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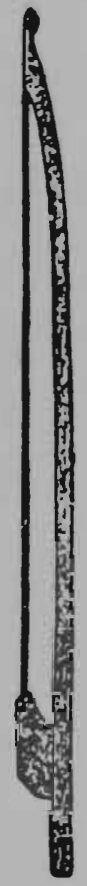

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EDITORIAL NOTE

Having learned a tremendous amount from our first effort, this year the editor has tried to avoid problems which emerged in the publication of the 1993 issue: margins that were too small, strange spacing, typos, and other mistakes. A special apology is offered to Dr. Christopher Field, whose name is spelled correctly on page 67 and incorrectly on page 71. At last summer's Conclave in Raleigh, North Carolina, the editor met with Lisa Terry, Ian Woodfield, and Thomas MacCracken. Jointly it was decided that reviews of performing editions, viol methods and new recordings would appear in the *News*, whereas the *Journal* would concentrate on reviews of books, congress and conference reports, and scholarly editions, starting with the 1996 issue. Both publications have been in the happy position of being inundated with the output of badly-needed viol consort editions done by desktop publishing, and this decision seemed to present an appropriate way of dealing with all this material.

In this issue of the *Journal* we are offering Ellen TeSelle Boal's article on Purcell's tempos to usher in the Purcell anniversary year, followed by the third installment of Phyllis Olson's history of the Society. Additionally, two experiences with the replication and restoration of old viols are included side by side: one from the more detailed and scholarly viewpoint of an instrument-builder and restorer setting out to make an exact copy of a surviving early viol, and the other from the viewpoint of a professional viol player who acquired an old instrument and then tried to find out, in the process of having it restored, as much as she could about its background and that of other contemporary instruments. Our former President, Gordon Sandford, next gives a useful model for the analysis of a fantasia by Thomas Morley. Two reviews of recent scholarly studies pertaining to the viol have been included, as well as two reviews of important new editions of viol music, one of which is amplified and illustrated by an important recording.

It is quite impossible to offer sufficient thanks to Thomas MacCracken for his generous help and expert advice on both technical and scholarly matters. However, he is not responsible for any of the errors found herein. Additional thanks are owing to Bruce Bellingham, Barbara Coeyman, Donna Fournier, Peter Tourin, and Burritt Miller, without whose assistance this issue would have been a much less provocative one. Comments, letters, and suggestions from members and readers of the *Journal* will always be gratefully received, and will be reprinted when they seem to be of general interest.

Caroline Cunningham

TEMPO INDICATIONS IN PURCELL'S FANTASIAS AND SONATAS: A Performer's Guide to New and Conflicting Signatures

Ellen TeSelle Boal

Purcell's fantasias for three to seven viols at first appear to have time signatures and tempo indications that would be normal for his period, that is, c and ¢ signatures, along with some verbal tempo indications such as "quick." Further study, attempts at performance, and comparisons of several recorded versions of the fantasias begin to reveal the inherent difficulties Purcell presents with these signs.[1] Study and performance of Purcell's chamber ensemble sonatas (consisting of the set of *Ten Sonata's in Four Parts* and the earlier-published set of twelve *Sonnata's of III Parts*, both of which are written for two violins, bass [viola da gamba], and keyboard continuo) reveal even more problems. The performer sees "conflicting signatures," possible errors in editing, and indications that would result in impossible tempos if followed according to today's conventions.[2]

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[1]An autograph manuscript of the fantasias is found in "The Works of Hen. Purcell, Anno. Dom. 1680," British Library Add. MS. 30930, pages 1–43 from the reverse. A modern edition is *Fantasias and other Instrumental Music*, edited by Thurston Dart as vol. 31 of *The Works of Henry Purcell*, Purcell Society edition (London: Novello, 1959).

[2]An autograph of eight of the ten Four-Part Sonatas is found in the British Library manuscript cited above on pages 45–74; the sonatas were published in part books as *Ten Sonata's in Four Parts* (London: J[ohn] Hepinstall, 1697). The first printed edition of the *Sonnata's of III Parts* in part books is available in facsimile, either 1) edited by Richard Luckett, Reprints from the Pepys Library (London: Paradine, 1975), or 2) as Performers Facsimiles 10 (New York: Broude Brothers, 1986); a facsimile of the 1697 partbooks is available as Performers Facsimiles 60 (*ibid.*, 1988). Modern editions include the *Works of Henry Purcell*, rev. ed., vols. 5 and 7 (Sevenoaks, Kent: Novello, 1976 and 1981) and miniature scores published by Eulenberg (the 1683 set edited by Roger Fiske in 1975 and the 1697 set edited by Christopher Hogwood in

Was Purcell plagued by poor editors? Or was he perhaps experimenting with new types of time signatures and new verbal indications? The second possibility is a likely one, since the fantasias and the three-part sonatas display just about every possible type of canonic writing, and as well are early examples of Purcell's idiosyncratic use of dissonance and unusual harmonic progressions. The late seventeenth-century signatures c and ¢ differed from the similar-looking signatures of the Renaissance, when ¢ signified alla breve, or a measure where the note values became twice as fast as they would be with the c signature. In the seventeenth century the entire structure of the time and meter signature system was undergoing change. A review of some of these changes can be helpful in selecting performance solutions for Purcell's instrumental works.

An article in this *Journal* in 1983 investigated the direction from John Playford's *Introduction to the Skill of Music*, twelfth edition ("Corrected and Amended by Mr. Henry Purcell"), to beat along with the pendulum of a long-case clock for the tempo of minims (half notes) in common time.[3] That article concluded that Purcell's (or Playford's) direction could have been followed in 1680, since the seconds pendulum clock had recently been perfected, and the fantasias can very well be performed at this tempo (M.M. 60 to the half note in modern terms). As a continuation of that investigation, this article will examine all the tempo markings used by Purcell in the fantasias and sonatas, referring to tempo markings in use before and during Purcell's life, verbal tempo indications and their meanings, and performance tempos suggested by contemporary sources.

1978). In addition, performing parts and scores for the 1697 set are available individually, edited by Walter Kolneder, as nos. 553–54, 594, 814–16, and 861–66 in the series *Diletto musicale* (Vienna: Doblinger, 1978-83).

[3]The present writer's "Purcell's Clock Tempos and the Fantasias" appeared in this *Journal* 20 (1983), 24–39. The reference is to John Playford, *An Introduction to the Skill of Music*, ed. Henry Purcell, 12th edition (London: E Jones, printed for Playford, 1694), 26.

C versus ¢ Signature

Many conflicts of time signatures in Purcell's chamber ensemble music are conflicts between manuscript and printed sources. For instance, according to the manuscript source for the fantasias, Purcell indicated either c or no sign at the beginning of each fantasia. The first ¢ sign is at the beginning of fantasia no. 12, dated August 31, 1680. Purcell dated each composition (reminders to himself or a possible confirmation that the fantasias were in fact exercises in counterpoint), revealing the date when he first decided to use the ¢ signature. A look at the previous eleven fantasias reveals that ¢ signs can be found in the margins of several works. Table 1 on the next page shows occurrences of the c and ¢ signatures in the fantasias, along with initial note values in each piece. The note values are given in modern terminology and indicate the smallest values used with the tempo sign before the intervention of a new tempo indication or a double bar.

From Table 1, it appears that Purcell's tempo indication system, at least after August 31, 1680, was: c = common time with quarter note values and greater; ¢ = common time with eighth note values and greater; no sign = common time with half note values and greater.

To modern musicians, these indications seem unnecessary and even incorrect or capricious, but similar signatures are found in contemporary publications and treatises. John Playford's publications in England in the seventeenth century use ¢ consistently for duple meters in instrumental music. Playford's *Introduction to the Skill of Musick*, in editions from 1655 to 1697, gives only ¢ as the duple or common time signature. The reversed crossed c (for a quicker tempo) is not added until the 1672 edition.[4] Christopher Simpson, in

[4]Some editions are entitled *A Brief Introduction to the Skill of Musick;* all published in London by John Playford until 1687, and after that date by Henry Playford.

Table 1: Signatures and Verbal Indications in Purcell's Fantasias (Source: MS. *Lbm 30930)*

Fantasia Number	Signature: Values	Later Signs: Values
No. 1, 3 viols	¢ in margin: eighths	quick: 16ths
		drag: dotted 8ths
No. 2, 3 viols	C: quarters	brisk: eighths
		slow: quarters
No. 3, 3 viols	no sign: half notes	brisk: eighths
No. 4, 4 viols	¢ in margin: eighths	slow: quarters (and
June 10, 1680		dotted 8ths/16ths)
		brisk: eighths
		no sign: 16ths
No. 5, 4 viols	C: quarters	double bar: eighths
June 11, 1680		fermata: sixteenths
No. 6, 4 viols	¢ in margin: eighths	slow: quarters (dotted
June 11, 1680		8ths/16ths)
		no sign: eighths
		slow: quarters
No. 7, 4 viols	¢ in margin: eighths	no sign: eighths
June 19, 1680		no sign: quarters
		no sign: eighths
No. 8, 4 viols	¢ in margin (8ths &	no sign: quarters
June 22, 1680	16ths after intro)	brisk: 8ths, 16ths
		slow: quarters (&dotted
		8ths/16ths)
No. 9, 4 viols	¢ in margin: quarters	double bar: 16ths
June 23, 1680	(8ths & 16ths after intro.)	fermata/quarters
		quick: eighths
No. 10, 4 viols	¢ in margin: quarters	no sign: eighths
June 30, 1680		slow: quarters
		quick: eighths
No. 11, 4 viols	C: prevailing quarters	drag:prevailing
		halves
August 19, 1680		brisk: eighths
No. 12, 4 viols	¢ on score: quarters	no sign: eighths
August 31, 1680	(short bars)	
No. 13, 5 viols	¢ on score: half notes	no sign: quarters
Upon one note		no sign: eighths
		slow: half notes
		short bars: eighths
No. 14, 6 viols	¢ on score: semibreve	no signs
In Nomine		
No. 15, 7 viols	C: breve	no signs
In Nomine		

Principles of Practical Musick, beginning in 1665, states that c, or ¢, or "no signe," all indicate common time.[5]

Some sources, including Purcell's *Choice Collection of Lessons for the Harpsichord or Spinnet*, third edition (published after his death), call the c sign "very slow" and the ¢ sign "a little faster."[6] Other sources include the *Traité de musique* by Mignot de La Voye (1656), where c is explained as "lentement" and ¢ as "légèrement," with the figure 2 a possible substitute for either signature, and the 1666 *Kurtzer Bericht* by Wolfgang Caspar Printz, where c is "langsam," ¢ "geschwind."[7]

The direction that ¢ was to be used for common time "a little faster" must be compared with Purcell's use of the ¢ sign in his manuscript copy of the fantasias. There "a little faster" appears to indicate a faster internal movement, that is, an

[5]Christopher Simpson, *The Principles of Practical Musick* (London: William Godbid for Henry Brome, 1665), 39.

[6]First edition (London: for Mrs. Frances Purcell, sold by Henry Playford, 1696); third edition "with Additions & Instructions for beginners, for Mrs. Frances Purcell...Westminster," n.d.

[7]*Traité de Musique* by Mignot de La Voye (Paris: Ballard, 1656), 12, also available in English translation by Albion Gruber, *Musical Theorists in Translation* 11 (New York: Institute of Medieval Music, 1972), 21. A unique copy of Printz' *Kurzer Bericht Wie man einen jungen Knaben auf das leichteste nach jetziger Manier könne singen lehren* (Zittau in Ober-Lausitz: Johann Caspar Dehne, 1666), thought to have been lost, is held in Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung, N. mus. ant. Theor. 69.70; the reference is to page 13.

automatic quickening of the movement of the music with smaller note values, but not a faster beat or tempo. Modern editions of the fantasias include introductory tempo markings and other changes, but these sources date from modern times and reflect modern responses to the composer's written indications.

Additional sources contemporary with Purcell's time show the same relationships between time signatures and note values. For example, in 1694, the same year as Purcell's edition of Playford's *Introduction*, Michel L'Affillard's *Principes* defined **c** as the mark of the "mesure" of four "tems graves" (slow durations) and as the mark of the "mesure" of four "tems legers" (quick durations). L'Affillard wrote that some composers still used the crossed c to mark a measure of two slow beats or values, but he preferred the mark for the four quick values.[8] This is also probably the meaning of Giovanni Maria Bononcini's writing in 1673 that with "the moderns" ¢ was no longer used to designate alla breve, but was used just like c, only beaten "somewhat piu presto."[9]

At first glance, in his fantasias on the In Nomine theme, numbers 14 and 15, Purcell does appear to recall the earlier usage, where the ¢ signature indicated alla breve. It seems to make no sense that he uses the ¢ signature for no. 14 and the c signature for no. 15, since both fantasias have quarter notes and no verbal indications. It is tempting to begin Fantasia no. 14 twice as fast as no. 15, using the old system of a quicker tactus or beat with the ¢ sign, but a tempo twice as fast at the beginning would also make the quarter notes twice as fast when they occur. The solution is apparent when the In Nomine theme is observed: Purcell has used the exact opposite of the correct sign for each theme! The theme in no. 14 is in

[8]Michel L'Affillard, *Principes très-facile pour bien apprendre la musique* (Paris: Christophe Ballard, 1694), 17 and 83.

[9]Giovanni Maria Bononcini, *Musico prattico* (Bologna: Giacomo Monti, 1673; facsimile reprint, *Monuments of Music and Music Literature*, 2nd series, vol. 78 [New York: Broude, 1969]), 11.

semibreves, not the breves that would be expected, and the theme in no. 15 is notated in breves, not semibreves. So the alla breve sign is used for the wrong fantasia: a joke on Purcell's part, perhaps? Or could it be that this use is his confirmation that, contrary to the old style, the ¢ sign belongs with the smaller note value and the c sign with the larger value? In these last two fantasias, as in the others, a tempo of M.M. 60 to the minim (half note) works well in performance.

Purcell's four-part sonatas give further corroboration of his use of the c signature to show duple meters. Although no autograph of the three-part sonatas survives, an autograph of the four-part sonatas does exist, in the manuscript containing the fantasias. Here we find that Purcell uses the c signature at the beginning of every sonata, though four sonatas are marked adagio, one is marked vivace, and the rest are unmarked by verbal signs.

Purcell may be attempting to simplify the usage of tempo indications, using only the c sign to show duple time. In a further simplification of terms by Purcell, in the manuscript of the four-part sonatas the signature for triple meter is most often the simplified number 3 rather than the old forms: C3, 3/1 or 3i. The printed edition of the four-part sonatas, which does contain ¢ signs, probably shows the preferences of the printer or of contemporary usage. Note, though, that signs from Purcell's autograph copy often appear in the 1697 printed edition's bass and continuo parts, thus explaining many "conflicting signatures." See Table 2 below for the signatures used in the sonata manuscript.

Modern Numerical Time Signatures

One reason for the difficulty in selecting tempos for seventeenth-century music is that the entire notion of the time signature was undergoing enormous change. The seventeenth century witnessed the abandonment of the old mensural system, which during the Renaissance was based on a tactus that always represented a semibrevis, and all mensural signs represented proportions against that tactus. During the period

of change, several types of time signatures coexisted, new signatures were introduced, and verbal tempo terms came into being. The performer was also expected to know the differing conventions of performance for sacred and secular music, and the proper tempos for the current dances.

The modern type of time signature, where the upper figure shows the number of beats in a measure and the lower figure shows the value of the note that is to receive a beat, can be traced back at least to 1666, when Wolfgang Caspar Printz referred to this type of signature.[10] Lorenzo Penna also defined numerical signatures in the new way rather than as proportions in 1672.[11] Giovanni Maria Bononcini (1673) described several signatures as representing the number of notes of certain values, again a reference to the modern type of time signature.[12]

The result of the new type of signature is that 3/2, for example, means to perform a measure of three half notes, in contrast to the earlier mensural direction to play three notes in the same period occupied by two previous notes of the same denomination. With the new signature, then, some consistent duration for the value of the half note or quarter note may be called for. The direction to beat time along with a pendulum clock for setting the tempo of the half note does help to solve this dilemma. It may very well be that Galileo's pendulum experiments, Marin Mersenne's writings, and the invention and growing popularity of the pendulum clock were the factors that speeded the decline of the old mensural signs.[13]

[10]Printz, *Kurtzer Bericht*, 15.

[11]Lorenzo Penna, *Li Primi albori musicali* (Bologna: Monti, 1672), 47.

[12]Bononcini, *Musico prattico*, 11.

[13]Galileo Galilei, *Les méchaniques de Galilei* (ca. 1600), translated by Marin Mersenne (1634; reprinted Paris: Presse Universitaires de France, 1966), 70; also in Galilei, *On Motion and On Mechanics*, translated Stillman Drake (Madison: University of Wisconsin Press, 1974), 87–88, 98. Mersenne's work on the use of the pendulum in music appears in his *Harmonie universelle*, 3 vols (Paris; Beaudry,

Verbal Indications

Verbal tempo indications were also new in the seventeenth century. Irmgard Herrmann-Bengen cites an early use in "Fantasia Allegra" by Andrea Gabrieli in 1596, followed by tempo terms appearing within compositions: Adriano Banchieri's "La Battaglia" and Claudio Monteverdi's *Vespers* of 1610.[14]

A study of many early uses of tempo terms shows that the terms were not used in the sense assumed today. For example, in Banchieri's "La Battaglia," each time the term allegro or presto is used, black minims or semiminims are also introduced, resulting in an automatic quickening of the internal movement of the notes; and when the term adagio is used, the signature 3/2 is written and longer note values in the form of minims (modern half notes) are notated, resulting in a slower internal movement of the note values. The 3/2 sign, the verbal indication of adagio, and the presence of minims all suggest a slow tempo, though not an exponential multiplication of slowness.[15] Other seventeenth-century examples are the addition of the terms adagio and presto where they seem superfluous to the modern performer in Girolamo Frescobaldi's *Il Primo libro delle canzoni* of 1624 and Giacomo Carissimi's *Sacri concerti musicali* of 1675. Frescobaldi consistently uses the term adagio with white minims (half notes) and allegro with fusae (eighth notes).[16]

1636; facsimile reprint, Paris: Éditions du Centre National de la Recherche Scientifique, 1963), 1:135–37; 3:49–52.

