gaf: A Flemish Quodlibet and Related Pieces, edited by Richard Wexler, 24:65

Stringed instruments

The Bow in Medieval Music (Neumann), 1:4–15

The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61

The Crwth (C. Dolmetsch), 6:54–59

differences in European and Japanese bowed instruments, 47:36–40

European influence on origin of kokyū, 47:13–15

Nomenclature of the Bowed Instruments (Ernst; tr. by Hefler), 4:37–42

Symposium on Bowed String Musical Instruments (2000), conference report, 37:77–83

Strings

fretless playing of viols and, 28:34–35

Ganassi on, 19:103–105

SULLIVAN, WILLIAM V.

Tobias Hume's *First Part of Ayres* (1605), 5:5–15, 6:13–33, 7:92–111, 8:61–93, 9:16–37

SUTCLIFFE, RICHARD

Re-Examining the Pardessus de Viole and Its Literature, Part I: Introduction and Methods, 37:5–30

Re-Examining the Pardessus de Viole and Its Literature, Part II: Repertoire from 1722 to c. 1790, 38:27–77

Symposium on Bowed String Musical Instruments (2000)

conference report, 37:77–83

T

Tablature. *See Musicography***Tartini, Giuseppe**

Konzert D-Dur für Viola da Gamba und Orchester, by Giuseppe Tartini; edited by Thomas Fritsch (review by C. Meints), 26:96–97

TARUSKIN, RICHARD

On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance, 20:6–23

Reviews:

Marin Marais: The Instrumental Works. Vol. 1: Pièces à une et à deux violes, edited by John Hsu, 17:79–86

Taruskin, Richard

D'ung aultre amer, seventeen settings in two, three, four, and five parts, edited by Richard Taruskin (review by P. Farrell), 22:56–58

Telemann, Georg Philipp

biographical sketch, 17:5–8

classified list of works of, 17:16–26

concertos of, 17:15

Georg Philipp Telemann, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (review by P. Smith), 20:76–81

Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); *Four Sonatas for Harpsichord* (Scarlatti); *Mi palpita il cor, Il gelsomino* (Handel), performed by Cleveland Baroque Soloists (review by P. Smith), 20:76–81

sonatas of, 17:8–14

Telemann's Use of the Viol as a Solo or Concertant Instrument (Kinney), 17:5–27

Twelve Fantasias for Viola da Gamba Solo, by Georg Philipp Telemann; edited by Thomas Fritsch and Günther von Zadow (The Evolution of a Genre, review by C. Kyprianides), 49:78–83, (Becoming Acquainted with a Long-Lost Friend, review by J. Dunford), 49:83–94

Tempo. *See also* **Time signatures**

in continuo playing, 30:42–43

Purcell's Clock Tempos and the Fantasia (Boal), 20:24–39

Tempo Indications in Purcell's Fantasias and Sonatas: A Performer's Guide to New and Conflicting Signatures (Boal), 31:9–24

verbal indications of, 31:17–23

Tenor viol

in Dolmetsch collection, 15:54–57

Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols (Pallis), 9:4–15

TEPLOW, DEBORAH

Lyra Viol Accompaniment in Robert Jones' *Second Booke of Songs and Ayres* (1601), 23:6–18

Rhetoric and Eloquence: Dramatic Expression in Marin Marais's *Pièces de Viole*, 24:22–50

Teplow, Deborah

Performance Practice and Technique in Marin Marais' "Pièces de viole," by Deborah A. Teplow (review by J. Griffin), 23:93–96

TERRY, LISA

Reviews:

Henry Purcell: The Fantasias for Viols, performed by Oberlin Consort of Viols, James Caldwell, Director, 23:116

Themes, musical

The Use of Motivic and Thematic Material in the Music of Tobias Hume (Jones), 33:15–29

Thompson, Robert

The Viola da Gamba Society Index of Manuscripts Containing Consort Music, Vol. I, compiled by Andrew Ashbee, Robert Thompson, and Jonathan Wainwright (review by M. Davenport), 40:61–67

