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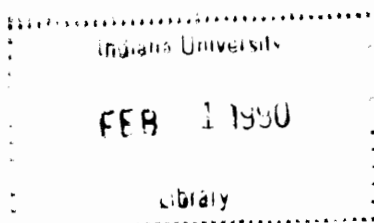
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GERMAN LITERATURE FOR VIOLA DA GAMBA IN THE 16TH AND 17TH CENTURIES

Alfred Einstein
Translated by Richard D. Bodig

Kühnel's four sonatas for solo viol (VII-X, G major, A major, D major, G minor) reflect procedures followed also from the beginning of the century in the solo violin sonata which the Germans, in particular, sustained for an unjustifiably long time. The free toccata, the song variation, and the passacaglia—all derived from keyboard improvisation⁹⁶—persist as the favorite types wherever the display of technical virtuosity is important. Canzona transcriptions are also found, as they combine cantabile and virtuoso-figurative contrasts, or types of a different character result as the toccata is compressed to more tightly woven imitative sections. As previously stated, the solo sonatas of Joh. E. Kindermann are outgrowths of their basso continuos. Variations are not found in them, in contrast to their incorporation in the sonatas of Schmelzer, Biber, and Walther. Of Schmelzer's six sonatas (*Sonatae Unarum fidium*, 1664), only the last two are multisectional toccatas. Numbers II and III are sets of variations. A passacaglia forms the core in I, and the beginning in IV is rhapsodic with abruptly contrasting passages. Biber borrows Schmelzer's

This is the conclusion (pp 44-59) of Richard Bodig's translation of Einstein's *Zur Deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert* (Leipzig: Breitkopf & Härtel, 1905).

⁹⁶An instructive example of this appears in B. Marini's *Sonata prima*, op. 8 (1626) per il cornetto ò violino solo semplice (i.e., the composer precludes further ornamentation). It is found once in the violin part.



procedures, supplementing the passacaglia with an aria variata over a basso ostinato. Also found are *doubles* of dance types, French forms of the ciacona and passacaille, but with more virtuosity and bolder representation. Walther uses the dance variations only in the suites. Along with character pieces, he includes the use of the passacaglia and the aria variata in his sonatas.

Form in Kühnel's sonatas is also derived from variation procedure. He does not write variations on bass notes in the manner of Marais (1689), or on broken scales or cadence formulas as often used by Schmelzer, Biber, and Walther. The monotony of such repetitive bass themes is lessened by the sound resources of an organ or an orchestra. Kühnel composes variations exclusively to song-like, well-constructed settings, which he calls arias, the melody of which is clearly sounded throughout many variations. The tenth sonata consists of nine variations on a harmonically attractive aria interspersed with capricious rests. The rhythm of the theme is retained in all variations. The ninth consists of a set of variations on a three-part bass—nine in quadruple and four in triple meter. Not until the seventh variation is the outline

In the basso continuo part which is designated for a keyboard instrument, the following is written:



On the other page, the chord-playing instrument can pull back where it is playing the ground bass against the melodic line. Thus, in the *Romanesca per il violino solo*, op. 3 (1620) of Biagio Marini, the bass is not obbligato (rpt. in Wasielewski, *Die Violine im 17. Jahrhundert*, Musikbeilagen, no. 10). Wasielewski had no idea that here was a series of variations on a bass, that Salomone Rossi (1613), Frescobaldi (1634) and Buonamente twice (1626 and 1637) also used. I cite the example, however, because it reshapes variations 5 and 6 as gagliards and variation 7 as a corrente. Thus, it was not Frescobaldi "who first transformed individual variation sections into dances" (Seiffert, op. cit., p. 141f.) but Marini, and the form may very well already have its roots in the art of improvisation of the sixteenth century.

of the melody disclosed. Kühnel's melodic invention is so pure and powerful, that it is difficult to determine whether it represents the original theme or is a "descant-division." After a contrapuntal prelude, a movement occurs in which a chromatic motive soon emerges and moves through all the voices. The two remaining sonatas, although without passacaglias, contain arias with variations. In the eighth sonata, an aria with two variations forms the central point of an elaborate toccata. The G major sonata consists of a series of variations introduced by a two-part prelude. The first set is a charming aria in 3/4 with a *double*. The second is set over a bass in even meter, which seems to have been derived from the previous aria. In the former the cadences fall on G D : | l : e G; in the latter, on G D E G. The second strain is in augmentation and expands quarter notes to half notes. In the first variation over this bass, the melody is stated chordally then breaks into lively sixteenths radiating in a duet with arpeggios and runs. In the concluding set, there are three variations over a four-section bass of the sarabande type, related to the previous one only in the transposed first two sections.