[14]Irmgard Hermann-Bengen, *Tempobezeichnungen*, Münchner Veröffentlichungen zur Musikgeschichte 1, Thrasybulos G. Georgiades, ed. (Tutzing: Hans Schneider, 1959), Table I, endpaper.

[15]Adriano Banchieri, "Quinto Registro" (1611), bound with *L'Organo suonarino* (Venice 1605); facsimile reprint with introduction by Giulio Cattin, Biblioteca Organologica 17 (Amsterdam: Frits Knuf, 1969), 38–39.

[16]Girolamo Frescobaldi, *Il Primo libro delle canzoni* (Rome, 1624). [Giovanni] Giacomo Carissimi, *Sacri concerti musicali* (Rome, 1675), 6.

Giovanni Maria Bononcini's sonatas look very similar to Purcell's in the use of both time signatures and verbal indications and the attendant note values. Bononcini, in his 1672 *Sonate da chiesa a due violini*, uses the signature c with allegro and eighth notes in several sonatas, then c with adagio and quarter notes (though eighths are introduced later) in others. Largo is used with triple meters, and adagio is often used with dotted figures in duple meters.[17]

Verbal Indications in the Fantasias

In the fantasias, Purcell used verbal indications within many pieces, but never at the beginning. The terms quick and brisk are consistently used along with the introduction of faster-moving note values, while the term slow is used when the internal movement also slows automatically through a change to quarters and half notes from the previous eighth-note passage. The term drag is used in Fantasia no. 1 along with dotted eighths and sixteenths, where the term seems to indicate a dragging out of the eighth by the addition of the dot. Drag is also used in Fantasia no. 11, where new values do not seem to be introduced; however, the preceding section has melodic quarter notes, while the quarter notes under the drag indication are upbeats to predominating half notes. These verbal indications may be found in Table 1.

Verbal Indications in the Sonatas

Purcell claimed indebtedness to Italians in the introduction to the 1683 edition of his three-part sonatas, defining adagio and grave as "very slow movement," presto largo, poco largo, or largo "by itself" as "a middle movement," and allegro and vivace as "very brisk, swift, or fast."[18] Table 2 shows how

[17]Giovanni Maria Bononcini, *Sonate da chiesa a due violini*, (Venice: Gardano, 1672); facsimile reprint ed. Giuseppi Vecchi, Biblioteca Musica Bononiensis (Bologna: Forni, 1970), 4, 146.

[18]*Sonnata's of III Parts*, facsimile reprint, ed. Luckett, introduction.

Purcell used these verbal tempo indications, according to the manuscript of his four-part sonatas. The tempo suggestions in the table may also be applied in principle to the sonatas missing from the manuscript but printed in 1697, and to the printed edition of the three-part sonatas. The tempo of one minim to the pendulum swing is given in modern terminology as half note equaling M.M. 60. Note values are given in modern terms.

Table 2: Signatures and Verbal Terms in the Four-Part Sonatas (Source: MS Lbm 30930)

Sonata	Signature	Note Values	Beat/MM Tempo
No. 1	¢ adagio	dotted 8ths,16ths	half note = 60
	canzona	16ths	(quarter = 120)
	C 3 1 largo	half notes [3/2]	half note = 120
	vivace	quarters [3/2]	half note = 120
	C grave	half notes, quarters	half note = 60
No. 2	C adagio	dotted quarters, 8ths	half note = 60
	canzona	16ths	(quarter = 120)
	adagio	dotted 8ths, 16ths half notes, quarters	half note = 60
	3 largo	quarters [3/4]	dotted half = 60 (quarter = 180)
	allegro	eighths [3/4]	dotted half = 60 (quarter = 180)
No. 3	C	dotted quarters, 8ths	half note = 60
	3	eighths [3/4]	dotted half = 60
	C adagio	quarters	half note = 60
	canzona	eighths, 16ths	half note = 60
	6/9	[9/8]	dotted quarter = 120
	C	quarters	half note = 60
No. 4	C adagio	dotted 8ths, 16ths	half note = 60
	canzona	eighths, 16ths	half note = 60
	incomplete		
No. 5	missing		

No. 6	missing		
No. 7	C vivace	eighths	half note = 60
	3 largo	quarters [3/4]	dotted half = 60
	C grave	quarters	half note = 60
	canzona	eighths, 16ths	half note = 60
	3 allegro	quarter beat [3/4] "Scottish snap"	quarter = 180 (dotted half = 60)
	C adagio	half/quarters	half note = 60
No. 8	c adagio	quarters	half note = 60
	canzona	eighths	half note = 60 (quarter = 120)
	grave	quarters	half note = 60
	3/2 largo	half notes	half note = 120
	3 vivace	eighths [3/8]	dotted quarter = 60
No. 9	C	eighths, 16ths	half note = 60
	3/2 largo	half notes	half note = 120
	¢ canzona	eighths, 16ths	half note = 60
	adagio (at end)	quarters, 8ths	half note = 60
	grave	quarters	half note = 60
	allegro (no 3 sign)	16ths [3/8]	dotted quarter = 90
No. 10	C adagio	dotted quarter, 8th	half note = 60
	canzona	eighths/16ths	half note = 60
	grave	half notes, quarters	half note = 60
	3 largo	dotted & slurred 8ths [3/4]	dotted half = 60
	allegro	eighths [3/4]	dotted half = 60

Purcell's time signatures, as seen in the four-part sonatas, show that:

c = normal duple time, with half note at M.M. 60;

¢ = normal duple time but movement of quicker internal note values added (used only in no. 9, where a canzona in duple meter follows a 3/2 meter);

3/2 = triple meter, three half notes.

On the other hand, 6/9 is a mistake for the sign 9/6, described in Playford's *Introduction* as a bar containing nine quavers or crotchets, "six to be Play'd with the Foot down, and three up"; the 1697 edition of the sonatas gives 9/8, the correct modern signature, in the Violin 1 part, 9/6 in Violin 2, and 6/9 in the Basso Continuo.

In the first sonata, Purcell still uses an older style of signature for the triple meter. In Purcell's time, though, the 3 1 signature (variously notated 3 1, 3i, or 3/1) no longer meant to perform three notes in the time of one previous note. But Purcell's use of the signature is incorrect, at least according to the rules in Playford's *Introduction*, since this signature should have been used with three crotchets (quarter notes).[19] The triple measure here is one with three minims (half notes), so it will be assumed that Purcell intended triple minim time. The tempo of minims in this meter is described by seventeenth-century writers, including Playford and Simpson, as faster than the tempo of minims in duple time. At this point in Sonata no. 1, continuation of the tempo of the preceding motive results in M.M. 120 to the minim (half note). A possible proportional tempo of M.M. 90 to the half note seems excessively slow in performance.

As shown in Table 2, the verbal indications in the sonatas have the following meanings:

adagio = duple meter; dotted figures, either quarter/ eighth or eighth/sixteenth.

grave = duple meter; movement in halves and quarters.

largo = triple meter; either three half notes or three quarters (recommended tempos in the table show a faster M.M. mark for largo with three quarters, following the scheme in Playford's *Introduction*).

vivace = more quickly-moving notes are added without changing the tempo of the beat; used in either duple or triple meter.

allegro = triple meter; quicker notes are added.

[19]Playford, *Introduction* (1683, 1687), 28.

Thus, the indication of "c vivace" at the beginning of Sonata no. 7 does not show a faster beat than the normal pendulum tempo of M.M. 60 to the half note, but shows the internal movement of notes quicker than the normal half and quarter notes. The use of c adagio, usually at the beginning of a sonata, with either dotted quarters or dotted eights, seems confusing, but Purcell shows consistency in his use of the term adagio for dotted, *i.e.* lengthened, rhythms.

Largo, or a "middle movement," according to the *Introduction* to the 1683 edition of the three-part sonatas, is used for triple meter with no subdivisions. The triple meter in Sonata no. 3 is marked with the figure 3 only, and this section includes subdivisions into eighths. In Sonata no. 10, the 3 largo sign is followed by subdivided quarters, but the subdivisions are either slurred, sighing figures or dotted figures, neither of which quicken the basic quarter note beat as would subdivisions into equal eighths, so the feeling of the internal movement is neither vivace nor allegro.

According to Playford's *Introduction* of 1694, the signature 3 or 3i may be used with either three crotchets (quarter notes) or three quavers (eighth notes), the eighth notes being played twice as fast as the quarters.[20] In Table 2, the 3 sign with a quarter beat is given a suggested marking of M.M. 60 to the dotted half note. If the 3 sign with an eighth note beat were taken at twice this tempo, it would be excessively fast; so the suggested tempo for the 3 vivace in Sonata no. 8 is M.M. 60 to the dotted quarter bar, and the suggested tempo for the 3 allegro in Sonata no. 9 is M.M. 90 to the bar.

Other Internal Signs used by Purcell

The fantasias and the sonatas are all short works, when compared with sonatas of the Classic period and later. The various parts cannot really be called movements, but sections of each piece. This fact, and the fact that each piece begins

[20]Playford, *Introduction*, ed. Purcell (1694), 27.

with a c, ¢, "or no signe," to show the basic tempo, is further proof that the tempos should not be slowed and quickened to excess throughout the piece. The tempo changes suggested in the table for the sonatas maintain a basic tempo of M.M. 60 or M.M. 120; most of the triple meters continue the tempo of the previous half-bar or the basic beat.

Purcell did use other marks to show the beginning of new sections, especially in the fantasias. The fantasias contain what may be thought of as every possible indication of a new section, making the collection a catalogue of both tempo marks and contrapuntal practices.

As we have seen, the beginning of each fantasia shows the type of movement that is to follow, both by use of the c or ¢ sign or no sign, and by the note patterns themselves, which consist of quick or slow note values. Within each piece, he uses either quicker notes or a combination of quicker notes and a term like "brisk" or "quick" to indicate faster internal movement, and either slower notes or a combination of those and verbal terms to indicate slower internal movement. Some new sections have no verbal term (Fantasia no. 7 has no verbal terms at all, though it does have the same types of varying quick and slow sections seen in the other fantasias). In addition, some sections are introduced by marks such as a double bar, or a fermata at the end of the preceding section.

Table 1 shows these additional internal markings, and it reveals that no two fantasias are alike in form—another indication of Purcell's inventive nature. Note values in the table are in modern terminology and represent the smallest values occurring in the section.

Table 1 can be interpreted in two ways. Either Purcell had no system and was not using the prevailing customs of notation; or he had a system based on the half note at a pendulum swing of sixty beats to the minute, and was experimenting with, or displaying, the use of every possible way a new section could be introduced. One way that the table cannot be interpreted is to regard the ¢ signs as indications of twice-as-fast tempos. Fantasias nos. 1 and 13 prove this, with their addition of very quickly-moving note values. Nor can it

be interpreted as showing that "brisk" always means to quicken the beat, and "drag" or "slow" mean to slow the beat.

At times Purcell uses a double bar or a single slash or a fermata before a new section; at times a verbal tempo indication; at times more quickly or less quickly moving note values; at times short bars; and at times nothing at all. He seems to have used just about every tool at his disposal, including, in the manuscript copy of fantasia no. 6, beginning a new section on a new page. New subjects are introduced, and new contrapuntal styles and harmonic subtleties are used as well, displaying constantly amazing inventiveness, all without changing the time signature of a fantasia from the original designation.

In conclusion, the manuscripts of the fantasias and the four-part sonatas show that Purcell followed his rule in the Playford *Introduction* of 1694: the half note can be based on the one-second beat of the long-case clock pendulum. The manuscripts also show that Purcell used either English or Italian tempo terms in a descriptive rather than a prescriptive sense. Tempo terms describe the internal movement of the note values, and do not prescribe a quicker or slower beat. The sonatas show that the signatures for triple meters were undergoing change and were approaching the modern forms for triple meters. Triple meters no longer had to be in complicated proportions to the previous meters, but could have their own tempos based on the half note beat (in 3/2) or a full measure beat (in the modern equivalent of 3/4 or 3/8). Purcell's apparent "conflicting signatures" can usually be explained by comparison of the manuscript and printed versions, and his use of a variety of notation styles can be attributed to his creativity, not carelessness.

A HISTORY OF THE VIOLA DA GAMBA SOCIETY OF AMERICA

PART III: A BANNER YEAR

Phyllis E. Olson

The beginning of the Society's second full year coincided with an interesting exchange of letters between George Glenn and Millicent Hales, Honorary Secretary of the Viola da Gamba Society in Great Britain, with headquarters in London. Their letters and further exchanges between Glenn and other English viol players mark this year as one in which the American Society first established official connections with the older English organization, although there had long been an unofficial connection through Glenn's friendship with Carl Dolmetsch.

Millicent Hales sent a cordial letter to Glenn on January 17th, 1964, having heard about his activities from Carl Dolmetsch and having obtained an address from Neil Bozarth, a Society member then visiting London, which reads in part as follows:

> I am sending off by surface mail the following information about ourselves: a) some of our brochures, b) circular about our Summer School, c) ditto Competition for original works for viols, d) information about some supplementary publications ("Supplementary" because they are additional to the free gift publications we send to members about once a year)... We observe your list of aims (so much like our own) and I have read your report on the lst Annual Conclave with great interest. We have evidently so much in common that I am sure we could help one another... Our membership is 150 (84 Un. Kingdom, 66 Overseas). It has grown from 88 in 1958...
>
> At our A.G.M. (Annual General Meeting) on Sat. last we carried out a long-cherished plan of Miss Nathalie Dolmetsch, i.e. to play fantasias each member of the consort playing on a viol of

the same make e.g. 5 Barak Normans (I myself play a Barak Norman treble)—3 Richard Meares—3 Henry Jayes.

George Glenn lost no time in replying, sending thanks and comments in a letter dated January 28th, briefly describing the current state of the Society and expressing some thoughts about possible future collaboration:

> Our Society is one year old this month and at the present time we have eighty members. We are now busy planning our second annual conclave, and getting into print the first issue of our *Journal*... The American Society will cooperate in every way possible with the British Society in order that the viola da gamba and its music will take its rightful place in our culture. We appreciate your interest in us and know that we can learn from your knowledge and experience.

Soon after these contacts were made, reciprocal honorary memberships were exchanged. George Glenn and Karl Neumann were made lifetime honorary members of the British Society, while Nathalie Dolmetsch, Cécile Dolmetsch, and Millicent Hales became honorary members of the American Society, joining Carl Dolmetsch and Joseph Saxby, who had been the first English members.

During the months of January through April of 1964 Glenn was primarily occupied with finishing the preparation of Volume 1 of the *Journal*, which was finally published in May. The problem of soliciting articles for the first issue of this as-yet-unknown periodical was greatly eased by Glenn's ability to tap the good supply of musicologists and writers already in the Society. President Karl Neumann, who was at that time Professor of Music at Southern Mississippi University, as has been noted, contributed the first article, "The Bow in Medieval Music."

Vice President Elizabeth Cowling, Associate Professor of Music at the University of North Carolina in Greensboro, wrote about "A Manuscript Collection of Viola da Gamba Music" (now known as the *Manchester Viol Book*); and Secretary George Glenn submitted "An Inquiry into the Evolution of Viols," which he illustrated with hand-drawn

copies of various string instruments and their players, based on some well known paintings.

A study entitled "The 'Lordly Viol' in the Literature of the English Renaissance" was contributed by Dr. Sara Ruth Watson, Professor of English at Fenn College, Cleveland, Ohio (later merged with Cleveland State University). Dr. Watson had joined the Society in September 1963 and had sent George Glenn a copy of her recent article, "George Moore and the Dolmetsches."[21] This very interesting study has to do with the acquaintance of the novelist, George Moore (1852–1933) with the Dolmetsch family, and the way in which Moore drew upon his experience for material for his novel, *Evelyn Innes*, published in 1898. Glenn found her article impressive, and was pleased to be able to persuade Dr. Watson to write on the subject of literary references to the viol for the *Journal's* first issue.

On the practical side, in answer to one of the foremost needs of new viol-playing members, Glenn solicited an article from Edgar Hoover, an economist who had begun making string instruments in the 1950s, as a student of Willis Gault. Hoover encouraged amateurs to try to make their own viols and offered helpful advice on ways to avoid the most common pitfalls of instrument building.

There is also a list of published viol music, unsigned but undoubtedly contributed by Glenn, and separately an overall review by Wendell Margrave of the various viola da gamba method books available at the time. Last but not least, Margrave contributed a charming introductory editorial called "Breaking the Ground," some parts of which are worthy to be reprinted here, for they set the tone for the whole enterprise.

Lectori salutem:

> ...[This] first issue of the *Journal* breaks the ground of our common interest in the gamba, its music and the culture that surrounds it, by examining, with concern and imagination, the

[21]It appeared in *English Literature in Translation* (Fort Wayne, Indiana: Purdue University, 1963), vol. 6.

foci of attention of our contributors. If these articles lead to controversy, may it be governed by Simpson's words: "Or if it pass into Discords, that they be such as are aptly used in Composition."

The journal you have in hand is the first formal publication of the Society, in keeping with the objectives originally announced for the organization. It comprises articles reflecting many of the special interests that draw gamba players together in increasing numbers; the professional players, the consort enthusiasts, the antiquarians, the builders and the teachers are all represented.

The format of the *Journal*, and its consistency and accuracy in editorial matters, represent simply the best efforts of people who are amateurs in magazine making as well as in gamba playing. Not only your kind forbearance but your help is invited. The help can take any of several forms of writing, criticism, or even money.

The cover design of the *Journal* was an adaptation by Glenn of the drawing of the viola da gamba with plain corners in Christopher Simpson's *The Division Viol*. At first glance Glenn's drawing is virtually identical to the one in Simpson, but a closer look reveals that the position of the pegs in the box, and the relation of the bow hair to the stick, are reversed from that in the original. Evidently Glenn never noticed the mistake; those who knew him believe he would have acted immediately to correct it if he had. Whether anyone else has ever noticed it or not, this interesting little anomaly has evidently never been considered worthy of correction, and the backward look of the pegs continues to this day on the *Journal*'s cover.