THOMPSON, RUBY REID

Report on the Fantasia Conference, York, July 7–9, 1995, 32:44–49

Tielke, Joachim

bass viol made by, in Caldwell collection, 11:88–89

Time signatures. *See also* **Tempo**

modern numerical, history of, 31:15–16

in seventeenth century, 20:32–37

Tempo Indications in Purcell's Fantasias and Sonatas: A Performer's Guide to New and Conflicting Signatures (Boal), 31:9–24

TINKERHESS, ERIC

The Impact of French Baroque Poetry on the French Baroque Viola da Gamba 1685–1750, 50:72–105

Tomkins, Thomas

Consort Music; Consort Music I, for three viols; Consort Music II, for four, five, and six viols, by Thomas Tomkins (*Musica Britannica*, vol. 59); transcribed and edited by John Irving (review by B. Bellingham), 29:74–77

Six-Part Consort Music, by Thomas Tomkins; edited by George Hunter (review by M. Panofsky), 33:82–85

TOURIN, PETER

correspondence on compilation of list of extant historical viols, 13:66–67

on Donald Warnock, 32:28

Reviews:

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, by Kevin Coates, 22:67–68

Tous les matins du monde

book by Pascal Quignard, 49:31–34

film by Alain Corneau, 49:29–31, 34

Toyotomi Hideyori

favoring missionary musicians, 37:64–65

influence on acceptance of kokyū, 47:30–32

Toyotomi Hideyosi

expulsion of missionaries from Japan, 37:59–62

influence on acceptance of kokyū, 47:20–24

TRAFICANTE, FRANK

Henry Blakiston who? Or Some Early Instruments at the Library of Congress, 10:29–68

The Manchester Lyra Viol Tablature: Further Information, 3:52–55

Music for the Lyra Viol: The Printed Sources, 5:16–33

Reviews:

Nine Divisions for Bass Viol, by Daniel Norcombe; edited by Patrice Connelly, 35:85–91

Transcriptions

The Manchester Lyra Viol Tablature: Further Information (Traficante), 3:52–55

Transcription as an Element in Performance Practice (E. Fruchtman), 4:10–13

Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba? (Cowling), 5:56–69

Transposition of music

A Few Observations, and Even More Questions (correspondence) (Morton), 39:106–112

Ganassi's practices and dual pitch standards, 44:32, 35–37

pitch standards and, 44:21–22

Response to Joëlle Morton (correspondence) (Myers), 40:75–79

Traynor, Leo M.

Leo M. Traynor: Memories of a Friend (Blakeslee), 24:7–9

photograph, 24:6

Treatises. See Instruction books

Treble viol

- association with vocal music, 23:65–69
- in Caldwell collection, 11:60–61, 76–77
- in Dolmetsch collection, 15:72–73
- Music for the *Dessus* and *Pardessus de Violes*, Published in France, ca. 1650–1770 (Rose), 16:40–46
- Small French Viols (MacCracken), 50:49–71
- Solo Music for the Treble Viol (Cyr), 12:4–13
- The Treble Viol in 17th-Century France and the Origins of the *Pardessus de Viole* (Green), 23:64–71
- in Ueno Gakuen Collection, 23:27–28, 33–37

Tributes and interviews. See also Biographical sketches

- Beck, Sydney, interview with (Fowle), 34:5–15
- Bodig, Dick: interview with, July 1994 (Olson), 35:6–15
- Brown, Howard Mayer, 1930–1993: tribute to (Woodfield), 30:1–2
- Cowling, Elizabeth: Tribute to (M. Bishop), 33:10–13
- Glenn, George, 1914–1971: In Memoriam (Margrave), 8:94–95
- John Hsu (1931–2018) (Sadie and Cyr), 50:5–23
- Kinney, Gordon J., 1905–1981 (Longyear), 18:6–9
- Lowry, Eloise Glenn, 1918–1981: JVDGSA issue dedicated to memory of, 18:5
- Margrave, Oliver Wendell, 1919–1985: In Memoriam (Vickrey), 22:6–8
- Neumann, Karl, 1903–1982: In Memoriam, 19:164–166
- Traynor, Leo M.: Memories of a Friend (Blakeslee), 24:7–9
- Warnock, Donald : Interviews and Reminiscences (Benforado), 32:8–33
- Wenzinger, August: interview with (Bram), 12:79–83