All the types used by Kühnel in his solo sonatas appear also in his six pieces for two viols of equal size and tuning with equal requirements for virtuosity. This performance style was not yet well established in Simpson's work in England.⁷ Indeed, Simpson seems to hint that he introduced it, at least in the form of the passacaglia, when he says: "In which kind of Musick, I have had some experimental knowledge; and therefore will deliver it in such order and manner as I have known the practice of it." [Ed. note: Simpson, *The Division Violist*, page 57.] Although not so characteristic of Kühnel, Simpson suggests extemporaneous

⁷Two-part fancies had of course existed for a long time, but the first work for two concerting viols was probably Michael East's "The seventh set...[of books], wherein are Duos for two Base Viols, so composed though there be but two parts in the eye, yet there is often 3 or 4 in the eare..." (London, 1638). Compare Nagel, *Geschichte der Musik in England*, 2: 138, 139, 286. This is reminiscent of B. Marini's *Capriccio* (1626), in which there are two viols "sonano quatro parti."

playing of two viols in the title of his German trio sonatas for violin, viol and bass "in stylo phantastico."⁹⁸ Although

⁹⁸*The Division Viol*, pp. 58f. It was previously printed in Hawkins, 4: 402f., but may not be omitted here:

Of two Viols Playing together *extempore* to a Ground. . . . First, let the *Ground* be prick'd down in three several Papers; One for him who Plays upon the *Organ* or *Harpsechord*: The other two for them that Play upon the two *Viols* which, for order and brevity, we will distinguish by three Letters; viz. *A.* for *Organist*, *B.* for the first *Bass*, and *C.* for the second.

Each of these having the same *Ground* before him, they may all three begin together; *A.* and *B.* Playing the *Ground*; and *C.* Descanting to it, in slow Notes, or such as may sute the beginning of the Musick: This done, let *C.* Play the *Ground*, and *B.* Descant to it, as the other had done before, but with some little variation. If the *Ground* consist of two Strains, the like may be done in the second: One *Viol* still Playing the *Ground* whilst the other Descants or Divides upon it.

The *Ground* thus Play'd over, *C.* may begin again, and Play a Strain of quicker *Division*; which ended, let *B.* answer the same with another something like it, but of a little more lofty Ayre: for the better performance whereof, if there be any difference in the Hands or Inventions, I would have the better *Invention lead*, but the more able Hand still follow, that the Musick may not seem to flaccid or lessen, but rather increase in the performance.

When the *Viols* have thus (as it were) Vied and Revied one to the other, *A.* if he have ability of Hand, may, upon a sign given him, put in his Strain of *Division*; the two *Viols* Playing one of them the *Ground*, and the other slow Descant to it. *A.* having finished his Strain, a reply thereto may be made, first by one *Viol*, and then by the other.

Having answered one another in that same manner so long as they think fit, the two *Viols* may divide a Strain both together. In which doing, let *B.* break the *Ground*, by moving into the *Octave* upward or downward, and returning from thence either to his own Note, or to meet the next Note in the *Unison* or *Octave*. By this means, *C.* knowing *B.*'s motion, he know also how to avoyd running into the same, and therefore will move into the Third or Fifth (or Sixth where it is required) meeting each succeeding Note in some one of the said Concords, until he come to the Close; where he may (after he has divided the Binding) meet the Close Note in the *Octave*; which Directions well observed, two *Viols* may move in *Extemporary Division* a whole Strain together, without any remarkable clashing in the Consecution of *Fifths* or *Eights*.

When they have proceeded thus far, *C.* may begin some Point of *Division*, of the length of a *Breve* or *Semibreve*, naming the said word, that *B.* may know his intentions: which ended, let *B.* answer the same upon the succeeding Note or Notes to the like quantity of Time; taking it in that manner, one after another, so long as they please. This done, they may betake themselves to some other Point of a different length, which will produce a new variety.

This contest in *Breves*, *Semibreves*, or *Minims* being ended, they may give the Signe to *A.* if (as I said) he have ability of Hand, that he may begin his Point as they had done one to another; which Point may be answered by the *Viols*, either singly or jointly; if jointly, it must be done according to the former Instructions of Dividing together; Playing still slow Notes and soft, whilst the *Organist* Divides; for that Part which Divides should always be heard lowest.

When this is done, both *Viols* may Play another Strain together, either in quick or slow Notes, which they please; and if the Musick be not yet spun out to a sufficient length, they may begin to Play *Tripla's* and Proportions, answering each other either in whole Strains or parcels; and after that, joyn together in a Thundering Strain of Quick Division; with which they may conclude; or else with a Strain of slow and sweet Notes, according as may best sute the circumstance of time and place.

Simpson highlights the voice playing in divisions with the ground subordinate, Kühnel always has the melody heard in one of the viol parts of his variations since the bass is the source of the theme. In France, the new performance style also differed from that of Simpson and appears to have originated in the Netherlands. C. Huygens had known about it before 1659 and composed his "Concerts de viole de gambe," which consisted of dances of limited scope. Up to the year 1675, in addition to 769 pieces for lute and theorbo, clavecin and solo gamba, he also wrote pieces "for several viols, and for three bass viols in unison."⁹⁹ In France, Marin Marais was the first to write such pieces (1686): "We shall also see a number of pieces for two viols and a few other innovations." (Preface) One finds in the first book of his *Pièces* two large suites (D minor, G major) for two viols. In the fourth book (1717), there are two (D major and G major) for three viols as well.¹⁰⁰

With Marais, as with Kühnel, the structure is varied. As in the intermezzi of Marais, in which the charm of the melody is all important, both viols playing in folksong-like thirds and sixths and moving in opposition to the continuo part, Kühnel also composes partitas (IV, A minor; V, C minor; VI, C major) no differently than a trio sonata for two violins. The lute style of the suites for solo viol has disappeared. In the preludes, caprices, allemandes and the like by Marais, as in the three sonatas of Kühnel (I, F major; II, E minor; III, G

⁹⁹Op.cit, Lettre 34.