By the time the first issue of the *Journal* was ready for press, preparations for the second Conclave were of necessity well under way. Originally planned for August, the dates had to be moved to accomodate the summer plans of President and Mrs. Neumann, who had been invited to join the faculty of the Idylwild Arts Foundation at the University of Southern California, and to take part in their Baroque Festival.

Instead of a newsletter, the Glenns sent out a Conclave announcement and application blank in March. Members were informed that the second Annual Conclave would begin with a banquet in the evening on Wednesday June 3rd, and continue through luncheon on Saturday June 6th. The location was to be the Maryland Inn, "a Pre-Revolutionary hostelry," in Annapolis. Tuition for private and consort instruction was a total of $20.00 for members and $30.00 for non-members. The instructors were to be Karl and Editha Neumann, Edgar Hoover, and Barbara Mueser.

The three-and-one-half day format that had been settled upon for the second Conclave was found to be very congenial for everyone and was to remain in place as the regular pattern for a full ten years, from 1964 through 1973.

The planning and preparation for this and all the other Conclaves of the 1960s fell to Eloise Glenn, whose role in the Society was so important that she could really be given the title of co-founder. It is because she so much preferred to remain in the background and be thought of simply as helping out where needed that George Glenn's name usually appears alone.

Eloise was a consummate hostess, and when she manned the registration desk, as she often did, her cordial, welcoming demeanor brightened a process that might usually be considered routine business. Her visible enjoyment of the social aspects of the Conclave tended to obscure the fact that behind the scenes she was faithfully taking care of all the details, including collecting the fees, keeping the books, and paying the bills.

New friends and old were invited to stop by the Glenns' hotel room for a visit at various times during the long weekend. On such occasions, Eloise liked to draw people out about their occupations and interests, and in the meantime enhanced the aura of camaraderie with generous quantities of snacks and beverages. It goes without saying that all of this added greatly to the enjoyment of the Conclave.

About sixty people attended in 1964. Places to stay in private homes had to be found for many of them, since the inn was unable to accomodate everyone.

At the business meeting, Peter Farrell and Verne Swan were added to the board of directors. Peter Farrell was at the time Professor of Cello at the University of Illinois and a leading viola da gamba player; Verne Swan was an elderly and gentlemanly amateur player from Utica, New York, who had long been collecting old instruments.

The current officers were re-elected, and at a later time a second vice president was added. The newly chosen officer, Barbara Mueser, a fine gamba player from New York City on the Conclave faculty that summer, still talks about the occasion. Her story is worth the telling, for it well illustrates the character of Glenn's way of running the Society in its early years.

> I was elected in a most unseemly way!...George Glenn and Wendell Margrave and some others [talked to me about it and then] went into a bar in the Maryland Inn, and when they came out they said I was elected.

This somewhat less than democratic method of making decisions must have been the norm; nevertheless, complaints were few. Most members of the Society in the 1960s seem to have viewed themselves as beneficiaries of a wonderful and inspired effort on the part of the founder to establish the organization and to further its goals, as is evidenced by a goodly number of appreciative comments in letters Glenn received. His role as leader was obvious to all, in spite of the fact that he was not President, so that even Barbara Mueser was impelled to say in her review of the Conclave in the *Viol Player's Newsletter* of July 1964:

> Thanks are due to Mr. George Glenn, Secretary, without whose persistent and dedicated efforts the National Society would probably not yet have come into being.

Edgar Hoover reviewed the Conclave for the *Viola da Gamba Society of America News* later in the year, reporting concerts on Wednesday and Friday evenings and on Saturday afternoon, the latter built around a sequence of readings from Shakespeare, done by Charles Bell and Hugh McGrath, tutors at St. John's College, Annapolis. In the daytime, participants "divided themselves into consorts, with and without coaching; a sizable number also took individual viol lessons."

One of those who attended during the Maryland Inn days was Maisie Kohnstamm, an enthusiastic amateur player from Pound Ridge, New York, who was at that time the owner of a Richard Meares viol dated 1672, which she describes as very beautiful but having no sound. The instrument was featured in our *Journal*,[22] and it is now in the musical instrument collection of the Metropolitan Museum, New York City.

Maisie Kohnstamm's memories of the 1964 Conclave and of later ones at the Maryland Inn bring to light some interesting facts. It was a time, she says, when there were no such things as Xerox copies, so no one had music in advance. Getting in tune was a difficult problem. Some players at that time still used the overhand bow, and some played on instruments which were fitted out with endpins and unfretted fingerboards, showing that the relevant questions of authenticity were still unsettled. Although fretted viols are now almost universal, the question is not a simple one. John Rutledge has written on "The Fretless Approach to Gamba Playing" in our *Journal*.[23]

Barbara Mueser reported the same findings in her 1964 *Newsletter*, saying there were at the Conclave "instruments of all descriptions, and technical persuasions equally varied."

Ad hoc consorts played all day long in various corners and corridors of the Maryland Inn, and even in the small lobby, requiring the regular guests to make their way around the seated musicians, which they evidently did with much patience. It was later revealed that some of them thought the music was provided by the management! Maisie Kohnstamm remembers, too, an occasion when she and George Glenn were sitting on the floor of the lobby trying to get a fallen

[22]Volume 3 (1966), 69–72.

[23]Volume 28 (1991), 21–47.

soundpost out of her viol, when they found themselves having to make way for a bridal party that came walking through, it being June graduation time at the Naval Academy and a traditional time for weddings.

Because of the limited space in the Maryland Inn, much of the instruction had to take place elsewhere, and George Glenn was somehow able to commandeer a few rooms in the Maryland State House, i.e., the Capitol Building, seat of the Maryland Legislature, which was not in session. This rather remarkable feat imparted an unusual degree of novelty and color to the daily routine of the Conclave. An idea of it can be had from the story told by Al Folop of taking his viol lesson with Barbara Mueser in the Office of Alcohol and Beverages Taxation.

Al Folop was at that time an instructor at the U. S. Naval Academy in Annapolis, and had played only wind instruments, including recorders. Persuaded to come to the Conclave by a recorder-playing friend, he soon got acquainted with the gregarious George Glenn, who offered to lend him a treble viol to learn on. This generosity to "a perfect stranger" amazed Folop, but he accepted the offer with enthusiasm and became a viol player, one who subsequently came often to the Glenns' home on Fiddler's Hill for musical evenings.

On Thursday night the Glenns hosted a clambake at Fiddler's Hill. Edgar Hoover described it as "an evening full of warmth and congeniality, beginning with beer and steamed clams in unlimited quantities and an assortment of other food and drink. Incidental sound effects filling, or at times causing, breaks in the conversation were contributed by the Glenn burro vocalizing and the Glenn mastiff munching on clam shells." The clambake was an annual event for as long as the Conclave was held in Annapolis.

Some special comment on George Glenn's culinary artistry seems appropriate here, for its fame among Society members soon became legendary. From his youth, George had collected regional seafood recipes, beginning with those from his boyhood home on the Chesapeake Bay. One family recipe,

Aunt Lena's "baked corn," even found its way into the archives of the Society. By the late 1960s the number had reached about one thousand, and Glenn decided to publish a cookbook containing the best ones. News of this project was duly reported in the *Annapolis Evening Capital* on January 18, 1969. Unfortunately, the book was never published, but the article quotes a number of interesting observations of Glenn's that bring to life something of his personality and style.

Some examples are:

> Eating oysters is like tasting wine. Each area produces one that's slightly different.
>
> Tomatoes are the red menace of clam chowder.
>
> We've forgotten how to eat terrapin. Sherry wine is a must for it and a whole generation stopped eating it because of prohibition, and we just never started again.

This article credits Glenn with converting many an ardent Long Island Sound oyster eater to the superior product of the Chesapeake Bay, the Chincoteague oyster, during his periodic visits to New York. His way of doing this must have made for some splendid occasions, to judge from another quote:

> I used to have a barrel of them shipped to me in Greenwich Village, and then we would have an oyster party.

After the May publication of the *Journal*, the June Conclave, and the mid-year teaching appearance of Karl and Editha Neumann, Carl Dolmetsch, and Joseph Saxby in California, the Society gained some new members. The next tally, made in 1965, would report that the eighty members of 1964 had grown to one hundred and forty. California was here represented for the first time with the new memberships of Shirley Marcus, long-time leader of the West Coast Chapter, and Hazelle Miloradovitch, gamba instructor at Stanford University.

As fall approached, there was yet another splendid occasion in store for Society members, one that really established 1964 as a banner year. After much planning and preparation, a

special weekend meeting of the Viola da Gamba Society of America with the English Consort of Viols[24] was held late in October at the Francis Scott Key Inn in Frederick, Maryland, hosted by member Robert Russell, on the occasion of the Consort's visit to the area during a tour of the United States.

Consort members Marco Pallis, Kenneth Skeaping, Richard Nicholson, Sheila Marshall, Michael Walton, and Adam Skeaping, with harpsichordist David Channon, gave a concert, held discussions, and met with all those in attendance in informal surroundings at the hotel. A symposium on technique and interpretation in viol consort music was held, which was inspiring for the members of the local consorts of the Washington and Baltimore area.

One of the The English Consort's founders, Marco Pallis, had been a student of Arnold Dolmetsch as early as the 1920s, and it seems likely that at least some of the American Society members present had the pleasurable feeling of sharing in that musical line of descent. The 1964 tour was the second within two years to be given by the English Consort. Arrangement of their itinerary was in the hands of Henry Hood of the history faculty at Guildford College in North Carolina, another Society member, George Glenn, assisted in the arrangements for the Frederick concerts as well as one at the Hawthorne School in Washington, D.C.

Correspondence between George Glenn, Nicholson, and the other consort members, Marco Pallis and Kenneth Skeaping, was carried on for several years following the English Consort's tour. Two letters from Nicholson bring to light the British Society's request to George Glenn that he write in support of its grant application, the purpose of which was to make possible the publication by Faber of the Jenkins

[24]The English Consort of Viols was founded in 1937 by Marco Pallis and Richard Nicholson, together with Robert Donington and his sister Margaret, and Elizabeth Goble. It was first based in Liverpool. The Consort was active throughout the years since, except for an extended break in the 1940s, owing to World War II. Reactivated, the Consort was widely known in the 1960s and 1970s, appearing in concerts throughout Britain, and making three American tours.

consorts. Although no carbon copy was saved, it is almost certain that either Glenn or Neumann did send such a letter. The result of these combined efforts, of course, is the splendid edition of three volumes of Jenkins consorts edited by Andrew Ashbee and Richard Nicholson that we have today, which incidentally proved to be an excellent investment for their publisher.

From the program for the American tour:

Standing, from left to right: Richard Nicholson, Adam Skeaping, Marco Pallis, Sheila Marshall, and Michael Walton. Seated: Kenneth Skeaping (who died on February 24th, 1995).

A year or so after their return to England, Richard Nicholson wrote to George Glenn to say that the Consort planned to make parts for the music they had edited for their own performances available to the viol-playing public. They would call it the "English Consort Series," and as a special gift to American viol players, would make masters for these pieces available to them. The first of these pieces, a four-part fantasia by Ferrabosco, was to arrive the following year.

There are also letters from Michael Meech, the new Honorary Secretary of the British Society, on the subject of its annual competition for new music, with thoughts about a new and interesting idea: a competition for the best realization of a missing part or parts in an incomplete consort.

Another matter of interest found in correspondence with Marco Pallis gives evidence of George Glenn's role as a go-between in the purchase of a Barak Norman bass viol from Pallis by Verne Swan of Ithaca, New York—a member of the Society's Board of Directors—in 1966. Upon Mr. Swan's death in 1969, all his instruments became the property of Cornell University, making the Barak Norman available to Professor John Hsu.

The event in Frederick and the subsequent exchanges of information with English viol players kept alive and growing the good relationship between the two societies that had been established through the correspondence between Glenn and Hales and through Glenn's friendship with Carl Dolmetsch.

On this side of the Atlantic, accounts of many viol players' activities around the country can be found in the *Viola da Gamba Society of America News*, Vol. 1, No. 3, sent out in September, 1964. The only issue of the *News* to appear in that year, it was included in Volume 1 in order to make its yearly designation correspond with Volume 1 of the *Journal*.

Several new performing groups had been formed, among them the South Bend Consort in Indiana, founded by Yolanda Davis, who came from the Boston area, where she had played in the Camerata of the Boston Museum of Fine Arts. She was also a member of the University of Chicago Collegium Musicum and was forming a Camerata at the University of Notre Dame in Indiana.

A new organization known as the "Friends of Early Music" had been established in South Orange, New Jersey, and was to begin public performances in 1965. It was headed by Society member Marjorie Bram, a professional player of violin, viola da gamba ,and viola d'amore.

Instruction, both private and class, was being offered all around the country by such teachers as Grace Feldman in Boston, Gian Lyman in Cambridge, Barbara Mueser in New York City, and Hazelle Miloradovitch at Stanford.

Solo concerts had been given by John Hsu, Efrim Fruchtman, and Charles G. Wendt, and ensemble ones by "Antient Concerts" of Pittsburgh, including Society member Edgar Hoover; The Viola da Gamba Society of Gettysburg, Pennsylvania, directed by Harold Westover; the University Consort of the University of Michigan in Ann Arbor, directed by Robert Warner; and the Baroque Ensemble of the University of Southern Mississippi, directed by Karl Neumann. It was also reported that Judith Davidoff was to tour Russia as viola da gamba player with the New York Pro Musica in the Fall.[25]

Some concurrent and noteworthy events for players of the viol, however, did not find their way into this issue of the *News*. For information about them we turn to the *Viol Player's Newsletter*, edited and distributed by Barbara Mueser. Intended to be a quarterly, this publication ceased to exist in 1965 for some reason, but the five issues that appeared are a very useful and informative source.

From the first issue of May 1964, we learn that the first full year of the Society (1963) had also seen the founding of two other important summer events for viola da gamba. One of these was a workshop for early music at Goddard College in Plainfield, Vermont, presented under the auspices of the

[25]Judith Davidoff wrote a report on her trip which was published in this *Journal* 2 (1965), 30–33.

American Recorder Society. The other was the Festival of Baroque Music at Skidmore College, Saratoga, New York, directed by Robert Conant, harpsichordist, and featuring August Wenzinger as teacher and performer. Barbara Mueser was in charge of the program for viols at both of these workshops.

Apart from the Conclave, most workshops of the time were devoted primarily to the music of the baroque period, in which viol players are presented not only with a very different set of technical problems, generally requiring more rigorous practice, but with the need to perform occasionally as both soloists and continuo players.

The Glenns and the Society circle close to their home felt little empathy for this approach. On the contrary, they were not at all performance-oriented, although from time to time in the early 1960s they made rare appearances in the Annapolis area as members of a Renaissance group that performed on a mixture of early instruments. Part of the reason they did this was because the music was new to the public and they felt it should be heard, but they did not conceive of themselves as performers.

In the wider world of music for the viola da gamba and other early instruments, however, the workshops in New England and upper New York State were indeed very popular, and because of their special interest in the baroque, many Society members were drawn to them. In addition to those mentioned above, the *Viol Player's Newsletter* announced some other workshops that were often attended by Society members. One of these was the Chamber Music Week at the Country Dance Society's Pinewoods near Plymouth, Massacusetts. In 1964, Judith Davidoff was in charge of the program for viols there. She also directed the viol program at the American Recorder Society's Midwestern Summer School at Interlochen, Michigan, in late August 1964.

With information only partly overlapping that in the *Viol Player's Newsletter,* the *Viola da Gamba Society of America News* tended to give more space to local events and doings of members, even including social occasions.

In the March 1965 issue of the *News*, for example, we find mention of a "Christmas Gathering." Under this heading we read that at the close of the year 1964, the Glenns entertained a number of friends at a viol playing afternoon and evening. Some of those present were Mr. and Mrs. Robert Russell from Frederick, Mr. and Mrs. Charles Bell from St. John's College, Annapolis, Hal Slover, Neil Bozorth, and Arthur Middleton from the Washington area, and Marina Hiatt, a near neighbor in Edgewater. There was also among the guests a new member, Newton Blakeslee—a recently recruited viol player who was an editor on the staff of the *National Geographic Magazine*, and already an ardent recorder player. In later years, Blakeslee's contributions to the Society as officer, board member, and especially as editor of the *News* from 1975 to 1992, were to be among the foremost of any Society member.

A mental picture of the holiday scene at Fiddlers' Hill comes easily to mind: a fire in the stove on the hearth in the small living room, the mastiff lying peacefully on the floor, perilously close to the feet of wire music stands, and four or five viol players having a go at reading consort literature in score from the heavy grey volumes of *Jacobean Consort Musi (Musica Britannica*, volume IX) precariously perched on the racks above. Elsewhere in the room, relaxing in comfortable chairs, a few listeners looked on. An observer would probably notice partly-filled glasses standing around and a haze of smoke in the air, along with the smell of something good drifting in from the kitchen. Very likely Mr. Jones, the burro, contributed a few off-key notes from outside the kitchen window. One imagines that a great sense of satisfaction pervaded the atmosphere, as the group celebrated the conclusion of a memorable second year for the Viola da Gamba Society of America.

Photographs taken at the Conclave in Annapolis, August 1965

TWO LOCALITES are among the national officers — Mrs. C. W. Hiatt of Cumberstone is treasurer and George Glenn (center) is secretary. They are pictured with Dr. Karl Numann, president of the Viola de Gamba Society.

DR. WENDELL MARGRAVE, with Mrs. James W. Fitzgerald of Bay Ridge. Dr. Margrave is co-editor with George Glenn of their Society's journal; is prominent as a contributing music critic of the Washington Star. He has a PhD in music composition and musicology, BA in French Literature, MA in psychology; plays some 20 instruments — the main ones being flute, cello, and keyboards. Mrs. Fitzgerald's husband, like other members of the Viola de Gamba Society, found the highly successful music meeting most enjoyable — but all too short.