TRICHET, PIERRE

- Trichet's Treatise: A 17th Century Description of the Viols (tr. and annotated by Kinney), 2:16–20

Trios, instrumental

- French chamber music, 47:76–77

Tuning of instruments. See Pitch standards**Tye, Christopher**

- The Instrumental Music*, by Christopher Tye; edited by Robert Weidner (review by G. Glenn), 5:96

Tyler, Meredith

- The Four-Part Consort Music*, by Richard Mico; edited by Meredith Tyler (review by G. Sandford), 30:73

U**UCHINO, NOBUKO**

- Catalogue of the European Musical Instruments ... in the Ueno Gakuen Collection, 23:27–50, 27:29–39

Ueno Gakuen College, Tokyo, Japan

- Catalogue of the European Musical Instruments ... in the Ueno Gakuen Collection (Uchino), 23:27–50, 27:29–39

Union of Soviet Socialist Republics (U.S.S.R.)

The New York Pro Musica and the Soviet Union: Personal Observations of a Viol Player
(Davidoff), 2:30–33

University of Michigan

The Stearns Collection of Musical Instruments (Warner), 2:38–48

University of South Dakota

North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27

University of Toronto

Toronto's Hart House Viols (Morton), 45:5–76

V

Valentini, Giovanni

Giovanni Valentini's "In te Domine speravi" and the Demise of the Viola Bastarda
(Saunders), 28:1–20

VAN LENNEP, JOEL

on Donald Warnock, 32:29–30

as Donald Warnock interviewer, 32:10–26

VANSCHEEUWIJCK, MARC

Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium, 39:76–82

VAUGHT, RAYMOND

Consorts—Whole or Broken?, 5:51–55

VdGSA. See Viola da Gamba Society of America (VdGSA)**Venetian viols**

New Documents on a Sixteenth-Century Venetian Viol Maker (Ongaro), 27:22–28
in Witten-Rawlins Collection, Shrine to Music Museum, 21:8–13

Vibrato

The Case for the Use of Vibrato on the Viol (Kinney), 7:52–64

Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28

VICKREY, JOHN

In Memoriam: Oliver Wendell Margrave, 1919–1985, 22:6–8

VILES, ANN

German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (Einstein;
tr. by Viles), 29:27–64

Reviews:

Fantasia-Suites, by John Coprario; transcribed and edited by Richard Charteris, 18:121–124

Songs for the Lute, 1606, by John Daniel; edited by David Greer, 18:121–124

Viola bastarda

Giovanni Valentini's "In te Domine speravi" and the Demise of the Viola Bastarda
(Saunders), 28:1–20

tuning of, 38:25–26

Viola da gamba. See Viols**Viola da Gamba Society (Great Britain)**

Report on the Fantasia Conference, York, July 7–9, 1995 (Thompson), 32:44–49

Viola da Gamba Society of America (VdGSA)

biographical notes about members, 30:27–39 (*See also Biographical sketches; Tributes and interviews*)

A History of the Viola da Gamba Society of America: Background and Founding (Olson), 30:5–45

Part I: Pastime with Good Company, 30:5–14

Part II: From Company to Society, 30:15–41

Part III: A Banner Year, 31:25–43, 32:85 (correction)

Margrave on future of [editorial], 5:3–4, 31:41–43

membership directories, 1:79–83, 2:73–82, 3:95–105, 4:72–84, 5:97–110

Our Members [editorial] (Margrave), 4:3–4

Viola d'amore

in Dolmetsch collection, 15:84–87

The History and Literature of the Viola d'Amore (R. Johnson), 7:13–51

in Library of Congress collection, 10:58–68

Viola d'arco

Ganassi on playing of, 19:100

Violetta

instrument indication in works by Badia, 49:54, 62, 69, 71–72

Violin

in Caldwell collection, 11:68–69, 78–79

in Dolmetsch collection, 15:51–52

nomenclature, 4:41

Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101

Viols and Violins in the *Epitome Musical* (Lyon 1556) of Philibert Jambe de Fer (Kinney), 4:14–20