¹⁰⁰Probably not pertinent in this connection are the work of J. E. Kinderman, which is listed in Göhler, 2: 806; the *Stricturae Viola gambicae* of David Funck (1670); [and] the *Anmuthige Zehn vierstimmiger Violdigamspiele* of Joh. Georg Ahle (1681). I assume behind them to be only straightforward suites. We should have discussed them, but they are partially incomplete and partially inaccessible to us. In all of these works the individual characteristics of the gamba hardly receive their just due any more than in the allemande, courante, sarabande for four viols, which are found in J. H. Beck's *Continuatio Exerciti musici secunda* (1670), or in Cherubino Waesich's *Canzoni* (1632), or in H. DuMont's *Préludes* and *Allemandes*.

minor), the relationship is a different one. They are "composed so that they can be played without basso continuo," because the second viol plays the bass against the melodic line in the other viol. In the variations and motivic movements, the bass is always sufficiently implied. The chord filling capabilities of a keyboard instrument, however, may be missed here. Marais, moreover, adheres constantly to the equal importance of the two viols. Indeed, he conserves, even more than Kühnel, the allusive, active, chordal style of the lute in his *Pièces à deux violes*. That is why, for him even more than for Kühnel, the continuo plays an "essential part" although he admits himself that "the basso continuo... was derived most often from the first or second viol"¹⁰¹ in his pieces for two viols. Just as Marais's suites for two or three viols are shorter and more concentrated than his others, Kühnel's partitas for two viols are more varied than those for solo viol. The fourth interjects a gavotte between the sarabande and gigue. It begins with a sonatina, a curiously motivic movement or fugue with two complete re-entries and inverted counterpoint. The fifth partita is titled "Serenata," as were many suites before Kühnel. Certainly, his is truly evening music: an entrata, a charming march with echo; a sarabande-like, elegiac aria; a short gavotta; sarabande; gigue; and finally a humorous retirata in the style of a bourrée. Notwithstanding the entrata, there is inserted before the suite a sonatina in three sections: a two-part adagio in the style of an Italian sinfonia, melodically flowing over a moving bass; an adagio containing a lively interplay of voices against an exciting organ counterpoint growing into a virtuosic tremolo-allegro; and an adagio in the style of a sarabande. The third partita, entitled "Echo" and characterized in the introduction as technically easy, consists of a two-part, aria-like allegro, a gavotte, a sarabande, and a gigue. All pieces are charmingly written in the "echo" style, which the Italians call "Eco insieme."

Of the three sonatas, the third,¹⁰² like the tenth solo

¹⁰¹Preface to the fourth book. Collection of examples, nos. 4a, 4b.

¹⁰²Collection of examples, no. 3c.

sonata, is an independent set of variations on a two-part aria, the two parts of which are extended through seven-measure sequences. The first two of the five variations are imitative. The third is march-like, the fourth is gigue-like, and the last more free and brilliant. The first sonata is similar in mood to solo sonata VII, the second to VIII. The former¹⁰³ consists of a set of variations on a bass line of four irregular sections (cadences: C, A, C, F). In the first three variations, the original form of the melody is apparent. In the last variation, the second viol is given the melody against brilliant ornamentation woven around it by the first viol. The set of variations is concluded with echoes. A two-part sonata opens with an andante, in which the first viol performs swelling chords over the figured bass of the second, which, however, soon rises above the first. Next follows a free 3/4 allegro in Italian style consisting of two symmetrical sections, the first concluding on the dominant, the second returning to the tonic. It begins fugato but an unexpected cadence signals a motivic return. In the E minor sonata, two arias with *doubles* are framed by straightforward statements as in the solo sonata.

The prominence of viol playing came to an end in Germany with Kühnel. The connection with the style of the Italian church and chamber sonatas, which was already apparent in his and Schenck's works, occurred at the beginning of the eighteenth century in a transformation in the style of viol playing, discussion of which would need a new preliminary history and is beyond the boundaries of this work.

III

There still remains consideration of the adoption of use of the viol to German chamber music of the second half of the seventeenth century. Here, we limit ourselves to works for one or two violins, viol and continuo. The examples of the

¹⁰³Collection of examples, no. 3b.

collection still await proper arrangement in a larger context.

The following is a list of pertinent works:

- Nub, Sonata à 3, 2 Violini e Viola da Gamba, Ms. of the Kassel Landesbibliothek.
- Ebner, Sonatina à 3, 2 Violini e Viola da Gamba, as above.
- J. K. Kerll, 3 Sonaten für 2 Violinen, Viola da Gamba und Bc. Cf. DTB, 2: 67f. One of them reprinted in the same, pp. 159f.
- Ph. Fr. Buchner, *Plectrum Musicum* (1662). Therein, 2 Sonaten für Violine, Gambe und Bc., and 2 für Violin. Flauto vel Viola da braccio, & Viola da Gamba.
- J. J. Löwe, SONATEN, Canxonen und Capriccen, à II INSTRUMENTIS (Jena 1664). Therein, Canzon V, and Capriccio IV-VI für Violine und Viola [da Gamba].
- Kaspar Förster, Sonata à 3, 2 Violin e Viola da Gamba, Ms. Upsala caps. 3:7a and caps. 3:9. Sonata ex Cb mol à 3, 2 Violini e Violono, caps. 3:10. Sonata à 3, 2 Violini e Violadigamba, caps. 3:11. Sonata à 3, ex *G⁷*, 2 Viol. und Viola da Gamba, caps. 3:7. Sonata à 3, 2 V. und Violdigbe, caps. 3:9.
- M. Kelz. *Epidigma harmoniæ novæ* ... (1669).
- J. H. Schmelzer. SONATA / A 2. Str.: / Violino e Una Viola / di Gamb: / con / Basso Continuo. Anno 1672. 8. Jul: Ms. Upsala caps. 58:7. SONATA / a/ 2. Violin e Viola / da Gamb: / con / Baß: Continuo...Ao. 1672, Ms. caps. 58:11.
- Dietrich Becker. Erster Theil / Zwey-stimmiger / SONATEN und SUITEN / Nebst einem gedoppelten Basso Continuo... Hambg. 1674. Therein, as nos. XL-XLV Sonate und Suite à 2. Violino & Violadagamba.
- Joh. Mich. Nicolai. Erster Theil / Instrumentalischer Sachen, / Oder / Zwölf Sonaten ... Augsb. 1675. Therein, 4 Sonaten mit zwey Violin. und ein Viola da Gamba (oder Trombone!).
- Seb. A. Scherer. SONATÆ / A 3. / DUE VIOLINI, E VIOLA / DA GAMBA, VEL / FAGOTTO, / Cum / BASSO CONTINUO. / OPUS TERTIUM. Ulm 1680. Gamenstimme verloren.
- Joh. Theile. Sonate à 3, 2 V. & Va. da Gamba (1683).
- Gottf. Finger. Sonatæ, therein, 3 für V. und Va. da Gamba (1688).
- J. A. Reincken. *Hortus musicus*, für 2 V. und Va. da Gamba. Neuausgabe von J. C. M. van Riemsdijk.
- J. (sic!) Adam Strunck. Sonata a 3. 2 Violini / e Viola da gamba...Ms. Upsala caps. 8: 25.
- J. Ph. Krieger. XII / SUONATE / a doi, / Violino e Viola da Gamba...Opera Seconda Nurnbg, 1693. Nos. 2 and 3 from it reprinted in the Beilagen to the *M.F. Mg.* 29/30, pp. 66f.
- N. A. Strunck. Übung auf der Violin und Viola da Gamba (1691). Cf. Göhler 2, 1519.

Ph. H. Erlebach. SONATA / SECONDA / à doi, / Violino e Viola da Gamba (Nurngb. 1694). In all there were six sonatas, cf. Göhler, 2, 429.

D. Buxtehude. Sonate à 2, Violine & Va. da Gamba, 1694/96. Neudruck D. d. T. XI).¹⁰⁴

In the same place are reprinted:

- Die *Suite* der Sonata a 2 ex B., Ms. Upsala caps. 13: 25.
Sonata / à 3. / 2 Violini / 1 Violdigamba caps. 13: 27.
Sonata / à 2 / 1 Violon / 1 Violdigamb / Con / Basso Continuo / caps. 13: 24.

Remaining in manuscript are:

- Sonata / à 2. / Violino e Violadagamba, caps 13:26.
Sonata ex *G⁷* / à 3 / doi Violini e Violadagamba, caps. 13:28.
ex F. / Sonata due Violini / e Violdagamba, caps. 13:23.

¹⁰⁴The title of the first work, through a strange oversight in this reprint, is incorrectly given in this edition. I repeat it as follows:

VII.
SUONATE
à doi,
Violino & Violadagamba,
con
Cembalo
di
DIETERICO BUXTEHUDE,
Organista
della Chiesa della Beat. Virg. N. S.
in
Lubeca,
Opera Prima.

Stampata in Hamburgo per Nicolao Spiering, Alle spese dell Autore & si vendano appresso Giavanno Widemeyer in Lubeca.
The dedications to both works are also printed beneath.

These manuscript sonatas are perhaps derived from the *Sonaten à 2. & 3. Violini & Viola da gamba, cum continuo, zur Kirchen- und Tafel-Music bequemlich*, (Lubeck 1684). Compare Göhler 2:218.

From this list, the works of Kelz, Theile, Finger, and Strunck have not been examined.

The improvisatory¹⁰⁶ and virtuoso writing for the viol is apparent in portions of these works. The sonatas have distinctive characteristics which differentiate them from trio sonatas for two violins and bass. The greater variety of tonal material and freedom of movement result in more mobility for the instrument and more contrasting colors of the violin and the viol, which Reincken understood. Sometimes it serves simply to strengthen, sometimes to embellish the continuo. Sometimes the latter is silent, sometimes the viol. The resources of the viol were especially useful in fugues, to execute fully the entries of individual voices in different registers.

¹⁰⁶There is only one example for the improvisatory development. Reincken writes in his A-major sonata, at the end of the gamba solo (rpt., p. 83):



This is not possible to play without using the thumb, a practice that was still unknown. In comparison the following chord is child's play:



It is clear, that the gambist is to complete the chord indicated only by its outer notes, and that an authentic revival of this sonata would require the use of double stops, as J. S. Bach did in his ornamented transcriptions.

For these reasons fugues in the violin/viol sonatas were longer than those in trio sonatas for two violins, and it became necessary to create a variety of contrasts. One type of contrast was the soloistic treatment of each of the collaborating instruments, at times in the freer form of the toccata, bound partly to the ground bass. The most varied forms derive from the bass line. To understand this development, it is necessary to consider its evolution.