(Courtesy of the *Annapolis Evening Capital*, August, 1965)

BIOGRAPHICAL NOTES

Hales, Millicent (d. 1965)

One of the first five honorary members of the Viola da Gamba Society of Great Britain, Millicent Hales held the position of Honorary Secretary of the Society, and was its correspondent for a number of years, until late 1964. She resigned the position at that time in order to undergo an operation. A heartfelt testimonial to her extraordinary service to the Society appeared in its *Bulletin* of December 1964, which noted her generous assistance to members and visitors in all sorts of ways, from finding hotel rooms to research. The writer also expressed appreciation for her "famous teas" served at meetings of the Society in London.

Sadly, Millicent Hales did not recover from the operation. Her loss was deeply felt, and a memorial fund was set up in her name to establish a collection of rental viols. Her Barak Norman viol was left to the Society, and proceeds on its sale were used to fund a major project, the *Thematic Index of Music for Viols*.

George Glenn put a notice in the American Society's *News*, March 1965, expressing his sorrow and regret, and mentioning the "encouraging and helpful" letters received from her the previous year.

Kohnstamm, Mary L. (Maisie)

After hearing a concert in which Judith Davidoff played the viol, Maisie Kohnstamm, who already played the recorder, took up the viol at her second workshop at Goddard College in the 1960s. She found a way to play regularly as a member of the "Tuesday Consort" led by Marshall Barron; this was a group of five mothers, which stayed together twenty years with virtually the same personnel. Her keen interest in the viol-playing scene has taken her to workshops all over the United States and Europe, making her an excellent source of interesting information about them and their part in the revival, which, regrettably, we have no space to include here.

Richard Nicholson (1905–1995)

Nicholson began as an organ student, and is said to have been an excllent keyboard player, but he was better known for his continuing efforts in support of the revival of 16th- and 17th-century English music, particularly viol music. In the 1920s he studied viol with Arnold Dolmetsch at Haslemere, where he met Marco Pallis, later joining him in the founding of the English Consort of Viols, in which he usually played treble. He was Editor of the five-part Jenkins consorts (Faber 1971) dedicated to Millicent Hales, and co-editor with Andrew Ashbee of the six-part Jenkins fantasia set. In advising readers of his recent death, a Viola da Gamba Society *Newsletter* says: "It would be difficult to overstate the positive influence that Richard Nicholson had on the development of the viols in this century."

Pallis, Marco (1895–1989)

Marco Pallis was particularly prominent in the revival of early music in Britain, beginning with his support of the work of Arnold Dolmetsch, whom he met in 1919; a hearing of Coprario's "Che puo mirarvi" (a five-part fantasia, RC 34), played by the Dolmetsch Consort, led to his taking up the viol. He aided Arnold Dolmetsch in a time of need by financing the building of a larger workshop for him in the 1920s, and was an active member of the Dolmetsch Foundation, which he helped to found in 1927. Apart from his interest in early music, Pallis wrote several books and articles on the art and culture of Tibet, a land which he visited twice in the 1930s and again in 1947.

Writings by Pallis appeared in *Early Music*, *The Consort* (the magazine of the Dolmetsch Foundation), and elsewhere. He was known for holding up the highest musical standards, and was much revered as a teacher and critic.

Warner, Robert Austin (b. 1912)

Dr. Warner received his Ph.D. in musicology at the University of Michigan in 1951, and was made a member of the faculty in 1956. He became the curator of the Stearns Collection of Musical Instruments at the University, and organized regular performances and lecture-demonstrations

of early instruments, all of which are said to have included a section devoted to a consort of viols. A student member of this Consort was Carol Burchuk, daughter of David Burchuk, a founding member of the Society. Dr. Warner also made the first modern edition of John Jenkins' three-part *Fancy and Ayre Divisions*, published by Wellesley College in 1966.

Watson, Sara Ruth (1907–1994)

Dr. Watson received her A.B., A.M., and Ph.D. at Western Reserve University, and was a faculty member in the English Department of Cleveland State University from 1939 until her retirement in 1970. Early in her career she co-authored a book about bridge-building, and another one on the lives of famous engineers, the latter written with her sister Emily, an artist. A later book on Virginia Sackville-West appeared in 1972, and over the years she wrote a number of articles. Having been a violinist "all my life," as she says in a letter, and always interested in the Renaissance, she took up viol playing about 1960, purchasing a Dolmetsch treble viol and a Dolmetsch triangular harpsichord, which Emily played. The two together developed a warm relationship with the Glenns, exchanging letters often and visiting them at Fiddlers' Hill during the mid-sixties.

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Correspondence and interviews, with special thanks to Caroline Wood, Administrator of the Viola da Gamba Society of Great Britain, and Mary L. Kohnstamm.

THE MAKING OF AN AMATI VIOL

Burritt Miller

After twenty-five years as a violin maker, I felt it was high time that I made an instrument for my own use. I must sadly admit, however, that my commitment to professionalism as a maker and restorer never quite extended to my viola playing. It was accepted with polite tolerance as long as I played very softly. And then, perhaps mercifully, chronic bursitis struck my best bowing arm, ending my musical activity altogether. Still, I missed murdering Mozart with friends. It was a family tradition.

However, in addition to my work with the violin family of instruments, I had always had a love of early music and a lively interest in viols. As well, I had acquired just enough technique to do competent tonal adjustments. But this was also sufficient to suggest that I might conceivably make much nicer noises on a viol than I ever had on a viola, and also that the demands of the instrument were not beyond the physical limitations of my right arm. I really longed to play again.

Three years ago, when I first began to consider this project, I cast about for a suitable instrument to build. My requirements were complex. I wanted a bass in order to enjoy the widest range of the viol literature. However, as a late learner, I wanted a small instrument with as short a string length as possible, so as not to create a new set of muscle problems. Further, any instrument that I built had to be a copy of an authentic old viol and a well documented one also. Additionally, it had to be an interesting construction project with an eye-catching outcome. I wanted to show off my skills as a craftsman, without doing something too foreign to my experience as a violin maker. I must admit, in all candor, that I entertained the thought that it wouldn't be too dreadful if someone else wanted one just like it either. It did sound like a tall order.

Initially, I considered a variety of instruments. My first thought was a viol of the classic English school, with lots of lovely decoration, inlay, "aiguille chaude" work (designs made with a hot needle), and painting, perhaps even a lobed or festooned body with an ornately carved head. However, two things militated against that choice. First, the string lengths of such instruments are relatively long.[1] While I think I could have adjusted to that, there is a more significant technical problem.

Our knowledge of early instruments has made a quantum leap since I was in violin-making school. I had built viols as a student, and later as an intern and journeyman. Today we know that the classic English viol has a top constructed of bent up flitches, or staves, much like a lute, or, for that matter, to be brutally prosaic, a barrel. These are then carved into the compound curved arch that greets the eye in the finished instrument. This technique allows such a top to be made very thin, as each flitch acts as a kind of spring against the downward pressure of the strings. Dietrich Kessler outlined the process in a seminal article in *Early Music* in 1982.[2] However, this is not something that was taught in Cremona in 1968 (or anywhere else either, for that matter). Then, it went without question that any arched top was automatically carved from a solid piece of wood. While this is clearly true for violins, viols obviously may be quite different.

I still recall reading in Simpson the reference to the viol with "a top digged out of a plank,"[3] and wondering with some amusement what a top not "digged out of a plank" might look like. (Interestingly, I thought I had actually seen one in a turgid apartment in Italy some twenty years ago. It was unquestionably a primitive viol of considerable antiquity, that had a top bent along its longitudinal axis like a hurdy-gurdy. I don't think that this is what Simpson had in mind.

[1]Robert Hadaway, "Another Look at the Viol," *Early Music* 6 (1968), 537.

[2]Dietrich M. Kessler, "Viol Construction in 17th century England," *Early Music*, 10 (1982), 340–345.

[3]Christopher Simpson, *The Division Viol* (2nd edition, London 1667; Facsimile Lithograph, London: Curwen 1955), 1.

Unfortunately, it was too dark to take a photograph, and the owner too rushed for me to take notes or make drawings. I wish I could see it now.)

But what I really wanted was a completed instrument, not an experiment. Thus I ultimately decided to do what I had really wanted to do in the first place, a replica of the 1611 Brothers Amati viol in the Hill Collection at the Ashmolean Museum at Oxford.[4] It might seem superficially an odd selection, but to tell the truth, it had been love at first sight, back about 1970 when I had first seen a photograph in the Boyden catalogue.

It is an unusual instrument indeed. The catalogue identifies it as a "bass viol with certain features of a cello." However, it is unquestionably a viol. While it has a scroll, f-holes, pointed corners, and an arched back, it also has six strings, widely-set sound holes to accomodate a six-string bridge, and viol-like shoulders. Furthermore, the arched back ends in a flat panel sloping upward toward the heel of the neck in true viol fashion. Harkening back to earlier Italian viols (at least to the companion Italian instruments in the Hill collection), this panel is foreshortened and angled acutely upward, far more so than in instruments of makers from other schools, and far more so than later Italian instruments as well. Finally, it is tiny. Its body length measures only 62.9 cm. A curious feature of the Ashmolean bass is that the top is wider and longer than the back. The ribs taper, giving the instrument a look that is slightly suggestive of a fisherman's dory.

Unfortunately, the neck is not original. It is the work of someone more familiar with modern violins than with the tradition of early Italian viol building. It is too massive, too narrow and too short. Yet we know that Italian makers marched to the sound of a different drum than their more northerly colleagues.

There is ample documentation, indeed. Unlike the scanty information on the majority of early viol makers and

[4]No. 7 (D. 8:7) in David Boyden, *Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum* (London: Oxford University Press, 1965), 12–14 and Plate 7.

their instruments, there is a wealth of material on the Amati family in general, the Brothers Amati specifically, and this viol in particular. To name but some, I have already alluded to the Boyden Catalogue as a source. That is only the beginning. In 1982 John Pringle prepared complete, full-sized technical drawings for this and other instruments in the Hill collection.[5] The Ashmolean Museum can provide high quality original photographs as well, and there are numerous books on the Amatis, and more still to appear. However, I would single out for particular consideration a series of articles by Roger Hargrave in *The Strad*.[6] These cover the entire family, their style and methods. A large full-color photograph of the table of the 1611 viol graces the Brothers Amati article, and much of the information therein relates back, directly or indirectly, to this instrument. I was further fortunate to have a fair amount of privately-gathered photographs and measurements acquired in my years of work as a restorer.

To begin with, I would like to try to place this instrument in some kind of historic and organological context. Andrea Amati was the earliest known Cremonese violin maker. He founded a dynasty that would determine the form and the standards of classical Italian violin making over the following two hundred and fifty years. His two sons, Antonio and Gerolamo, born in 1538 and 1561 respectively, worked together and were known collectively as the Brothers Amati. Many consider their instruments to be the most elegant of all. The 1611 Ashmolean bass is a mature work, but its design is earlier, perhaps considerably so.

[5]John Pringle, [Full-size drawings of the Brothers Amati Viol] (London: W. E. Hill and Sons, 1982).

[6]Roger Hargrave, "Andrea Amati," *The Strad* Vol. 103, No. 1220 (December 1994), 1093–1107; *idem*, "Nicolo Amati and the Alard," *The Strad*, Vol. 103, No. 1223 (March, 1992), 240–248; *idem*, "The Fruits of Brotherly Love," *The Strad*, Vol. 104, No. 1235 (March 1993), 268–274.

It is obvious from the conception of the instrument that the Brothers Amati were violin makers. Stylistically, this viol refers so clearly back to their work with the violin family that it is readily apparent from whose workshop it came. The scroll, purfling, edge work, f-holes, varnish, and, to a limited degree, even the outline, declare its ancestry. While almost all surviving Brothers Amati instruments are of the violin family, and we may assume that they were violin makers primarily, it is equally safe to assume that this was not their only activity.

By way of comparison, when we look at the contents of the Stradivari Museum in Cremona, we find the patterns and forms we would expect for that master's violins, violas and celli. In addition, however, we also find all the requisite materials to produce viols, lutes, guitars, bows, case parts, and even designs for mysterious and experimental instruments that may never have been built. Although the violin family may have triumphed early in Italy, viols did not simply disappear, and even one hundred years after the Brothers Amati instrument, we still find Stradivari and Ruggeri both designing and producing new viols in Cremona. It is obvious that "violin maker" is not an historically accurate literal translation of "liutaio," any more than "lute maker" would be.

With that in mind, we can well imagine that generations earlier, while the violin family was still in rapid development and ascendance, any maker would have had to produce a complete range of other instruments. Surely the absence of surviving examples reflects the ravages of time, taste, and misattribution rather than any lack of activity.

At the beginning of my research, I assumed that the Ashmolean viol was an interesting but unique experiment. Imagine my surprise then, while casually flipping through a book in a store in Italy, when I discovered that there is a corresponding tenor viol in the Russian State Collection.[7] Then, just as fortuitously, when the actual construction was already well along, I learned with amazement that the Smithsonian Institution in Washington has a similar bass dated 1597 in its collection. Not only that, but the instrument was open and under study by William Monical.

[7]Giancarlo Spotti, ed., *Stradivari e la Liuteria Cremonese dall'U.R.S.S.* (Cremona: Editrice Turris, 1988), 138.

While a plane ticket to Moscow was unfortunately quite out of the question, a Saturday drive to Staten Island was not. Mr. Monical graciously allowed me to examine fully, measure, and photograph the instrument.

For me, the greatest significance of both these instruments is perhaps their very existence, although for different reasons.

In the case of the tenor, not only is the conception identical with the Ashmolean bass, but the date is the same: 1611, and it, too, carries a letter "M" in the back at the neck foot. Since it is well established that Andrea Amati made instruments for the court of Charles IX of France, it is not implausible to think that his sons would have continued to receive such aristocratic patronage, and that the "M" might stand for "Medici." This further strongly suggests that both of these instruments may have been built as a part of a chest of viols that would have included a treble, now gone missing. It is possible that somewhere there may well be an ungainly, much altered, anonymous Italian viola "showing certain features of the Brothers Amati" that once had been this viol.

The Smithsonian bass provides some fascinating facts, and has some interesting implications. Dating from 1597, it suffered the misfortune to be the basis of a cheap conversion to a child's cello. It lost its original neck and scroll. The angled upper bout was eliminated, the ribs were built up, and a new panel grafted on. As if that were not enough, it had been dinner for generations of wood worm. While the top is in relatively good condition, "noble wreck" is still the most fitting description for this instrument. Yet, perhaps because was it a ruin, it was left to languish, and was not subjected to the kind of aggressive contemporary "restoration" that would have obscured all of its remaining original construction work. In fact, despite all the alteration to the upper bout, the lower two-thirds of the body of the instrument is intact and unmodified.

The existence of the earlier bass definitely proves that the Ashmolean instrument was a "production model," not a one-of-a-kind experiment. In fact, when I laid the top of the Smithsonian instrument on the Pringle drawings, I found that the match was nearly perfect. The back and top of the Ashmolean instrument differ far more dramatically than the tops of the two instruments. Although the details are from different viols, and the two viols are separated by fourteen years from each other, and nearly four hundred years from us, yet they could almost be interchangeable. For that kind of uniformity there must have been a common rib mold and patterns.

The traditional north Italian interior mold is normally about one-third the height of the ribs and made of solid wood. Making one without power tools is a laborious task indeed, particularly for larger instruments. It is a large and heavy object, dull to make but requiring high precision. Upon its conception and execution depend the outcome of any instrument built on it. Therefore this is a job that the master is going to do himself, albeit reluctantly, and not fob off on the apprentice. That means that the Brothers Amati had the intent, or at least the hope, that there would be mutiple examples built. This was to be an "off the shelf" design.

However, it became clear to me in the course of construction that this was not an easy instrument to build. The geometry is complex, the construction surprisingly difficult, and the materials considerably more expensive than those for the usual viol. While the typical flat-backed instrument is a relatively straightforward job, this one requires even more labor than a cello. While experience might make the process faster, it would not make it simpler. Therefore I wonder if, in the end, this design was not reserved for "the special customer" willing to pay for it. And if that is true, it is then conceivable that there might have been a more conventional model for a less affluent clientele. But that is pure speculation!

Without lapsing into minutiae, I would like to outline the construction process in order to help the reader understand this instrument better. The first challenge was the

interpretation of the Pringle plans. They represent the instrument in its present state of conservation. Had I been building a bench copy, I would have replicated the short neck, the tapered ribs, the deformed multi-piece slab cut back, and every dent and defect that I found. However, I wanted to produce a "new" Amati as I conceived one might have looked on leaving their shop. The neck clearly had to be an appropriate length, and the back without defect. But what about those toed-in ribs?

The more I studied the plans, the more I became convinced that this feature was either the result of an accident of construction or repair, or alternatively, structural deformation due to an inappropriate selection of materials. And so, fortunately in the event, I made my form so as to produce perpendicular symmetrical ribs. I say fortunately because the Smithsonian instrument shows no sign of the taper in the Oxford example, belatedly confirming what I had already suspected.

The actual construction begins by gluing the top, bottom, and corner blocks in the notches designed for that purpose in the form. The Brothers Amati used spruce for their blocks, and willow for their linings. I must confess that I used willow throughout. It is the traditional Cremonese material (if not for the Brothers Amati), but I was not inclined to hack up a perfectly fine instrument top in order to use what is a marginally inferior but technically more authentic material.

In more conventional instruments, the mold is positioned at the mid-point. Here, however, because the panel in the upper bout is slanted at such an acute angle, and the top block is very shallow, the mold must be placed quite far toward the table of the instrument. This is not necessarily an arcane matter of interest only to another instrument maker. With the mold in that position it would be far easier for the ribs to deviate from a perpendicular position, and this might provide one plausible explanation for the consistency between the two viol tops, and the variation between the top and back of the 1611 instrument. (This is one explanation, but not necessarily the correct one.)

Once the blocks are shaped, the ribs are bent and glued to them. In a conventional member of the violin family, the bottom linings are now added. Here, however, we are confronted with that acutely angled panel, and the only possible approach is to create that angle simultaneously in the back and on the ribs, for if the two do not match exactly, some potentially nasty stresses will result. Further, the linings must be cut and bent to fit a series of compound curves on two distinct planes, and must await the penultimate moment to be glued only when minimal dressing is required.