Violino piccolo

in Dolmetsch collection, 15:80–81

Violoncello. See Cello

Violone

D violone, tuning of, 38:20–23

in Dolmetsch collection, 15:78–79

The Early History and Use of the G Violone (Morton), 36:40–66

extant G violones, 36:60–64

G violone, early descriptions of, 36:40–46

G violone, repertoire, 36:49–60

in Lely painting mentioned by Morton in “The Early History and Use of the G Violone” (comment by Fleming; reply by Morton), 37:90–92

Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium (Vanscheeuwijck), 39:76–82

various meanings of term, 8:29–35, 10:98–100

Viols. See also specific types of viols

collections of (*See Instrument collections and collecting*)

Commentary on Le Blanc's *Défense de la Viole* (Jackson), 12:14–36

construction of (*See Construction of instruments*)

Danoville's Treatise on Viol Playing (tr. and commentary by Kinney), 12:45–73

The Decline of the Viol in Seventeenth-Century England: Some Observations (Olds), 17:60–69

Directory of Modern Viol Makers, 2:56–57

- The Dolmetsch-Chickering Viols (MacCracken), 48:25–66
- Dubuisson's writings on, 13:17–19
- Forqueray *Pieces de Virole* (1747): A Rich Source of Mid-Eighteenth-Century French String Technique (Robinson), 43:5–31
- The French Viol School Before 1650 (Sicard), 18:76–93
- The Fretless Approach to Gamba Playing (Rutledge), 28:21–47
- German Literature for Viola da Gamba in the 16th and 17th Centuries (Einstein; tr. by Bodig), 23:81–92, 24:51–64, 25:29–52, 26:7–82
- German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (Einstein; tr. by Viles), 29:27–64
- Hubert Le Blanc's Concept of Viol Sound (Rutledge), 17:28–37
- An Inquiry Into the Evolution of Viols (G. Glenn), 1:30–38
- interaction with lute traditions, 14:12–21
- Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12
- late French, 40:13–15
- learning to play (*See* **Instruction books**)
- limited availability of instruments [editorial] (G. Glenn), 6:3–4
- The Lyffe and Times of a Viol Composer (Late 20th c.) (Loeb), 22:29–34
- A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29
- Michel Collichon and the Origins of the Pardessus de Virole (Mace), 47:42–83
- Modern Instruction Books for the Viola da Gamba (Margrave), 1:39–50
- New Grove Index for Viol Players, 27:55–75
- The New York Pro Musica and the Soviet Union: Personal Observations of a Viol Player (Davidoff), 2:30–33
- nomenclature, 4:40–41 (*See also* **Nomenclature**)
- North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27
- playing harpsichord with, 4:8–9
- preface to De Machy's solos for the viol, 13:20–32
- A Question of Wood: Michel Collichon's 1683 Seven-String Viol (Mackey), 47:84–98
- The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48
- Samuel Pepys and the Viol (Davidson), 42:5–18
- The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers) (Myers), 38:5–26
- Small French Viols (MacCracken), 50:49–71
- Telemann's Use of the Viol as a Solo or Concertant Instrument (Kinney), 17:5–27
- Toronto's Hart House Viols (Morton), 45:5–76
- Trichet's Treatise: A 17th Century Description of the Viols (tr. and annotated by Kinney), 2:5–15
- Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand (Mace), 45:77–121
- Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101
- Viols and Violins in the *Epitome Musical* (Lyon 1556) of Philibert Jambe de Fer (Kinney), 4:14–20
- Viols in Japan in the Sixteenth and Early Seventeenth Centuries (Kambe), 37:31–67

Viols in Seventeenth-Century Flemish Paintings: The Iconography of Music Indoors and Out (Leppert), 15:5–40

Viols in Viennese Convents (Page), 49:52–75

Vocal music

Consort Song and Verse Anthem: A Few Performance Problems (Monson), 13:4–11
jiuta as, 22:31–32

treble viol association with, 23:65–69

Viols in Viennese Convents (Page), 49:52–75

W

Wachter, Anton

violoncello made by, in Caldwell collection, 11:84–85

Wagner, Wolfram

Fantasy and Canon for Bass Viol, by Wolfram Wagner (review by J. Davidoff), 38:88–92