In the eulogy, Thomas Mace speaks of the ancient fancy, and he illustrates the practice of inserting dances between its sections.¹⁰⁶ That Simpson refers to a cyclical form and not to dance-like segments, as for example are found in the fancies of O. Gibbons, is made clear when he speaks of the composition of pieces for three viols. Such pieces, he says, are not usually constructed on a ground bass but are in the style of a fancy. These begin with an imitative section, then follows a section in which the virtuosity of each one of the players is executed, and a chordal passage concludes.¹⁰⁷ Just as these elements could be found interwoven within a single movement, a multi-movement form is meant. In this connection [according to Simpson], if each fancy is followed by an ayre, then the basses of these pairs differ little from the nature of grounds. These ayres or allemandes begin as

¹⁰⁶Op.cit., p. 234ff. "We had for our Grave Musick, Fancies of 3, 4, 5 and 6 Parts to the Organ; Interpos'd (now and then with some Pavins, Allmaines, Solemn, and Sweet Delightful Ayres." Cf. also Hawkins, op.cit; 4: 462f.

¹⁰⁷Op.cit; p. 60. "Divisions of three Parts, are not usually made upon *Grounds*, but rather Composed in the manner of *Fancies*; beginning commonly with some *Fuge*, and then falling into *Points of Division*: anwering one another; sometimes two against one, and sometimes all engaged at once in a contest of *Division*: But (after all) ending commonly in grave and harmonious Musik." One can compare this in Seiffert (op.cit, p. 58), in the second group of fantasies, to the characteristic form of virginal music, and one is reminded of the Italian "risposte."

before. Thereafter, however, the sections are repeated with variations, in which one voice answers the other, and then all are heard together in a variation over the bass.¹⁰⁸

Similar passages reveal references to seventeenth-century practice. Only a few examples indicate the significance of extemporized playing. In the "Sonata Prima" for violin, viol and bass from the sonatas of 1644 by Marco Antonio Ferro, at the place he usually includes a slower interlude, it reads instead:

Viola Da Gamba

Solo

This is followed by a violin solo with the same number of whole-notes and a cadence on D#, leading back to the G of the viol. Here the violist and the violinist display their improvisatory art in variations over the bass. There is an analogous segment in the fifth sonata—no mere transition and too short and inconsequential to be an independent slow movement. Such is also found in B. Marini's op. 22 (1655), second sonata (Wasielewski, op. cit., supplements no. 22) and at the beginning of the sixth sonata à 4 for 2 violins, viola da gamba and basso continuo. A comparable section occurs in Andreas Hammerschmidt's church cantata "Herr ich habe lieb die Stäte"¹⁰⁹ in which there is an insertion of a solo voice over a ground bass between two tutti sections.

The set of variations, initially like an intermezzo, becomes extended and functions as the main movement of the sonata, suggesting the origins of extemporized playing. According to Simpson, if the ground bass is longer, each of the instruments is allotted a section of the bass, and the tutti responds to each

¹⁰⁸Howbeit, if, after each *Fancie* there follow an *Ayre* (which will produce a pleasant Variety) the *Basses* of These consisting of two short *Strains*, differ not much from the nature of *Grounds*. These *Ayres* or *Almains* begin like other *Consort Ayres*; after which the *Strains* are repeated in divers *Variations*, one Part answering another, and sometimes joyning together in *Division*."

¹⁰⁹*Kirchen- und Tafel-Musik* (Zittau, 1662), no. 4.

solo on the same bass. Otherwise, the virtuosic episodes are inserted between tutti ritornellos. This suggests a loosening of the constraints of the ground bass. The solo line is shaped more freely or is contrasted with the ensemble parts in a concluding statement, and only the repetition by one of the other instruments reminds us of the ostinato (Reincken). Otherwise, it introduces an ensemble (Kerll), defers to it and reasserts it again.

Examples of sonatas following these procedures include the sonata by Nub and Ebner's sonatina for the same ensemble and copied in the same hand.¹¹⁰ Since neither belies its origin in the organ, the instrumentation is not established. In the former, three motives occur in *ricercare* style, and the last two are deployed in double counterpoint to the first. The first serves as the principal structural core of the piece as a whole, and the other two provide contrast and intensification through ornamentation. In Ebner's sonatina, the motive of the first section accommodates itself, as in the *canzona* style of Frescobaldi, to several transformations.

With Ph. Friedrich Buchner the lack of homophonic and dance-like sections and the almost exclusive cadencing of every section in the tonic tonality, misleads one to assume that virtuosic scoring, as with Ferro, may occur between the movements not connected by an *adagio*. A sonata for violin, viol and basso continuo consists of three main movements which all close in the main key and are similar in construction. They are not unified by the relationship of the motivic material, which would cause a lack of contrast. A beautiful, cantabile *largo* in delicate lines forms the introduction. In the second sonata,¹¹¹ smaller connecting parts are arranged freely around the main movements. The construction of the main movements are reflective of the *canzona* of Frescobaldi. They are pieced together from three or more contrasting motives, which are set forth expansively

¹¹⁰This circumstance should have prevented C. Israel from taking "Nub" for an abbreviation and ascribing the sonata to Neubauer. Georg Nuub is cited in the list of instrumentalists of the imperial court chapel in Vienna (Köchel, Vienna, 1869, pp. 61 and 69).