The back outline is first taken roughly from the ribs, but left considerably oversized in the upper bout, both as to length and thickness. Once the edge thickness is established, the exterior can then be sculpted and finished, and the interior partially hollowed out.

The classic viol has a flat back and a fairly gentle bend in the upper bouts. This is obtained by partially cutting through the back, and then bending it, using a heated iron and reinforcing the bend with wood, cloth, or parchment. The more I studied the Amati instrument, the clearer it became that such a course was neither historically correct nor even possible.

First, the angle is simply too acute. Second, the arch of the back continues, ever so slightly, into the upper area. And third, the edges are fluted all the way around this part of the plate. This means that if one were to use the conventional bend method, there would be a high risk of cutting right through the back, or scorching the wood due to the necessity of using excessive heat, or ultimately breaking the panel right off, and possibly all three.

The Pringle plans show a vertical joint line running all the way through the back at the edges. This means that, in order to create that acute angle, all the wood was removed from the upper panel—which certainly implies the use of a plane. Now, if we examine the photographs of the Russian tenor, we see a gap between the two parts. Because this line is perfectly clean and straight, it is clear that this is a joint that failed, not a break which occurred accidentally. Clearly the Amatis had problems,

just as I did. Hopefully their experience taught me something useful.

Once I had established the position of the bend on the ribs, with great trepidation I sawed the panel from the lower portion of the back. Working from the Pringle plans, I made a wooden wedge matching the size and angle of the upper panel. This served both as a guide to cut down the ribs and top block to the correct angle, and as a planing jig to re-join the two portions of the back. The planing of an acute beveled angle is an adventure, even with the help of a jig. Gluing the two parts together proved to be equally interesting. Here we may find a possible alternative explanation of the toed-in ribs. Even having left considerable excess material in the upper panel, I found it becoming smaller and smaller, as I tried to obtain a perfect joint. In the end, the result was satisfactory. It is conceivable that the Amatis had a similar experience but ran out of wood. It could be that they were forced to bring in the ribs all around, rather than sacrifice a back on which they had already expended so much labor. (However, I think that it is at least equally plausible that a later restorer achieved the same unfortunate result, in attempting to rectify a problem in the back.)

Pringle has drawn four small reinforcing blocks at this joint. These may be later additions, as their utility in the actual gluing seems counterproductive. Further, given the condition of the tenor, I felt it appropriate to deviate. I used a willow cross brace, shaped to the appropriate angle, which I glued first to the lower part of the back. I then glued the upper panel to the lower portion by pushing the two halves tightly together and clamping the panel to the cross brace. Thus the cross brace serves both as a gluing jig, and, once shaped, as a permanent reinforcement as well.

The Amati model: Plate 1, Profile; Plate 2, scroll.

The Amati model viol: Plate 3, back; Plate 4, front

The back could now be temporarily glued to the ribs, and the definitive outline cut. From here on, the body construction follows more or less normal violin making practice, so I will not go into it in detail, except to note that the original back was made up of multiple sections of slab-cut wood, which tends to be unstable and prone to warp. It also places the greatest structural demands on the weakest plane. As I was using a "proper" quarter-sawn two-piece back, I made mine slightly thinner than the original, to take advantage of the difference in stiffness.

I will not go into detail regarding the construction of the top, because it, too, follows conventional violin making practices. I might just note that the bass bar is very light, and relatively short, as one would expect in an early instrument. I fitted it with the annular rings running vertically, according to modern practice. I note this, only because one does find bars in early instruments with the grains running horizontally.[8] Having never seen an original Brothers Amati bar, I felt it better to err on the side of conventionality and structural integrity.

The neck deserves closer scrutiny, however. Sadly, in the absence of a wholly original instrument, the definitive word on the dimensions of the neck of this viol cannot be written, although we can make certain inferences from the Amati itself, and from other instruments and sources.

By way of extreme contrast among instruments of the same period, a Ciciliano viol made in Venice in 1570 has a neck and a string length of 29.3 centimeters and 62.7 respectively, and a body length of 60.5 cm. At the same time, a Henry Jaye viol from 1619 measures 35.3 and 75.0, with a body length of 72.1.[9]

From the Amati viol itself we have the width of the pegbox, the top block size and shape, and the "footprint" of the bridge. And while none of this will tell what the size was, it can certainly help us infer what it was not.

In addition to a few unmodified period instruments, there are the original Stradivari drawings in the Cremona Museum. These include three viol neck patterns made between 1684 and 1737 for a five-string viol, apparently intended for an instrument to be built on a modified cello form, and two seven-string instruments "alla francese."[10] The neck lengths range between 31.6 cm and 33.2—all for viols whose bodies must have been well above 70 cm. The designs for the viol body exist, but it is not possible to know what the exact length might have been, without knowing what the edge treatment might have been like.

With such a range before me, I finally resorted to proceeding boldly, making the best choice I could. I eventually decided upon a neck length of 30.5 cm giving a string length of 63.5 cm, roughly equivalent to the body length of the completed instrument. I would love to say that this represents a complex distillation of mathematical and acoustical principles based upon the ratio of the neck, stop, string, and body lengths derived from a scientific sampling of instruments. It doesn't. At best it might reflect the "Tielke principle." Tielke simply made his bass necks 31 cm. long or over, up to 1696, and thereafter 30 cm, exactly, without any regard to body size, and without any apparent reason either.[11] Fortunately, the 30.5 cm length seems to work with this instrument, and with my left hand as well.

I would like to make one final point about the neck joint. There are a variety of historically appropriate methods of attaching a viol neck, and of obtaining the appropriate projection. These are nicely outlined in William Monical's

[8]Boyden, *Catalogue*, 13.

[9]William L. Monical, *Shapes of the Baroque* (New York: American Federation of Violin and Bow Makers, 1989), 12–15.

[10]Simone F. Sacconi, *I "Segretti" di Stradivari* (Cremona: Libreria del Convegno, 1972), 207–210.

[11]Günther Hellwig, *Joachim Tielke, ein Hamburger Lauten und Violenmacher der Barockzeit* (Frankfurt: Verlag Das Musikinstrument, 1980), 59.

Shapes of the Baroque.[12] In essence they break down into variations of the mortise and tenon, or "dovetail," and flat, or "butt" joints.

For this instrument I chose the most "violinistic" type of flat neck bond, sometimes referred to as the "Baroque" joint. In this the neck stock is glued directly to the front face of the top block and the button of the back, and the joint is reinforced with nails driven through the block from the inside. This obviously must be done before the top is put on. While it is easy enough to get the neck to run straight down the center line, to get the height correct one must proceed on the basis of an educated guess. The final height is in fact determined through use of a wedge-shaped fingerboard (or, alternatively, a fingerboard wedge) once the top is glued on.

The Pringle drawings show a rather shallow original top block with four nail holes. The modern neck has a tenon that is let into the top, as well as the top block. While this is normal enough for modern practice, it would have been not just inappropriate but illogical, and, in fact, impossible in an original instrument. You simply cannot nail the neck onto an instrument from the inside when it is already glued shut (at least I can't!). While I cannot prove that the procedure that I followed is correct, the evidence certainly points in that direction, as does the whole conception of the top in the block area.

The final fitting up of the instrument happily proceeded on the basis of quite authentic and factual evidence. The Stradivari Museum provides a variety of models for original viol bridges and fingerboards. From these it is possible not only to derive an appropriate traditional seventeenth-century Italian bridge design with a correct curve, but to calculate fairly an original "projection" (i.e., the height of the neck and fingerboard projected to a point at the stop of the instrument).

[12]Monical, *Shapes of the Baroque*, 4.

I made the fingerboard core in willow with a maple facing and solid maple tailpiece, with matching inlay designs, following period Italian practice.

I would only add in closing that on all levels—from history to craft—this was a highly interesting project. I feel that I have come away from it with a heightened comprehension of the Amati tradition and this unusual instrument. It bridges the gap between early and late Italian viol design as well as classical Italian violin making. Happily, the outcome is an instrument that is both easy and pleasurable to play. Its vices are few; its virtues are many. I claim no great credit for myself; that must go rather to the Brothers Amati, who designed this charming instrument in the first place.

Now comes the challenge of becoming a player worthy of the viol!

FINDING THE TRUE IDENTITY OF THE CASTAGNERI VIOL: A DETECTIVE STORY[1]

Myrna Herzog

The Sound [of a Viol for Division] should be quick and sprightly, like a Violin; and Viols of that shape (The Bellyes being digged out of the Plank) do commonly render such a Sound.

Christopher Simpson [2]

The essential is invisible to the eyes.

Antoine de Saint Exupéry

Elementary....my dear Watson.

Sir Arthur Conan Doyle

"Is this the viola da gamba you requested?" asked the clerk of Pro-Arte Music Seminars, Rio de Janeiro, Brazil, as he handed me an instrument, January 1988, high summer, in the middle of an early music workshop I was organizing. I looked and saw this very strange small cello, with sloping shoulders. "No...how strange...no, this is not the gamba. Look for a dark brown case, please." He took the instrument back, and I returned to my teaching. This was my first meeting with the Castagneri viol.

Later on, during the year, brought in by a pupil, the eighteenth-century instrument (whose label read "Andrea Castagneri nell Pallazzo di Soessone, Pariggi 1744") started to "attend" my Renaissance Band class. I would play it sometimes, in order to demonstrate a point. I would play it and add: "what a nice instrument, what a beautiful sound!" In July 1989, thanks to the encouragement and support of Eliahu Feldman, my husband, I proposed buying it from the school, with the intention of returning it to a baroque set-up. The school having had it evaluated, agreed, and even made it possible for me to pay in several installments. From the beginning, Eliahu hinted at the possibility of the instrument having been a gamba, but I dismissed this idea quite positively, taking into account the vaulted back, the F holes, the extended corners at the middle bouts, the edges of table and back overlapping the ribs, all features typical of the violin family. So, at the end of 1990, we had Marcos Goulart convert it into a baroque cello.

The conversion operation consisted of undoing the "renversement" (backwards tilt) of the neck, and changing the bass bar and soundpost for lighter ones. The neck was kept, but had its angle greatly reduced; the fingerboard was shortened. The ivory nut and saddle were replaced by wooden ones. The operation was only possible due to the help of our friend and "Godfather," Fred Lindemann of Amsterdam, luthier and restorer, who had earlier provided us with important information on such procedures.

Upon receipt of photos of the instrument (See plate 1), Lindeman wrote us in November, 1991:

> The shape of the upper part is strange and made me think of the violin-size instrument, the "quinton", a five-string instrument of course, which was popular in France during the same period. So maybe this cello was a kind of tenor-quinton once in the past? At that time they made in Paris also viola da gambas with F-holes, and cello-like points at the body (I remember having seen once a small Guersan gamba in that shape), so a gamba is another possibility.

Concurrently, I found a postcard depicting the Florenus Guidantus viol with its six strings—an instrument that had a

[1]This is a revised version of a paper first read at a meeting of the Israel Musicological Society, July 1994. The author is presently working on a thesis on "viols which share features of the violin family—viols cello-way."

[2]Christopher Simpson, *The Division Viol*, 2nd edition, 1667. Facsimile edition. (London: Curwen, 1955), 1.

striking similarity in form with my "cello."[3] Only then did I begin to conceive that maybe my cello had once been a gamba. And from then on, the Guidantus picture wouldn't leave me. But we were already at the end of 1991, and our lives were completely overwhelmed by our major project: emigrating from Brazil to Israel in mid–1992.

Our immigration did take place, with all the strong emotions and mixed feelings that such a step arouses. Our life changed radically, and while looking daily at the Guidantus picture, always next to the music I was learning on the occasion, not much mental energy was left for it and the Castagneri, in my daily attempt to find my way on the other side of the planet. Different language, people, culture, places—everything was terribly tiring.

On the completion of our first year in Israel, we decided at the last minute to spend ten days in London, for a well-deserved vacation. I threw the Castagneri photos into the suitcase, in the hope of finding some help. Once in London, those photos were shown to renowned specialists in the string musical intruments field. Heads would nod and say: "I don't know, maybe it's just a strange cello, people made strange things...it looks like a small double-bass...." Finally, two people suggested that I write to Sylvette Milliot, the most important specialist in French lutherie, providing me with her address. I went home, ready to start my second year in Israel, and decided to find out what my instrument really was.

My first step, on arriving home, was to examine the instrument very carefully. Several details caught my attention, and the fact that this instrument was actually a gamba suddenly became crystal clear to me. How had I not seen it before?

A search through several important dictionaries of violin-making revealed no mention whatsoever of Castagneri as a

[3]This instrument was made in Bologna in 1728, and is now in the collection of the Shrine to Music Museum in Vermillion, South Dakota. See Margaret D. Banks, "North Italian Viols at the Shrine to Music Museum," this *Journal* 21 (1984), 24–27.

viol-maker. I decided then to look for extant viols that would resemble my instrument. In the back issues of the *Journal of the Viola da Gamba Society of America* I found several Italian instruments: Peregrino de Micheli Zanetto of Brescia, ca.1564;[4] Gasparo de Salo, Brescia before 1609;[5] the Florenus Guidantus, Bologna, 1728; and a French viol made by Claude Boivin in 1743 (one year before mine).[6] The Boivin was the most similar, also having a vaulted back. It was exactly like my "cello," but with six strings.

Next I took new photos of the instrument (See Plate 1), full body and details, and wrote the model of a letter to be sent to Mme. Milliot in France and to some other possible helpers. It gave a short account of the cello's recent history, and added:

> Some details now convince us that this instrument is, in fact, a gamba. Observe:
>
> a) The "sloping" shoulders,
>
> b) The unusual ebony fittings, possibly covering the holes resulting from the change of a broader neck for a thinner one. The table adjacent to the neck also shows signs of having been completed, probably for the same reason,
>
> c) The upper part of the back has clearly been modified, and a new purfling was made matching the old one,
>
> d) The scroll has been cut (note the scar). As there are no signs of neck grafting, we presume that someone took the old neck, cut it out, made a new neck and peg-box for 4 strings, and then simply glued back the old scroll. (This operation would have been simpler than grafting the new neck into the peg-box, and would save a lot of work, because the gamba peg-box wouldn't suit cello needs anyway).

[4]*Ibid.*, 14–15.

[5]*Ibid* 16–17.

[6]For a description and pictures see Efrim Fruchtman "Two Old Viols," this *Journal* 8 (1968), 77–81.

e) The ebony "V" just beneath the ivory saddle could be covering the hole which resulted in the removal of the typical gamba tailpiece.

f) Similar gambas are shown in the *Journal of the VdGSA* volumes V (1968) and XXI (1984) by Claude Boivin and Johannes Florenus Guidantus.

Measurements: Body length - 73.3 cm; body width, upper bout - 32.2 cm; body width, center bout - 22.5 cm; body width, lower bout - 42.8 cm; string length - 66.5 cm; stop - 38.5; rib height - 11 cm all throughout.

Now, the important questions: 1) Is there any evidence of gambas made by Castagneri? 2) Did they have seven strings, like the common French gambas of the period? 3) What could have been their string-length; would it have been the same as now in cello fitting?

Upon sending this letter, immediate help came from Sylvette Milliot, with whom an active correspondence started, and a friendship developed. She gave me precious information: Castagneri had made at least twenty bass viols (according to an inventory made after the death of his wife in 1747); and there was such a thing as "des violes en violoncelles" (viols cello-way), listed in some eighteenth-century inventories. Sylvette Milliot would later add to it the existence of "des violes voutées" (arched viols): instruments by Claude Boivin, Pierre-François Grosset (both in 1756), and one by Louis Guersan in 1770, also mentioned in the above-cited inventories.

Sylvette had answered my first question. My small research on extant viols, combined with evaluation of the space actually available for strings, answered the second: this viol could only have had six strings.

In order to answer the third question (to estimate the Castagneri's string length), I needed to know more about the Boivin viol, especially its real proportions (body length in proportion to string length). But the Boivin had been sold and all my efforts to locate the new owner proved unsuccessful. Luckily, the former owner, Dr. Efrim Fruchtman, past editor

of the *Journal of the Viola da Gamba Society of America*, was a generous and helpful person. Through him I discovered that the neck of the Boivin was not original. It had been probably changed by one of the former owners (among them was the cellist Adrian François Servais), in an attempt to achieve cello proportions, possibly to enable fretless playing.

With the information from Dr. Fruchtman, it became clear that the neck of the Castagneri should be lengthened, in case of restoration, in order to fit gamba proportions, and to have the seventh fret at a convenient location in relation to the body of the instrument. Yes, lengthened, but how much? Several people collaborated in solving that matter, among them Sylvette Milliot, gambist Wieland Kuijken of Belgium, and restorer Dietrich Kessler of England. Since the ratio of the body length to the string length in viols is variable, we decided that the string length should be the largest that my hand would accomodate, even though that might be on the short side as regards the size of the body of the Castagneri. This would mean an approximate increase of two centimeters in its present string-length.

I also wanted to know what kind of sound my instrument might have after restoration, so I phoned Dr. Fruchtman, who described for me the sound of the Boivin: brilliant, and appropriate for solo playing.

In case of restoration, there was still a last question pending: what to do about the bass-bar? Lindeman advised us not to change it for the moment, since there was no substantial difference between gamba and baroque cello bass-bars. This could always be done afterwards.

In the meantime, two friends who are violin experts, from London and Amsterdam, passed through Israel, visited us, saw the instrument, and confirmed that it was what its label read: an Andrea Castagneri.

Restoration had been decided on. I had the support of Eliahu, Sylvette, Fred, and Wieland (who said "go for it!"). Kessler, skeptical in the beginning about the whole issue, was convinced. He was my choice of restorer. But he didn't have the time necessary to do it as quickly as I needed—we were

approaching the end of 1993, and I had just realized that the Castagneri was about to be 250 years old in 1994, and I wanted to have it ready for celebrating through concerts. Kessler referred me to John Topham, who had worked with him for several years, and to the woodcarver, John Agner, whose services I would need for the new head. Since there was an agreement that the present head definitely didn't belong to the instrument, and since it was probably there in order to replace the "annoying" original carved head which had gone out of fashion, I decided to have a carved head made as part of the restoration.