Wainwright, Jonathan

The Viola da Gamba Society Index of Manuscripts Containing Consort Music, Vol. I, compiled by Andrew Ashbee, Robert Thompson, and Jonathan Wainwright (review by M. Davenport), 40:61–67

Ward, John

as Attorney of the Exchequer, 23:52–57

Consort Music of Four Parts, by John Ward; edited by Ian Payne (review by E. Boal), 42:84–89

An Essay in Consort Interpretation: John Ward — Six-Part *In Nomine*, VdGS (Meyer) No.1 (Dodd), 12:37–44

The Italian Madrigal Fantasias of Five Parts, by John Ward; edited by George Hunter (review by P. Connelly), 34:98–102

John Ward of Canterbury (Ford), 23:51–63, 24:69 (correction)

as musician and composer, 23:57–63

WARNER, ROBERT AUSTIN

The Stearns Collection of Musical Instruments, 2:38–48

Warner, Robert Austin

biographical sketch, 31:42–43

Three-Part Fancy and Ayre Divisions for Two Trebles and a Bass to the Organ, by John Jenkins; edited by Robert Austin Warner (review by G. Bachmann), 4:46

Warnock, Donald

Donald Warnock: Interviews and Reminiscences (Benforado), 32:8–33

instrument restoration and early research, 32:15–20

A Manual of Instruction for Detail and Assembly Drawings for Bass Viola da Gamba, Division Size; drawings and instructions by Donald Warnock (anon. review), 7:120

musical craftsman's philosophy of, 32:20–26

photographs, 32:8, 33

WATSON, SARA RUTH

The "Lordly Viol" in the Literature of the English Renaissance, 1:51–62

A Select Bibliography of Critical Works on English Literature and Music of the Sixteenth and Seventeenth Century, 1:62

The Sociable Viol [editorial], 2:3–4

Reviews:

Dolmetsch: The Man and His Work, by Margaret Campbell, 13:63–65

History of Violin Playing from Its Origins to 1761, by David Boyden, 4:43–45

Watson, Sara Ruth

biographical sketch, 31:43

Weelkes, Thomas

Comparison of “The Cries of London” by Gibbons and Weelkes (R. Johnson), 9:38–54

WEIDNER, ROBERT W.

Change and Tradition in the Early *In Nomine*, 15:102–112

Weidner, Robert

The Instrumental Music, by Christopher Tye; edited by Robert Weidner (review by G. Glenn), 5:96

Wells, Elizabeth

European Stringed Instruments, by Elizabeth Wells and Christopher Nobbs (review by T. MacCracken), 44:45–49

Wenzinger, August

An Interview with August Wenzinger (Bram), 12:79–83

photograph, 12:78

Wexler, Richard

Myn Morken Gaf: A Flemish Quodlibet and Related Pieces, edited by Richard Wexler (review by I. Stoltzfus), 24:65

WHELDEN, ROY

Reviews:

Handbook for Composing for the Viola da Gamba, by Yukimi Kambe, 43:72–77

Wheldon, Roy

Quartet No. 3, for flute, violin, viola da gamba and cello, by Carl Friedrich Abel; edited by Roy Wheldon (review by B. Wissick), 41:85–91

WHISLER, JOHN A.

The French Viol School Before 1650 (Sicard; tr. by Whisler), 18:76–93

Reviews

The 250th Commemoration of Marin Marais, performed by Oberlin Baroque Ensemble (Whisler), 16:78–80

Whittall, Gertrude Clark

as donor of musical instruments to Library of Congress, 10:30–32

Wilbye, John

Five-Part Madrigals, “Apt both for voyals and voices,” by John Wilbye; edited by George Houle (review by J. Rozendaal), 42:80–81

Wilkins, Henry Blakiston

as donor of musical instruments to Library of Congress, 10:30–32

WILLIAMSON, NARCISSA

The Musical Instrument Collection at Boston, 3:26–33

Wilson, David Fenwick

Music of the Middle Ages: An Anthology for Performance and Study, by David Fenwick Wilson (review by K. Kreitner), 28:61–64

WISSICK, BRENT

Reviews:

- Five Sonatas, for viola da gamba, violoncello or basso and harpsichord*, by Franz Xaver Hammer; edited by David J. Rhodes, 41:85–91
- Four-Part Consort Music*, by William Byrd; edited by George Hunter, 28:53–56
- Quartet No. 3, for flute, violin, viola da gamba and cello*, by Carl Friedrich Abel; edited by Roy Wheldon, 41:85–91
- Six Sonatas, for viola da gamba and cello* by Andreas Lidl; edited by Hazelle Miloradovitch, 41:85–91
- Three Sonatas for viola da gamba and violoncello*, by Andreas Lidl; edited by Donald Beecher, 34:93–98
- Two Brownings of Three Parts*, by Elway Bevin and John Baldwyn; edited by George Hunter, 28:53–56

Women musicians

- Ann Ford as musician, 30:55–66
- Mademoiselle Levi, 33:62–66
- pardessus as acceptable instrument for, 33:56–62
- A Tribute to Elizabeth Cowling (M. Bishop), 33:10–13
- Where Were the Women Before 1800? (Connelly), 32:34–40

Wood (material)

- A Question of Wood: Michel Collichon's 1683 Seven-String Viol (Mackey), 47:84–98

Wood, Anthony

- The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration (Bellingham), 19:6–70
- portrait of, 19:6
- sources of information about, 19:8–9

Woodcock, Clement

- ornamentation of "Browning my dere," 42:29–34

WOODFIELD, IAN

- Dudley Ryder 1715–1716: Extracts from the Diary of a Student Viol Player, 21:64–66
- Recent Research on the Viol (compiler), 25:53–56, 26:83–86, 27:40–42, 28:49–52, 29:65–67, 30:67–69, 31:81–83, 32:41–43, 85, 33:79–81, 34:75–76, 35:74–75, 36:67–68, 37:84–89, 38:78–80, 39:83–84, 40:49–50, 41:66–68, 42:76–79, 43:69–71, 44:41–44, 45:122–124, 46:46–48, 47:99–101, 48:67–69, 49:76–77, 50:106–108
- A Tribute to Howard Mayer Brown (1930–1993), 30:1–2
- Reviews:
- Consort Music of Five and Six Parts*, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto, 42:82–84

Woodfield, Ian

- The Early History of the Viol*, by Ian Woodfield (review by B. Bellingham), 23:106–112

WYNN, SARAH JOINER

- Karl Friedrich Abel—Some Contemporary Impressions, 10:4–10

Y

Young, William

- biography of, 41:8–16
- components of 1653 *Sonate* for violins, bass viol and continuo, 41:29
- components of 1659 *Sonate à 3 Viole*, 41:28

dedication and letters from 1659 *Sonate à 3 Viole*, 41:30–35

differing readings of sonatas based on source, 41:16–22

Fantasias *a3* as sonatas, 41:22–27

sources for Fantasias *a3*, 41:5–8

Two Sonatas for Violin, Viola da Gamba, and Basso Continuo, by William Young; edited by Donald Beecher and Bryan Gillingham (review by C. Herman), 20:68–71

William Young's Fantasias *a3*, by Another Name, Still Sound As Sweet (Morris), 41:5–35

Yudkin, Jeremy

Music in Medieval Europe, by Jeremy Yudkin (review by K. Kreitner), 28:61–64

Z

Zadow, Günter

Twelve Fantasias for Viola da Gamba Solo, by Georg Philipp Telemann; edited by Thomas Fritsch and Günter von Zadow (reviews by C. Kyprianides, J. Dunford), 49:78–94

Zadow, Günter and Leonore von

Königliche Gambenduos [Royal Gamba Duets]: 23 sonatas by French and Italian composers of the eighteenth century in contemporary transcriptions, edited by Leonore and Günter von Zadow (review by M. O'Loghlin), 40:67–74

24 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello; Hob. XI: 73–96 (Band IV des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow (review by R. Hutchinson), 45:125–134

28 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello; Hob. XI: 97–126 (Band V des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and Leonore von Zadow (review by R. Hutchinson), 45:125–134

Zyka, Joseph Benedikt

Trios for Violin, Bass Viol and Cello in two volumes, by Joseph Benedikt Zyka; edited by David J. Rhodes (review by M. O'Loghlin), 42:93–98