¹¹¹Collection of examples, no. 5.

each time and work intricately against each other in endless sequences.

In J. J. Löwe's canzona (V) for violin and viol, this exposition developed into small solos for the violin and viola da gamba. This slight work distinguishes itself from other canzonas in that the main section is not repeated, and motivic relationship between parts is lacking. On the other hand, two of the diminutive capriccios (IV, V) should be considered canzonas, and one (IV) a gigue.¹¹²

Nicolai scores for the viol superficially. He, likewise, follows the model of Frescobaldi in the construction of his movements. His motives often contain appealing melodies, and he shows even less planning in their juxtaposition than does Buchner. They contain illogical modulation. While Buchner places independent movements in sequence or links them with intermediate contrasting components, Nicolai connects them by preserving unity in the melodic elements. His form consists of two pairs of movements in quick-slow tempos. The slow movement in all four sonatas derives from the main motive of the preceding quick one. The second allegro uses as one of its motives, a modification of the main motive of the first.

Scherer's sonatas¹¹³ also follow Frescobaldi's canzona model with sections contrasting in tempo and meter, but they are

¹¹²Capriccio II is a highly ingenious series of variations for two violins. "Sopra lustig wollen wir leben." The song melody is identical to the *cantico gallica* "Est-ce Mars," on which Sweelinck (Werner, I, 31; preface, p. 27) and Scheidt (*Tabulatura Nova*, I, 11) wrote variations. Cf. Seiffert, *Vierteljahrschrift für Musikwissenschaft* (1891): 202f; also MfMg (1874): 7f., nos. 6 and 7.

¹¹³To contribute something to Scherer's meager biography, there follows a portion of the dedication to lord "Christophoro Weickmanno, Secretioris Consilio & superioris Iudici Adessori gravissimo, &c. Collegii Musici Quod in libera ac Illustri Republica Ulmensi Floret, Praesidi perpetuo. Reliquisque Dominis Collegis..." After the customary eulogy, Scherer continues: "Sed quid opus est verbis, ubi rerum Testimonia loquuntur, hæc & plura alia VOBIS, qui omnes hanc nobilissimam Artem vel condignè amatis & æstimatis, vel ipsi Eam summa etiam dexteritate, Animi gratia, exertis, & quâ, jam per complures annos, statis temporibus in aedibus meis, loco scilicet nostris exercitiis & recreationibus Musicis, favore vestro non exiguo, dicato, vel tamquam lacte uno Nectare & Ambrosia Animæ, vel tamquam laborum solatio, opportunissimâque quiete, vel sollicitudinum linimento & remedio, usi ac delectati estis, nota, immò notissima sunt." Scherer calls himself "Organista et Director Musices Ulmensis" meaning he is no longer assistant organist.

unified by motivic relationship. His structure involves the transformation of a melodic idea in common meter. Sometimes an andante alone in 3/4-meter follows (10, 11, 13, 14), to which a gigue-like segment (3, 4, 6), a true binary gigue in one instance (2), or a more extensive transformation in common meter (1, 7, 8, 9, 12) may occur. Sometimes as many as three contrasting passages follow (5). With rare exceptions, a thematic adagio opens and concludes the work without the interpolation of a freer slow movement, as occurs in Frescobaldi, between the motivically-related parts, which without exception are separated from each other by full cadences. This simplicity of plan is compensated for by the animation of the motivic sections.

Kaspar Förster influenced musical circles in Hamburg to cultivate the taste of English musical practice. Mattheson wrote that Johann Rist heard in Christoph Bernhard's house "a beautiful sonata by Förster, Jr. for 2 violins and viola da gamba..., in which each had eight measures for his improvisations in *stylo phantastico*."¹¹⁴ None with these characteristics have been found among his extant sonatas; indeed, there are none with viol solos, even though the viol is used independently of the continuo. In the majority of them an important characteristic is the contrast between solo and ensemble. Since the composer often enough leaves intermediate movements to be improvised by the player, we may also insert dance-like sections with suitable basses. This is indicated by one of the sonatas which is available in two versions.¹¹⁵ The first does not contain variations. The sonata consists of two pairs of movements. Each has an adagio attached to a well-organized three-part fugue, of which the free construction, the irregular repeats, the loose, interrupted development, and the character of the themes immediately

¹¹⁴*Grundlage einer Ehren-Pfordte*, 21, 74.

¹¹⁵Ch. 3:9 and ch. 3:7a.

reveal the influence of the most recent Italians of that time. The violin now concludes the piece with variations, to which and over the same bass line, the tutti parts make their reply in unison. A sonata in C minor¹¹⁶ is organized according to another scheme. Two binary slow movements are joined by a violin solo. All are built on a ternary rhythm; even the binary solo has a repeat of the second part written out. In a D minor sonata entitled "La Pazza,"¹¹⁷ two fugues frame a violin solo, which beginning adagio leads into the succeeding fugue theme but appears to want to lose itself in figuration until the viol and second violin come to its aid and return to the orderly course of the fugue.

In a similar manner, the solo becomes an organic component of the structure in Schmelzer's sonata. In the former the figuration of the solos serves as an introduction to a brief motivic interplay of parts. In the latter the different motives of the solos are combined over an ambling half-note bass, and a new motive that is associated with it.