I trusted Castagneri; he was a great maker. He had made a gamba, and I wanted it back in its original state. My Castagneri "cello," which had a wonderful sound, should sound equally well as a viol, or no one would have bothered to transform it. So I left the instrument for restoration in London in December 1993, said farewell to the cello I loved, and hoped that the gamba that would emerge from it would be worth all the effort.

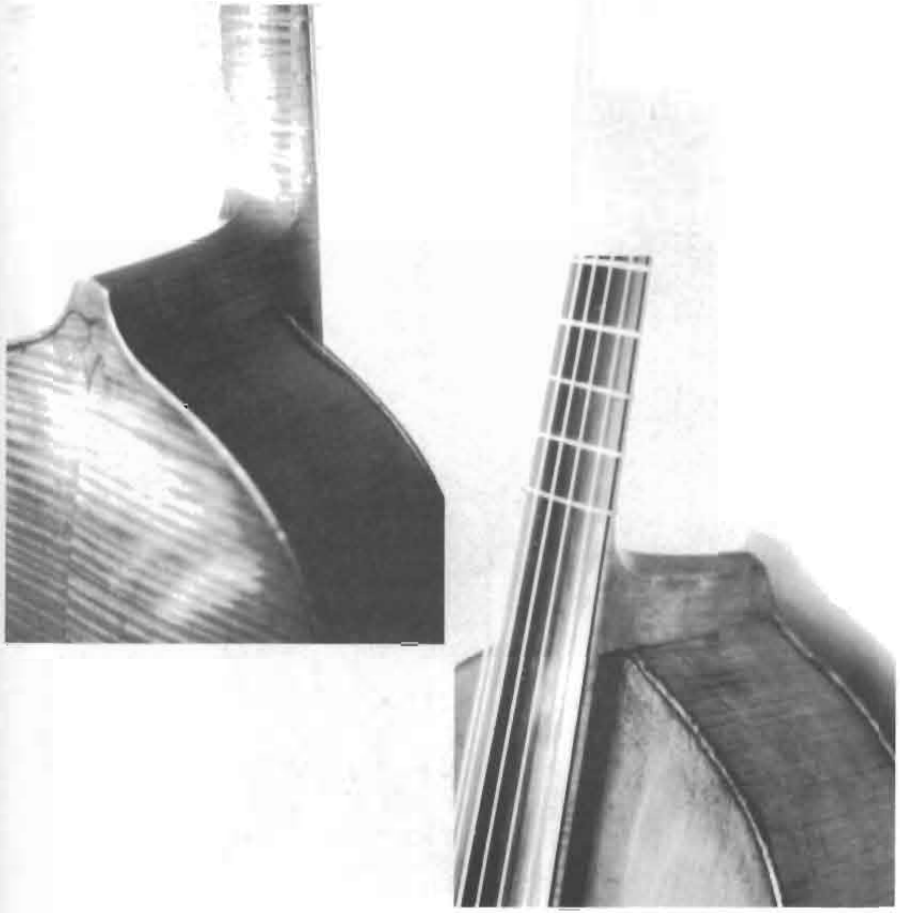
Dietrich Kessler, John Agner, John Topham, and I had a joint meeting on this occasion. We agreed not to change the system of the tailpiece, and defined the new string-length, which was to be 69 centimeters. It was Kessler's decision, after discussing it with Topham, to take a Meares neck as model for the new neck, but with a neck angle that would set the bridge quite considerably higher than would have been the case on an English viol. This aimed at producing the correct downward pressure to give a good sound, without distorting and damaging the front. The head would be of a woman, loosely inspired by myself, with a small amount of decoration using French motives, at the discretion of the carver. (See plate 2)

By sheer and startling coincidence, while waiting for the return of my instrument, as a result of research I am doing on five-string treble viols, I accidentally came across the existence of a pardessus de viole by Castagneri (1745) at the Musée d'Instrumens Anciens de Musique in Geneva, thanks to the help of its Curator, Mrs. Elisa Isolde Clerc! So, another Castagneri viol, though little, had also survived.

My gamba came back from restoration in April 1994. The work was beautifully done, and one could swear it was born as it is now (See plates 2–7).

Plate 1: the Castagneri as cello

Plate 2: Newly-carved head of the Castagneri viol



Plates 3 & 4: rear and front views of the neck joint of the Castagneri viol

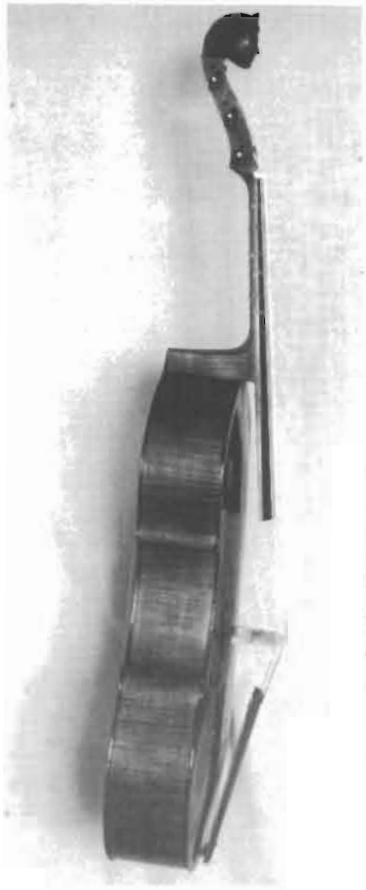


Plate 5: Profile of the Castagneri viol.
Plate 6: Rear view of the Castagneri viol.

Plate 7: front view of Castagneri viol

I think I am one of very few people in the world who has had the opportunity of meeting the same instrument in three states—as a modern cello, a baroque cello and a viola da gamba. As a modern cello, in spite of its small size, it possessed quite a big sound—very consistent, full-bodied, especially in the low and medium registers. The high register was a little harsh. After conversion into a baroque cello its tone became freer, sweeter, and more nasal. It sounded rounder, though there was still some harshness in the high register. It retained its powerful quality and full-bodied sound. As a viol, with a different distribution of tensions (six thin strings instead of four thick ones), the former harshness in the high register completely disappeared, giving place to a silvery, brilliant, resonant, bell-like tone. The other registers also improved, sounding even freer, yet powerful and full-bodied. The general tone is refined and noble.

Compared to other viols the Castagneri is definitely a more powerful instrument, with the same volume level as a baroque cello. Its sound is more concentrated, defined and more consistent in the bass register. It somehow combines the loosenéss, delicacy, and ringing quality of an ordinary viol with the profundity, power, and definition of a cello. It is also a more stable instrument, suffering less from sudden changes in humidity, as experienced during the "Chamsin," a dry wind that blows from the desert in Israel, which can bring humidity levels down to ten to fifteen per cent.

Listening to this wonderful and powerful instrument, one begins to wonder why the modern gamba was never invented. Having known the Castagneri as a modern cello, I am sure that, set as a modern gamba, it would not have failed to meet the modern demands for powerful tone. As Italian violins and cellos proved to be more suited for modernization, and for supplying the needs of a bigger sound, Italian-like viols would also have proved perfectly adequate for the job. But in spite of the attempts to have some kind of viol continue to exist (such as the baryton and the arpeggione), the gamba died out as an instrument in common use. Maybe the fact is that modernization would have killed the gamba's most

the gamba's most appreciated qualities, such as the delicacy of its touch, and its distinctively nasal quality which makes chords and dissonances so poignant. The reason for its disappearance would then lie not in its eventual lack of potential power, but in its character that would not correspond to new needs of aesthetic expression.

Through this whole adventure I learned an important lesson: that we only see what we allow ourselves to. Though absolutely familiar with Simpson's text and pictures, prejudice against viol forms which are not the "official" ones prevented me and several other people with considerable experience from learning from it and having a clear vision about the Castagneri. One shouldn't try to rewrite history. One should accept it as it happened and try to understand it. The Castagneri is definitely part of the history of the viol.[7]

[7]The author is indebted to Dani Elieli, John Topham, and Eliahu Feldman for the photos of the instrument, and to Miriam Meltzer and Sue Lever for checking the English in this article.

THOMAS MORLEY'S FANTASIA, "IL DOLOROSO": AN ANALYSIS

Gordon Sandford

Thomas Morley is well known for his fascinating *A Plaine and 'Easie Introduction to Practicall Musicke* (1595), a textbook especially valuable because of its unique insights into Elizabethan methods of composition. From this book we have Morley's famous definition of "fantasia":

> The most principal and chiefest kind of music which is made without a ditty is the Fantasy, that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it according as shall seem best in his own conceit...this kind will bear any allowance whatsoever...except changing the air and leaving the key, which in fantasie may never be suffered. Other things you may use at your pleasure, as binding with discords, quick motions, slow motions, Proportions, and what you list.[1]

As one might expect from his care in preparing the book, Morley's compositions are beautifully crafted. His two-part fantasias are models of carefully composed, expressive music, containing all the features of his famous definition. "Il Doloroso," one of nine instrumental fantasias in *The First Booke of Canzonets*,[2] is a musical miniature of 45 measures (in its modern transcription as shown in the Appendix), with every note essential to Morley's plan.

The musical form of "Il Doloroso" can be expressed in four large sections: A, B, C, and C repeated. These sections are of equal length (eleven measures each), and can be outlined as follows:

Section A = measure 1 to the cadence in measure 11

Section B = from the cadence in measure 11 to the cadence in the middle of measure 22.

Section C^1 = from the end of measure 22 to the cadence in measure 34.

Section C^2 = an exact repetition of the previous section, from the middle of measure 34 through measure 45.[3]

There seems to be no logical explanation for the unusual eleven-measure length of sections, but the overall structure does have a wonderful symmetry. Repetition of the final section is not unusual in Morley's music; each time it occurs in his *First Booke*, it is written out rather than being indicated by repeat signs. Each large section clearly ends with a perfect authentic cadence on a unison (or octave) F in measures 11, 22, 34, and 45.

These, in fact, are the only perfect authentic cadences resolving on a unison or octave F. The chord just before the cadence does not include what one, in present-day theory, would call the root of a dominant triad—only the third and the fifth of the chord. However, these four perfect authentic cadences serve to delineate Morley's four-section form, and, in addition, exemplify Morley's primary or basic cadence.

[1]Thomas Morley, *A Plaine and Easy Introduction to Practicall Music*, ed. R. Alec Harmon, 2nd ed. (New York: W. W. Norton, 1963), 296.

[2]Thomas Morley, *First Booke of Canzonets to Two Voices* (London: Thomas East, 1595). Editions available include a) facsimiles: T. Morley, *Fantasies* (Urbana: Illinois, 1990) ed. George Hunter, and Performers' Facsimiles, no. 39; and b) modern editions: Nathalie Dolmetsch ed. *Nine fantasias for two viols* (Kassel: Bärenreiter, Hortus Musicus no. 136, 1956), and D. H. Boalch, ed. *Two-Part Canzonets* (Leipzig: Peters, H-1998, 1967).

[3]References are made to measure numbers in the author's own edition in the Appendix.

Certainly there are internal cadences within the four principal sections, but each of these is structurally weaker than the four mentioned above. Cadences in measures 6 and 8 (on F and C respectively) include an upper third, creating what modern theorists call an imperfect authentic cadence—a second level of cadence for Morley. Cadences in measures 26 and 30, on D and C respectively, are perfect authentic cadences, but the pitches are removed from the basic "key" of the music, and thus (by Morley's definition "leaving the key") of lesser import.

A third tier of cadence is the frequently-encountered covered cadence. In each instance one voice resolves from leading tone to tonic as the other voice continues without repose. The distinguishing feature is that there is no relaxation of movement in a covered cadence. While one voice does relax, the other one continues unabated. Examples of this may be found in measures 13, 14, 15, 17, and 20.

Except for the final one, each of Morley's cadences resolves on notes of different lengths. Immediately after the cadence the voice with the shorter note of resolution introduces a new "point," while the voice with the longer note provides an overlapping or melding texture. Examples may be found in measures 6, 8, 11, 22 and later on in the piece as well.

Textures of sections A, B, and C are clearly different in ways that resemble the changes of mood to be found in Morley's texted canzonets and madrigals, and might be described as follows:

Section A begins with a cantus firmus texture—one voice speaks in long notes while the other voice employs a quicker counterpoint. A nice subtlety is that the cantus firmus is a doubly-augmented version of the tenor voice (Morley's "proportion"). The second half of section A is in two-part imitation at the fifth and at the octave. The distance between imitations is a half-note, as for instance at measure 6.

Section B has the most complex texture within the fantasia; points are imitated at both the octave and the fifth. The distance between the imitations is now lengthened to the whole note as at measure 11.

Section C returns to the cantus firmus texture, followed in the measures after 26 by syncopation ("bindings with discords" in Morley's terminology) and imitation at the octave and the fifth. Distance between these imitations is that of a whole note as at measure 28, and dotted-whole note as at measure 31. Section C aptly illustrates Morley's "quick motions, slow motions."

While it is obvious that both C sections are identical, it is worth pointing out that the two Cs are displaced by a whole note, as can be seen by comparing measures 24 and 34. Imitations are consistently at the fifth and the unison or octave. It is interesting to note that distances between imitations are greater as the music progresses. These distances in sections A, B, and C are, respectively, the half note, the whole note, and the dotted whole note.

There is considerable variety in Morley's phrase lengths, which are, in measures, starting from the beginning, of the cantus voice:

5.25, 2, 4, 2, 2, 2.5, 5, 3.5, 2.5, 3.5, 5, 2.5, 3.5, 5, and 2.5.

Phrase-lengths for the tenor voice are similar, though not identical:

5, 2, 3.25, 4.25, 3.5, 4, 2.5, 3, 2.5, 3.5, 2.5, 3, 2.5, and 3.5.

While there is no classic symmetry in these numbers, the melodies do seem to be natural and satisfyingly balanced. Each section tends to build in complexity up to its concluding cadence.

To summarize:

1) Morley uses cadences in a calculated way, to outline larger units of form.

2) His cadences, in order of importance, are the perfect authentic cadence, the imperfect authentic cadence, the covered cadence, and the "melded" cadence. Each has carefully controlled features to distinguish it from the others.

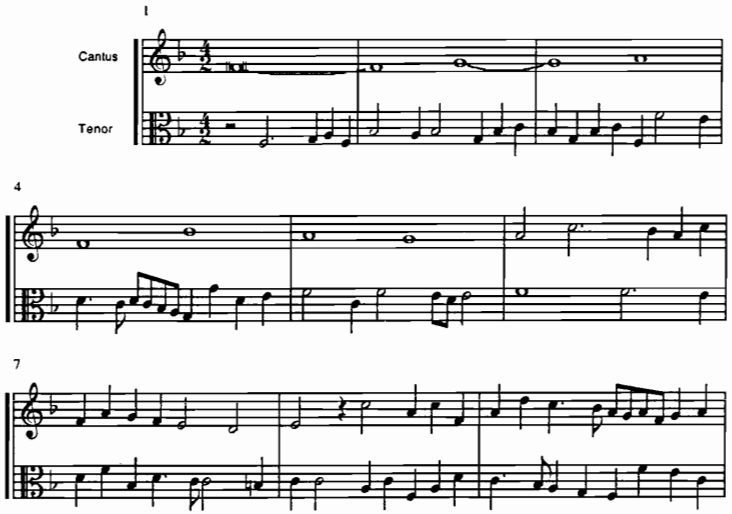
3) Morley consciously employs a variety of textures, paralleling his canzonets; while the canzonets may change textures to illustrate words, the fantasias change texture for reasons of balance, unity, and variety—musical rather than extra-musical reasons.

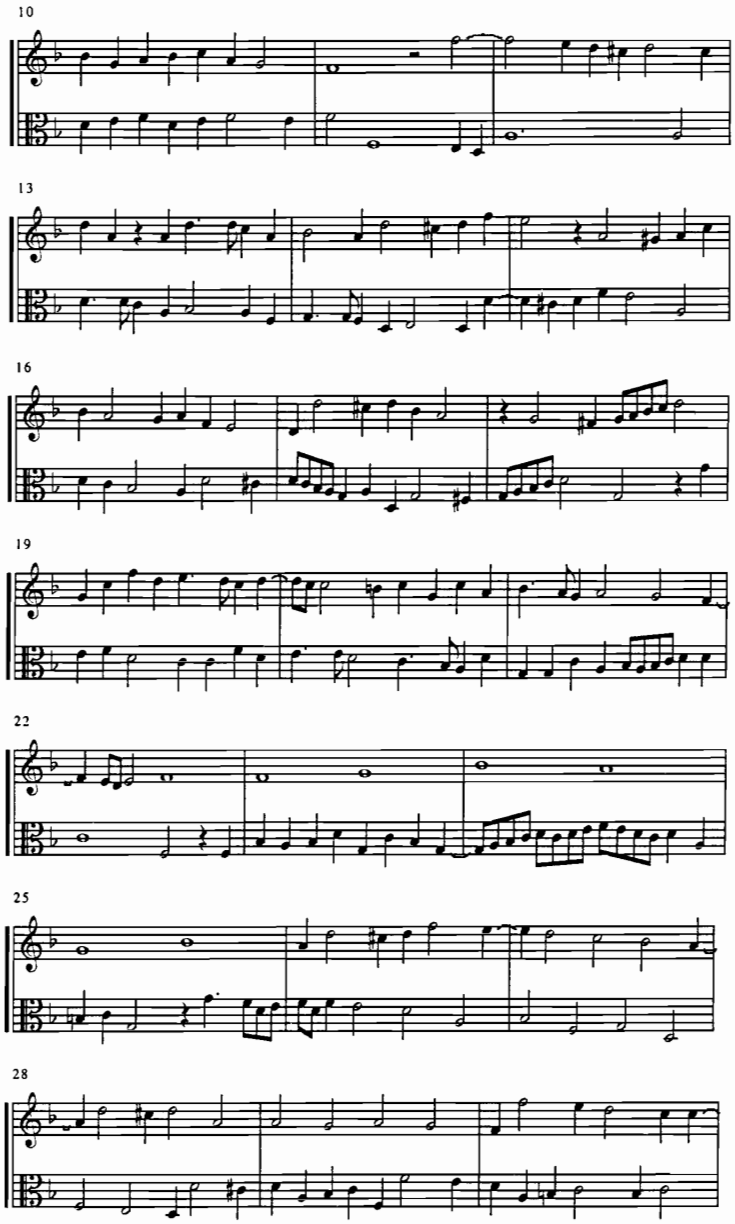
4) Distance between imitations seems to be an important decision for Morley.

5) Points of imitation are (conservatively) at the unison, fifth and octave.

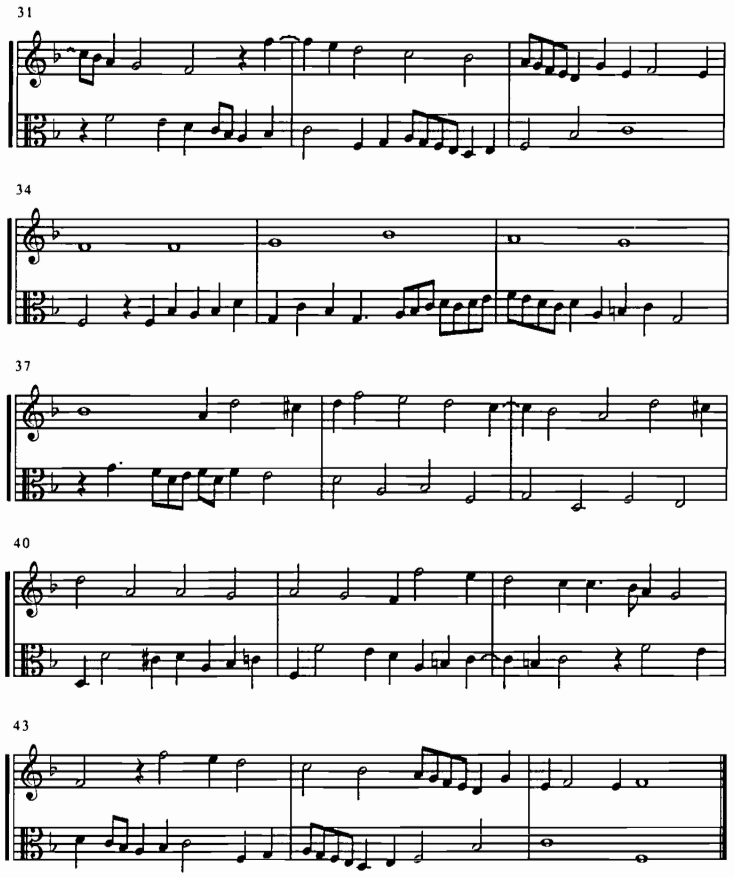
6) While sections are uniform in length, phrases are very irregular in length and indeed quite unpredictable.

Appendix:
Thomas Morley's fantasia, "Il Doloroso"





"Il doloroso" conclusion



RECENT RESEARCH ON THE VIOL

Ian Woodfield

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

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REVIEWS

Peter Holman. *Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690*. Oxford Monographs on Music, Oxford: Clarendon Press, 1993.

Anyone who collects recordings and listens to seventeenth-century violin music will be familiar with the group known as The Parley of Instruments. Peter Holman, a charter member, has been able to explore that repertoire in a practical manner by researching and performing music which had hitherto been virtually ignored. He remarks in the preface to this book that its initial impetus came from Thurston Dart, who was "the first person to question the received opinion—which went back to Roger North and Thomas Mace—that the violin was little known in England before the Restoration" (p. ix). Interestingly enough, Holman proved Dart himself wrong on other matters quite quickly, when he began to delve into areas of music which had been assumed to be exhausted and well-trodden.

My first encounter with Holman came in 1981 at a British Viola da Gamba Society meeting in Queen's Square, London, when I heard his paper about the Jewish musicians who came to Henry VIII's court and founded the Lupo and Bassano musical dynasties—some of whose members are well-known to viol players. One of the major achievements of his extensive research has been the sorting out of complex issues of instrumentation—something of direct importance to viol players when dealing with idioms, ranges, and suitability of music to viols or violins. For example, in his Chapter 6, "The Violin outside the Court," he points out that Holborne's 1599 collection intended the music for "Viols, Violins, or other Musicall Wind Instruments"; the distinctions were intended to appeal to the newly burgeoning amateur viol consorts who might play Holborne as *Tafelmusik*, as well as to the professional household musicians who could play all three kinds of instruments, with winds for outdoor events, and violins for dances.

The above example illustrates, even at a fairly surface level, the value which Holman provides to modern viol players: that any thorough-going treatment of English violin history will constantly have to deal with the viol family of that period.

Holman has amassed considerable amounts of factual data, in order to break away from the tendency of historians to repeat the same information "parrot-fashion from book to book" (p. 2). His contribution will be measured not only as regards English violin history—and he has broken new ground in many directions in that field—but also in terms of continental history where he has been able to correct or amend many aspects, often by utilizing his own archival research and frequently by absorbing important recent contributions of other scholars. The leap in scholarship in almost thirty years since David Boyden's *The History of Violin Playing from its Origins to 1761* is immediately evident in the references which Holman can call upon in order to expand upon Boyden's pioneering work. Iconographic studies, in particular, have expanded, and Holman's knowledgeable reaching into research areas of other contemporary instruments greatly assists his narrative.

For example, he observes that no one previously has considered that the violin began from the first as a family, and that the "consort principle" distinguishes renaissance instrumental music fundamentally from medieval. He traces this principle through histories of the shawm and flute before coming to the vielle and then the viol. Here again, Holman does not merely "parrot" Ian Woodfield's *The Early History of the Viol* (Cambridge University Press [1984], 71), but he attempts a revised interpretation of the transition from Spanish single-sized flat-bridge drone instruments to Italian multi-sized curved bridge consort instruments, by calling upon the Sephardic Jewish musicians in Spain and Italy, as well as relating early viol ensemble music to Italian frottole. As he concurs with Woodfield that the viol consort had courtly origins with the d'Este family, Holman asserts that the viol consort "remained the only socially acceptable" vehicle for amateurs during the sixteenth century (p. 17), while the violin

family was cultivated mainly by professionals (who could play viols and winds as well) to play dance music. As he guides us through the "Quagmires of History and Terminology" in Chapter 1, Holman concludes with a caution: that by the end of the sixteenth century, Italian musicians had come to neglect the violin consort as they tended toward more soloistic styles at the threshold of the Baroque period.

In a book with such a title, obviously the bulk of Holman's research and narrative deals mostly with England, and here he launches away from the slender chronicle provided by Boyden's few English pages into a thorough-going treatment of instrumental music in and out of court through the reigns of the Tudor and Stuart monarchs. The socio-geographical circumstances, such as patronage, hierarchy, and administrative bureaucracy, are presented in sufficient detail so that the musical materials stand within a rich cultural matrix. He is aided greatly by the valuable archival diggings of Andrew Ashbee—well-known to viol players through his editions of Jenkins and Ferrabosco (the latter with this writer)—and his seven-volume series of *Records of English Court Music*, published between 1981 and 1992. Here again, a clearer and more detailed understanding of history is made possible, after decades of depending upon the limitations of Lafontaine's *The King's Musick* (1909) as the basis for English musical history in the past century. For those interested in pursuing court documents of payments to musicians from Henry VIII to Charles I, Holman provides a table of accounts (pp. 53–57), their present manuscript locations, and modern transcriptions—many, but not all, in Ashbee's volumes.

Holman's new research and revised interpretations are a veritable mine of information for viol players. In his own review of Woodfield's *The Early History of the Viol* (Cambridge University Press [1984] *Chelys*, 14, 53–57), Holman criticized the treatment of England's early viol music repertory itself, and thus here attempts to provide the remedy. His documentary evidence indicates the existence of a court viol consort already by 1515 (p. 71), but also a change to

"new viols" around 1540, reflecting again his long interest in the Jewish musicians from Italy, who may have brought "complete sets of viols and violins when they came to England in 1540, the former to be used for contrapuntal music, the latter for dance music" (p. 87). Around the beginning of Elizabeth's reign, the groups' interchangeability appears to have altered, with viols being used more for the chamber and the Chapel Royal in In Nomines, consort songs, and verse anthems. Violins may well have played dances from the Arundel/Lumley part-books (edited in *Musica Britannica*, Vol. 44), a repertoire meticulously studied and inventoried by Holman (pp. 101–103).

It is in his treatment of "'Common Musicke': the Violin outside the Court" in Chapter 6 that Holman truly corrects the commonly-held perception that the violin was not popular in England until after the Restoration—a view which has cited Roger North and Anthony à Wood for corroboration (see this writer's article in this *Journal* 19 [1982], 6–70); but Holman does not consider them reliable witnesses. Again, his documentation provides valuable material for viol players, citing chests of viols in aristocratic households, as well as "vyalles & vyolans" among professional waits musicians, although "we shall never know how many early references to the violin lie concealed in the words 'viol', 'fiddle', or just 'minstral'" (p. 125). If the 1596 inventory of Lord Lumley's household is any bell-wether of instruments and their use outside court, there were thirteen "Vyolens" and forty-one "Vyoles," as well as a horde of winds (p. 126)—all played by the same few household players, professionals, and family members.

Music in the theater and the vexing problem of instrumentation in the "mixed consort" also receive attention, dealing with the issue of violin or treble viol for that repertoire. Holman's summary (p. 143), that the continental class-distinction between viol-players and violinists entered into England only in the late sixteenth century, seems to concur with the burgeoning of amateur aristocratic viol consorts and composition of fantasias around 1600.

Another valuable contribution to our understanding of viol consort music is Holman's reconstruction of a "'Lost' Repertoire of English Dance Music" in his Chapter 7. Using excerpted examples in order to compare manuscript and printed versions, he launches into the German sources of music by Englishmen whose careers touched or centered on continental activities: Dowland, Philips, Thomas Simpson, and Brade. The title pages of German publications are shown to have used the word "Violen" or "Fiolen," indicating not viols exclusively, but preferably designating a neutral term used for both families of bowed strings, like the Italian "Viole." Such a rich repertoire, Holman observes, deserves more attention, not only because it influenced other composers like Lütkeman, Hassler, Praetorius, and Schein, but also, because on such a rare occasion when English dance music did make a mark on the Continent, a 'lost' repertoire of Elizabethan dance music has survived, and provides a valuable resource for violin as well as viol consorts.

Meanwhile, back at court, Holman deals with the princely households of James I's sons, the ill-fated Prince Henry and his brother Charles, in order to concentrate on "Coprarios Musique" in Chapter 9. Viol players will enjoy the lively treatment of this "golden age" of English consort music, as payment records chronicle the career of Alfonso Ferrabosco the Younger (listed as "The Viole," or among "The Lutes and others" and not the violins) and many others. Further, as Holman deals with Angelo Notari and "the earliest datable piece in an English source that uses the violin outside those repertories that were principally associated with dance music" (p. 203), he relates lyra viol and division viol materials to the courtly musicians, and cogently argues for violins in Gibbons' fantasias with "great double bass"—not because the treble parts are more virtuosic: "Virtuosity was more associated with the viol than with the violin before the 1650s" (p. 217), but because of their dance-like features (p. 222). This chapter alone offers valuable historical interpretation of the precedents for the fantasia suites of Coprario and Jenkins.

As we might expect, the appearance of references to viols declines throughout the course of this book, but when Holman turns his attention to the group of "Musicians for the Violls" that included Ferrabosco (p. 227), or the Oxford musical circles during the Commonwealth, he offers fresh and penetrating insights into the viol world as he pursues his major course of study.

The appendices provide interesting lists of players and performing groups, and the bibliography is substantial in being separated into "Books and Articles" and "Music." I could wish that the illustrative iconographical "Plates" that duplicate paintings had been distributed throughout the narrative, as were the "Figures" that duplicate prints, but that is a matter of publishing format. A short addendum can be provided here: Holman's book could not have included a reference to *The Companion to Medieval and Renaissance Music,* edited by Tess Knighton and David Fallows, which appeared in 1992. However, Holman's discussion of Sir Henry Unton and the painting that features both a broken consort and a viol consort, with their most valuable and rare evidence, can be supplemented by Anthony Rooley's article, "A Portrait of Sir Henry Unton" (pp. 85–89), which that volume contains.

Bruce Bellingham

Johannes Boer and Guido van Oorschot, eds. *A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991.* Utrecht: STIMU (Foundation for Historical Performance Practice), 1994. [Available in the U.S.A. through Old Manuscripts and Incunabula, P.O. Box 6019 FDR Station, New York, NY 10150.]

As part of the 1991 Holland Festival of Early Music, the Dutch organization STIMU presented a four-day conference on the viola da gamba, held in Utrecht from August 30 through September 2. Most of the papers read on that

occasion are gathered here in printed form, some essentially verbatim and others revised to one degree or another. There are ten articles in all, covering a satisfyingly broad range of topics, plus an extensive but independent bibliography. Every one of the authors is a recognized authority in the field of viola da gamba studies—whether as performer, instrument builder, or scholar—and all have interesting things to say. A bonus for American readers is that, although only six of the contributors are native speakers of English, all ten papers were given and are now published in English, with only an occasional slightly unidiomatic turn of phrase to reveal that the other four have done us the favor of writing in our language rather than making us cope with theirs.

While no explicit rationale is given for the order of articles within the book, two possible schemes are apparent, of which the more obvious is approximately chronological, proceeding from the fifteenth through the eighteenth centuries. In addition, however, the first nine contributions fall conveniently into four groups according to subject type, which might be characterized respectively as studies of particular kinds of instruments and of specific collections of music, followed by discussions of primary sources offering unique information on issues of performance practice, and concluding with investigations emphasizing the social context of certain repertoires. Although a detailed evaluation of each article would exceed the limits of a review such as this, it seems worthwhile to attempt a summary of the points made by each writer, while at the same time encouraging readers to seek out the complete volume in order to delve more deeply into as many of its chapters as may appeal to their individual interests.

In the first paper, entitled "The Basel 'gross Geigen': an Early German Viol?" Ian Woodfield concludes that the instruments called *gross Geigen* in treatises published by Sebastian Virdung (1511) and Martin Agricola (1528–45) were not related to the gamba family, representing instead a kind of "largish, rather flamboyant fiddle" (p. 7) that was essentially a local phenomenon without any influence on the

rapid rise to popularity of the viol itself in German-speaking lands shortly after the turn of the century. Turning from descriptions and depictions of early instruments to surviving tangible objects, Martin Edmunds' "Venetian Viols of the Sixteenth Century Reconsidered" offers photographs and commentary on a distinctive group of viols, mainly by members of the Ciciliano and Linarol families, which may be found today in museum collections in Vienna, Brussels, and elsewhere. An updating and supplement to the author's earlier article on these same instruments in the 1980 issue of the *Galpin Society Journal*, this paper is primarily concerned with features of design and construction technique. Those present at the original lecture had the advantage of hearing a live demonstration using viols made by the speaker himself, based on some of these same models, which vividly illustrated the sonic differences between this type of viol and the seventeenth-century English designs which are more commonly played today.

The following two articles are in fact devoted to prominent composers of seventeenth-century England, written by scholars who have played a central role in producing the modern editions through which the rest of us have become acquainted with this rewarding repertoire. In "Music at Court: Remarks on the Performance of William Lawes's Works for Viols," David Pinto concludes that they are clearly concert pieces written for professional musicians, probably at court during the decade preceding the Commonwealth, and were perhaps intended as a Lenten change of pace from the more theatrical forms of entertainment favored during the rest of the year. Andrew Ashbee's survey of "The Fantasias for Viols by John Jenkins" divides them into five groups based on their scoring and offers detailed characterizations not only of each group as a whole but also of representative compositions from each group. While acknowledging the influence of various earlier composers (including Gibbons, Ferrabosco, Lupo, Coprario, and Ward), Ashbee notes that "Two characteristics stand out as Jenkins's special contribution to the genre: a wonderful, all-pervasive lyricism and a masterly handling of

tonality" (p. 43). This is an excellent introduction and guide to the music, offering clear explanations of how it works and why we find it so satisfying.

Rudolf Rasch's essay also concerns a particular set of seventeenth-century English compositions, but from an entirely different perspective. Entitled "The 'Koninckl ycke Fantasien' Printed in Amsterdam in 1648: English Viol Consort Music in an Anglo-Spanish-Dutch Political Context," it is a complex investigation aimed at solving the riddle of how this collection of music by Gibbons, Lupo, and Coprario (familiar to many modern players from the unbarred partbooks of *Altenglische Violenmusik zu drei Stimmen*, F. J. Giesbert's edition for Nagels Verlag) came to be published in a foreign country some two decades after the deaths of all three composers. Although not an easy read, it is worth the effort of following Rasch's detailed and wide-ranging presentation of the evidence in order to share in his conclusion that the anthology was originally compiled for a proposed wedding in 1623 between the future King Charles I and the Spanish princess Maria Anna, and that the path from prince to printer in all likelihood passed through the hands of the musically cultured Dutch writer and diplomat Constantijn Huygens.

An equally fascinating but rather more accessible detective story is recounted in Pierre Jaquier's paper, "Rediscovery of a Portrait of Jean-Baptiste Forqueray: Discovery of Some Elements of the Represented 'Basse de Viole'." The portrait in question is nearly life-size and shows the player seated with a seven-string bass viol; thought to have been painted in 1737, it evidently has "always remained in the possession of the direct line of the Forqueray family" (p. 75), being known to musicians until recently only through imperfect photographic reproductions. The artist's detailed and realistic style provides precious information on a number of aspects of instrument design, set-up, and playing technique, including a bow grip at the very end of the stick. But Jaquier's most dramatic discovery is that the very ornate and distinctive tailpiece shown in the painting still survives in the Musée des Arts Décoratifs

in Paris and can be used as a scale to compute the actual dimensions of Forqueray's viol, whose string length turns out to have been a generous 73 centimeters (albeit with a rather low bridge placement).