If up till now the solo has been a component of the church sonata and appeared with Förster over dance-like bass parts, it also occurs in the chamber sonata of Reincken's *Hortus Musicus* and because of the contrasts, appears toccata-like. Spitta has made the assertion, that the suite which "was originally developed as a keyboard form, appears here transferred to string instruments."¹¹⁸ What Froberger's Keyboard suite had specially inaugurated now becomes the norm in the *Hortus Musicus*: the four-movement structure of the suite (allemande, courante, sarabande, and gigue); the melodic relation between the allemande and courante, and in part also the sarabande; and the sonata preceding the suite

¹¹⁶Ch. 3:10.

¹¹⁷Ch. 3:9.

¹¹⁸*Vierteljahrsschrift für Musikwissenschaft* III, 305. Cf. also Spitta's article in the *Allg. mus Zeitung* (1881), nos. 4-7 and 48.

which has even less in common with keyboard music. The slow introductory movement is idiomatic of the string instrument, and only the ornamented parts over a striding bass are reminiscent of scoring for the organ. The strict restraint of these two-part fugues is a long way from the subjective character of a keyboard fugue. Reincken created a counterbalance to this restraint through the violin and viol solos, and even here must the viol still repeat the phrases of the violin. In one (V, E minor), the opening movement divides itself into melodic, slowly moving chord masses, which, interrupted twice by a short presto, make the closing only slightly varied from the beginning. The solo is likewise differentiated in a dramatic beginning and subsequently by several virtuosic ornamented figures. Only in the D minor sonata (IV) does the solo consist of an arioso adagio without further contrast. The viol solo is immediately followed by the allemande, with the exception of VI, A major, where a tutti largo closes the intermezzo and separates the sonata more decisively from the following suite.

Philipp H. Erlebach's sonata and suite encourage expressive scoring for of the viol only in the variation of the sarabande.¹¹⁹ The allegro of the introductory sonata transforms Buchner's motivic style into a conflict of motives.

The sonata of Dietrich Becker¹²⁰ makes up for the loss of one by Förster "in *stylo phantastico*." Its main movement is a passacaglia, which is improvisatory. For the analysis of this work we need only cite Simpson's instruction for the extemporized playing of two viols on a ground bass.

¹¹⁹Collection of examples, no. 8.

¹²⁰Collection of examples, no. 6.

Krieger's sonata is characterized by the extraordinarily multifaceted aspects of its parts, the exceptional freedom in grouping contrasting elements, and an admirable power of discovery in exploiting the sound capabilities of the viol and of the violin. Along with dance types like the gigue, courante, and ciacona,¹²¹ the mottled motivic style of Buchner is present as are the free fugue and double fugue of the Italians, the aria in triple meter and the "keyboard toccata" with all its capricious elements. In this wealth of types, the aria variata (II) and the violin and viol solo (I) are represented in a similar way. For the sake of the subjective nature of the sonata as a whole, however, the "aria d'inventione" becomes a clearly defined piece, which avoids the appearance of improvisation. Among the solo parts only the viol flourishes in extempore playing, while the violin is most prominent in the aria form.

In a way similar to Krieger, Buxtehude fused Italian material to works which belong in their entirety to him alone but betray the influence of Reincken and Purcell in a few details. But whereas Purcell especially makes known a loftier view of the sonata, devoting to it the seriousness of a more careful shaping than it had ever received even in Italy, the sonata of Buxtehude appears to be lighter in mood and more subjective. These forms are much closer to the multisectional toccata than to the sonatas of Corelli. Nevertheless, the forms become more extended in the second book. The small unifying components achieve breadth and fullness of expression in many ways. The more thematic two-part playing over a supporting bass gives way to the more serious three-part fugue with free interludes. The subjectivity of the first book yields to a more structural approach. As in the sonatas preserved in manuscript, the passacaglia in all forms is represented in almost every sonata in the two printed works (with the exception of I: 3, 6, 7, and

¹²¹The ciacona makes use of an idea in Marais's *Fantaisie en Echo*, book one, which introduces the voices in canon. Krieger goes one better by setting the canon to a ground bass.

II: 1). The solo appears in closed and free forms. The sonata for viol, violone and bass resembles Förster's more closely. A fragmented adagio introduces a fugue of Reincken-like character. Following a transitional adagio in B minor is an "aria" with two variations for viol over a thirty-eight-bar bass, one for violone alone and an abbreviated closing tutti, after which the fugue reasserts itself again. Similar soli in the Reincken-like style, or over aria basses appear also in the (published) sonatas for 2 violins, viol and bass in C major and G major. There is a whole concerto movement constructed on the bass theme of the concluding passacaglia (unpublished) sonata in A minor for violin and viol (caps. 13:26). The violin and viol lead the tutti ritornello themselves. Thus, in the concluding movement of an F major sonata for two violins, viol and bass,¹²² Buxtehude sets a fugato in the style of a concertino against a homophonic tutti. Among the published works, the B-major Sonata (I, 4) corresponds to the seemingly improvised passacaglia at the beginning of the A-minor sonata. Contrasting with this lighter form is, on the one hand, the aria variata, and on the other, the strict passacaglia with a moving, often transposed bass and connected fugue. Finally, there is a series of passacaglias (II, 5), in which the Frescobaldi/Froberger principle of transformation of canzona motives is transferred to the ostinato. Italian precedents also exist for these applications.¹²³

The end of the century also signifies the conclusion of a stylistic epoch in chamber music which the viol did not survive. The concerto did offer a place for it by integrating its characteristically virtuosic grandeur. It was seldom successful in accommodating itself to the new goals of chamber music, and by the middle of the eighteenth century, it disappeared almost completely.