Even more directly concerned with performance issues, in "Lessons from an Eighteenth-Century Master of the Viol: Some Markings in a Copy of Marais' Book II," Sarah Cunningham shares the results of her study of the handwritten notations found in a copy of Marais' second book of *Pièces de violes* (1701) now owned by the Eastman School of Music's Sibley Library. It seems plausible that these represent notes from an early eighteenth-century lesson, and although both student and teacher remain unidentified, "the author of the markings is obviously a master with a deep understanding of Marais' style" (p. 91) whose work as preserved here "considerably expands and deepens the scope of the [interpretive] instructions that have come down to us" (p. 85). After listing more than 25 words and abbreviations—grouped into seven categories covering accents and weak beats, bow strokes, ways of playing chords, and the like—Cunningham offers a detailed exegesis of six movements, all of which are reproduced in facsimile. While the printed version necessarily lacks the live demonstrations provided by the author at the Utrecht symposium, it is nevertheless very informative, supporting her overall conclusion that these performance indications suggest "a really creative, free, extravagant, and extreme interpretation of Marais' pieces, full of gesture and variety" (p. 91).

The next two studies once again focus on rather narrowly-defined corners of the viol repertoire, but this time with special concern for understanding the social context from which the music itself sprang. Robert A. Green's summary of "Recent Research and Conclusions Concerning the 'Pardessus de Viole' in Eighteenth-Century France" is the latest in a series of articles he has published on this instrument, which flourished from about 1720 to 1760, first with six strings but later in a five-string version for which the majority of the repertoire was written. In an appendix Green provides an

apparently comprehensive list of music for both types of pardessus, including manuscripts and lost publications. Turning to Germany during the same mid-century time period, Johannes Boer offers an assessment of "The Viola da Gamba Sonatas by Carl Philipp Emanuel Bach in the Context of Late German Viol Masters and the 'Galant' Style." In addition to analysing each of the three compositions for their musical content, Boer gives extensive information on several contemporary gambists, notably Christian Ludwig Hesse, Bach's colleague at the Berlin court for whom these works were almost certainly written.

The final paper, like its author, is *sui generis:* August Wenzinger's "The Revival of the Viola da Gamba: A History" begins with a survey of known activity during the nineteenth century, among professional musicians as well as amateurs, before turning to the pioneering work of the Dolmetsch and Casadesus families during the first decades of the present century. From about 1925 onward, however, Wenzinger's report is written largely in the first person, and appropriately so in view of his extensive and highly influential activity both as a player and a teacher over a career spanning some seven decades. He speaks of his "many crusades to the libraries of Europe, researching and collecting literature and music," as well as his efforts to develop "a physiologically correct technique, which could meet all the technical and musical requirements of different styles" (p. 136), the latter no less than the former based on a thorough, first-hand familiarity with the primary sources.

Wenzinger ends his narrative in the 1950s, just at the beginning of the post-war growth of interest in early music that would ultimately lead to its enormous surge in popularity during the 1970s and 80s. Yet however far we think we have come, following paths first marked out by those mentioned in his article, there remains much still to do. Referring to present-day professional gamba playing, Wenzinger notes, "It seems to me that we are still in a stage of development: the level and the horizon could be higher and wider" (p. 139); and indeed in the field of viol research there is also much still to learn—

about the music, the instruments, and the cultural background, especially including questions of "why" as well as "what". This well-produced volume makes a significant contribution to that end, in the process apparently blazing new trails of procedure and format in its own right: although the appended bibliography by Taco Stronks specifically disclaims completeness (and moreover lacks any kind of subject index), among its more than 325 entries there appears to be no previous collection of essays in book form devoted exclusively to the viol. All parties involved in this enterprise deserve our congratulations and thanks for a job well done.

Thomas G. MacCracken

Jonathan Dunford, bass viol. *Pièces de viole en manuscritt* Compact Disc (ADDA 581296, 1992).
Jonathan Dunford, ed. *Pièces pour viole seule.* Strasbourg France: Les Cahiers du Tourdion, 1992. [Available by writing to the publisher at 111 Grand'rue, 67000, Strasbourg, France.]

The seventeenth century is arguably the golden age of the viol, the century that gave us Hume, Coprario, Jenkins, Lawes, Sainte-Colombe, and the early output of Marais and Schenck, to name only a few. It is also the century in which the bass viol most visibly emerged as a solo instrument. In this light, Jonathan Dunford's recording *Pièces de viole en manuscrit* and his edition of the same pieces in *Pièces pour viole seule* are very welcome contributions to the viol repertory, due not only to the exceptional quality of both, but also to the important repertoire contained in them, recorded and edited here for the first time.

All the pieces in both recording and edition come from a single manuscript—Réserve 1111—in the Bibliothèque Nationale in Paris. This source is dated 1674 and provides a fascinating international mixture of English, French, German, and Low Countries schools of viol-playing from early and mid-century: although not always identified in the source,

concordances confirm English pieces by Hume, Ford, Farrant, Coleman and Jenkins; French pieces by Hotman and Dubuisson; German by Stöeffken (and several anonymous); Flemish or Dutch by Deutekom and Verdufen. All but a few of the more than 260 pieces are notated in tablature and are for solo viol, although there is evidence that missing second parts may have existed for at least some of the pieces, perhaps in another book now lost.

For the recording, Dunford has chosen thirty-eight pieces—leaving out only Coleman and Deutekom from the list above—and has arranged them sensibly into suites where necessary. His love and keen understanding of this literature are revealed in the warmth of his playing, which is clean and expressive throughout, taking great care to bring out the moods of the five different tunings and of the various preludes, dance types, and chorale arrangements. Especially beautiful are the "Sarraband" by Stöeffken, Farrant's "Courant," an "Allemande" by Jenkins, and several movements by Hotman and Dubuisson, both of whom are well-represented on this recording—the first ever of their music. In order to vary the texture, Dunford performs some sections of pieces *pizzicato*, a technique justifiable in such repertory since it is sanctioned by both Hume and Demachy. This nice touch also reminds the listener of the intimate relationship between our instrument and those of the lute family.

The prose in the accompanying booklet (in French, English, and German) is excellent in its coverage of styles and its explanations of pieces and composers. The French press has already recognized this recording: *Le Monde de la Musique* awarded it the "Choc" in 1993, its highest honor for classical recordings.

Pièces pour viole seule presents these pieces in both their original tablature and transcription, with an introduction. The introduction is in French only, possibly providing a small obstacle to players outside France. Here Dunford provides concise biographical statements on the composers represented, a very tidy explanation of the so-called "French tablature"

used for viol music in most of Europe throughout the seventeenth century, and both commentary and advice on utilizing the tunings. He also explains his reasoning for transcribing the pieces from their original tablature: to make the music accessible to other instrumentalists (and presumably to analysts). Because of the variety of tunings called for in the edition, the transcriptions of pieces not in *viol way* (standard tuning—ffeff) may not prove very helpful to gamba players, but that is not their intent.

Although the edition begins with the transcriptions, it is the original tablature notations in the second half that the gambist will wish to use. Therefore, the order of presentation is puzzling; perhaps it is designed to prevent scaring off the novice who might otherwise open the book and first see a very unfamiliar notation. The tablature renditions are very clearly copied in every case, and tunings are given in staff notation at the beginning of each suite. Dunford has made it a very gentle introduction for those new to tablature, and provided a treasure of pieces for all players. The level of difficulty ranges from moderate (with frequent quick skips across two or more strings, a few challenging chords, and occasional ornamentation) to fairly advanced. However, those new to tablature will not be entirely discouraged; there are several fun and lovely pieces that seem to fall effortlessly under the fingers, including those by Hume, Farrant, and a few others.

Separately, the recording or the edition are valuable additions to the collection of anyone interested in seventeenth-century instrumental music, especially the repertoire for viol. Listening to the CD first may motivate one to acquire the edition, or *vice versa*. Together, the pairing of edition and recording gives a musician the ability to hear a performance of the notated pieces (an especially interesting exercise is to follow the tablature while listening to the recording) and allows the gambist to choose, of course, how closely he or she will want to adopt Dunford's interpretations.

Stuart G. Cheney

Dubuisson. *Thirteen Suites for Solo Viola da Gamba,* volumes 1 and 2. Edited by Donald Beecher and Stuart Cheney. Hannacroix, New York: Loux Music Publishing Company (Dove House Editions, Canada, Viola da Gamba Series 49A-B), 1993.

Little is known about the composer Dubuisson, not even his first name. (However, Stuart Cheney's article, "A Summary of Dubuisson's Life and Sources," in this *Journal* 27 [1990], 7-21, does give some interesting details. –Ed.) The scant evidence available, however, suggests that he died before 1688.

Fortunately, we can glimpse Dubuisson through his surviving music, which apparently circulated widely and now survives in several research libraries. It is some of the earliest solo viol music of France, filling a gap in the genre between Hotman and Marais. Thus its significance is considerable. With the discovery in the Friends of Music Library in Warsaw, Poland (PL-Wtm) of a sizeable manuscript (*R221 In. 377*) containing one hundred dances by Dubuisson, we are seeing his importance even more clearly. One is amazed to notice how the bibliography on Dubuisson has developed since Mary Cyr's article in the *New Grove Dictionary*, making this truly an example of scholarship "in progress."

The co-editors are well suited for their task. Stuart Cheney wrote his master's thesis on Dubuisson for the University of Texas, and Donald Beecher, as founder of Dove House Editions, brings valuable experience of having transcribed and published numerous previous editions of similar music.

These suites are published here for the first time. Because reliable dates for Dubuisson's music have not been determined, scholars can only provide a range from mid-seventeenth century to 1688. In 1980 Dove House Editions printed Barbara Coeyman's edition of *Four Suites* by Dubuisson (Viola da Gamba Series number 81), reflecting a duplication in the manuscript sources. However, the two versions frequently differ in important ways and are valuable to compare and contrast.

Dubuisson's music consists of brief dances commonly encountered in the baroque solo suite. Typically the pattern of movements is: fantasy or prelude, allemande, courante, sarabande, and gigue or ballet. Movements within any given suite are in one key, and the number of movements within the suites varies considerably.

The *Thirteen Suites* are attractively printed using a very legible computer printout. Spacing on the page is excellent, and there are no page turns within any single movement. Performance is obviously an important consideration for the editors, and the publication, except for tiny footnotes and bracketed editorial accidentals, is free of additions not found in the source. The familiar yellow Dove House covers are once again a part of the publication.

Numbering of the dances follows Gordon Dodd's *Thematic Index of Music for Viols* for the Viola da Gamba Society of Great Britain. These numbers, when they duplicate those of Coeyman's edition, allow for easy and instructive comparison. One might ask why the suites were published in two slim volumes, rather than in one of medium size. Both have "editorial notes" which superficially resemble each other. But there are important differences between the two. No authors are specifically credited, and one presumes that the two editors worked together in some fashion. It would certainly be easier for the reader to assimilate the information around Dubuisson and this edition were the two prefaces combined. I particularly value the comments regarding Dubuisson's style in the notes for volume 2. Coeyman, in her Preface, supplies a valuable supplement, particularly with her comments regarding Dubuisson's ornaments.

The editors have obviously taken great care to transcribe Dubuisson's note values, time signatures, key signatures, ornaments, and bow markings exactly as found in the Polish source. In a few cases they have altered rhythms when Dubuisson, in a flurry, supplies too many notes for a measure. The editors have good logic in their solutions. Furthermore, Dubuisson's original is always clear. In two suites the editors have changed Dubuisson's order of dances to fit more

logically and consistently into the larger scheme. It is easy to reverse their decision in performance, should one choose to do so.

This is a very serviceable, although certainly not lavish, edition of important viol music. It will provide both viol players and viol scholars with a quantity of material for practice and study. I welcome it warmly, and I will continue to look for more Dove House publications to give us new insights into very specialized areas of gamba music.

Gordon Sandford

CONTRIBUTOR PROFILES

Bruce Bellingham, a native of Canada with degrees from the University of Toronto, is Professor of Music History at the University of Connecticut, Storrs, where he directs the Collegium Musicum. Previous to 1974, he taught at the Eastman School of Music. He has been Chairman of the American Musicological Society Collegium Musicum Committee, Vice President and President of the Viola da Gamba Society of America, and has taught in numerous workshops and conclaves. He is an active violone player, as well. He edited large collections of bicinia for A-R editions and Bärenreiter, and spent several years working on the *Musica Britannica* (vol. 42) edition of the four-part fantasias of Alfonso Ferrabosco II, now published and available to viol-players. He has led several workshops on this repertoire, and will read a paper on Ferrabosco II at a conference in York, England in July 1995.

Ellen TeSelle Boal received the Bachelor of Music degree in Cello Performance from the University of Colorado and the Master of Arts and Doctor of Philosophy degrees from Washington University in Saint Louis, where her dissertation was on tempo in music before 1700. She studied with early music specialists including Curtis Price, George Houle, James Tyler, Nicholas McGegan, and Trevor Pinnock. She has held teaching positions at Bradley University, Washinton University, and Peabody Conservatory, and has written record, music, and book reviews for publications including the *News* of the Viola da Gamba Society of America and the *Musical Times* of London. She has performed with the New Music Circle of Saint Louis, Early Music Ensemble of Saint Louis, Washington (DC) Camerata, Washington Bach Consort, and Interlochen Chamber Players, and founded the Washington (D.C.) Purcell Consort, which gave performances of all of Purcell's fantasias and sonatas. National appearances with viola da gamba have included *CBS Sunday Morning* (with the Washington Bach

Consort) and the nationally distributed program *Music from Interlochen.*

Stuart Cheney holds degrees in composition and musicology from the University of North Texas, and is currently a doctoral candidate in musicology at the University of Maryland. He has studied viol with Kenneth Slowik, Tina Chancey, and John Hsu, and has written articles about and edited compositions of the seventeenth-century French viol repertoire and the keyboard music of C. P. E. Bach. His dissertation in progress is an investigation of variation in French instrumental music of the seventeenth century. Mr. Cheney will read two papers in late April 1995 at a conference on French viol music in Limoges.

Myrna Herzog studied viol with Judith Davidoff (U.S.A.) and Wieland Kuijken (Belgium). Brazilian-born, she is a graduate in Journalism and Cello from the Federal University of Rio de Janeiro, and is presently starting a Doctorate in Musicology at Bar Ilan University, Israel, having as a thesis topic "Viols which share features of the violin family—'viols cello-way.'" Herzog had been Brazil's leading gambist, and the one responsible for the spreading of viols and early music in that country, until her immigration to Israel in 1992. Her two-and-a-half years in Israel have already completely modified the viol scene there. She presently coaches viol consorts at Bar-Ilan University. As soloist and recitalist, she has been playing throughout Europe, Brazil, and South America, the United States, and Israel. Ms. Herzog directed Rio's baroque orchestra from 1983 to 1992, and has made several recordings with the Brazilian ensemble Quadro Cervantes. She is now a member of the Jerusalem Consort, and a frequent performer of the arias in Bach's Passions with the Israel Philharmonic and other orchestras. She appears regularly as soloist with the Keshet Baroque Orchestra, both in Israel and abroad.

Thomas G. MacCracken is a graduate of Yale College and the University of Chicago, and has also studied historical woodwind and keyboard instruments at the Oberlin Baroque Performance Institute. From 1985–1990 he taught courses in music history and directed the Collegium Musicum at the University of Virginia, while at the same time serving as founder and director of *La Stravaganza,* a professional period-instruments ensemble which gave concerts of baroque and classical chamber music throughout the state. In 1991 he was awarded a fellowship at the Smithsonian Institution in Washington, DC, in order to begin work on a revised edition of Peter Tourin's *Viollist,* an annotated checklist of surviving antique viols. He is also editor of the Complete Works of the French Renaissance composer Jean Mouton, and serves as Reviews Editor for the *Early Keyboard Journal.*

Burritt Miller graduated from Tufts University in 1963, and after doing civilian service work in Europe went on to attend the Cremona Violin Making School, which he completed in 1971. Following a series of internships, he joined the staff of William Moennig and Son in Philadelphia where he is currently senior restorer. As well, he pursues an independent career as a new maker and restorer of classical and early instruments. He is a member of the AMIS, the Galpin Society, the Viola da Gamba Society of America, and an Associate of the American Federation of Violin and Bow Makers.

Phyllis Olson received her Bachelor's and Master's degrees from the Eastman School of Music, playing string bass in the Rochester Philharmonic and later in the Baltimore Symphony. While on the faculty of the University of Illinois in the early 1950s she began to study viols under George Hunter, and later became a founding member of the Boston Camerata of the Museum of Fine Arts. She has performed on viols with Baltimore's Pro Musica Rara and the Baltimore Consort, and was a faculty member and co-director of the Early Music Ensemble at Towson State University. She served as Vice President of the Viola da Gamba Society of America from 1978 to 1980, and as President from 1980 to 1984.

Gordon Sandford is on the faculty of the University of Colorado in Boulder, where he directs the Collegium Musicum and teaches graduate courses in Music Education. Professor Sandford was President of the Viola da Gamba Society of America from 1988 to 1992. He was also Chair of the International Competition for New Music for Viola da Gamba in 1989, and hosted the 1985 and 1991 Conclaves in Boulder. He has published articles in the *American Recorder*, the Music Library Association's *Notes*, the *Consort*, *Music Educators' Journal*, *Journal of the American Instrument Society*, and the *Journal of the Council for Research in Music Education*. His revision of *Published Music for Viols* is available from Harmonie Park Press, and he serves as Music Review Editor for this *Journal*.

Ian Woodfield received his bachelor's degree from Nottingham University and his Master's and Doctorate from King's College, University of London. He was Herschel Fellow at Bath University in 1976–1977, and was appointed Lecturer in Music at Queen's University of Belfast in 1978. His first book, *The Celebrated Quarrel between Thomas Linley (Senior) and William Herschel: An Episode in the Musical Life of 18th-century Bath*, was published by the University of Bath in 1977. He has also contributed articles and reviews to *Early Music* and the *Proceedings of the Royal Music Association*. His book, *The Early History of the Viol* (published by Cambridge University Press in 1984) is now a classic on the subject. He delivered two lectures at the 1994 Conclave in Raleigh.