¹²²Collection of examples, no. 7.

¹²³Cazzati (1656); cf. Riemann, *Gr. Kompositionslehre*, 2:408ff., Gio. Batt. Vivaldi (1689); cf. Torchi, *La mus. istr.*, pp. 66f.

Example 3b. August Kühnel, I. Sonata à due

First system of musical notation on page 26, consisting of two staves (treble and bass). The treble staff contains chords and single notes, while the bass staff features a rhythmic pattern of eighth notes.

Second system of musical notation on page 26, continuing the two-staff format with detailed fingerings and articulation marks.

Third system of musical notation on page 26, featuring complex rhythmic patterns and fingerings in the bass line.

Allegro.

Fourth system of musical notation on page 26, marked 'Allegro', with dynamic markings and fingerings.

Fifth system of musical notation on page 26, concluding the page with various chordal textures and fingerings.

First system of musical notation on page 27, showing intricate melodic and harmonic development in two staves.

Second system of musical notation on page 27, featuring complex rhythmic patterns and fingerings.

Third system of musical notation on page 27, with dynamic markings and articulation marks.

Fourth system of musical notation on page 27, including fingerings and dynamic markings.

Fifth system of musical notation on page 27, concluding the page with various chordal textures and fingerings.

First system of musical notation on page 28. It consists of three staves: a treble clef staff with a key signature of one flat and a common time signature; a bass clef staff; and a lower bass clef staff containing figured bass notation. The notation includes various rhythmic values and accidentals.

Second system of musical notation on page 28, continuing the three-staff format from the first system.

Third system of musical notation on page 28, continuing the three-staff format.

Adagio.

Fourth system of musical notation on page 28, marked "Adagio." It features a slower tempo and includes the three-staff format.

Fifth system of musical notation on page 28, continuing the three-staff format.

First system of musical notation on page 29, continuing the three-staff format from page 28.

Second system of musical notation on page 29, continuing the three-staff format.

Third system of musical notation on page 29, continuing the three-staff format.

Fourth system of musical notation on page 29, continuing the three-staff format.

Fifth system of musical notation on page 29, continuing the three-staff format.

First system of music on page 30, featuring a treble clef staff with a melodic line, a bass clef staff with a rhythmic accompaniment, and a lower bass clef staff with chordal accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system contains four measures.

Second system of music on page 30, continuing the piece with similar notation and accompaniment. It contains four measures.

Third system of music on page 30, continuing the piece. It contains four measures.

Fourth system of music on page 30, continuing the piece. It contains four measures.

Fifth system of music on page 30, continuing the piece. It contains four measures.

First system of music on page 31, continuing the piece. It contains four measures.

Second system of music on page 31, continuing the piece. It contains four measures.

Third system of music on page 31, continuing the piece. It contains four measures.

Fourth system of music on page 31, continuing the piece. It contains four measures.

Aria.

Fifth system of music on page 31, labeled 'Aria'. It features a treble clef staff with a melodic line, a bass clef staff with a rhythmic accompaniment, and a lower bass clef staff with chordal accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The system contains four measures.

6 6 5 # [b] 6

6 5 # 6 5 6 5 4 # [b]

6 6 5 6 6 5 6 6 6 5 6 5 3 4 4 3

6 7 7 6 6 5 b

6 6 5 6 6 5 # [b] 6

6 4 # # 6 5 # 6 5 [b]

6 5 4 # [b] 6 6 5

6 6 5 6 6 6 5 6 5 3 4 4 3

Allegro.

forte *piano* *forte*
[*forte*] *piano* *forte*
f *piano* *f*

6 6 b # 6 4 # # b

p *f* *p* *f* *p* *f*
b # 6 4 # # b # 6 7 4

Example 3c. August Kühnel, *Sonata à 2*

First system of musical notation on page 36, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chord symbols such as #F and #C.

Second system of musical notation on page 36, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

Third system of musical notation on page 36, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

Fourth system of musical notation on page 36, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

Fifth system of musical notation on page 36, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

First system of musical notation on page 37, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

Second system of musical notation on page 37, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

Third system of musical notation on page 37, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

Fourth system of musical notation on page 37, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

Fifth system of musical notation on page 37, consisting of three staves. It includes notes, rests, and chord symbols like #F and #C.

First system of musical notation on page 38, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 6, 5, and #4.

Second system of musical notation on page 38, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers b4, 7, 6, 7, b4, 8, and 6.

Third system of musical notation on page 38, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 6, 7, 6, 7, b4, and #.

Fourth system of musical notation on page 38, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 6, 5, 6, 4, 5, 6, 6, and 6.

Fifth system of musical notation on page 38, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 7, 6, 6, and #.

First system of musical notation on page 39, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 7, 6, #, and b4.

Second system of musical notation on page 39, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 3, 4, b4, 8, 6, and 6.

Third system of musical notation on page 39, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 6, 6, 4, 5, and #.

Fourth system of musical notation on page 39, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 6, 5, and #.

Fifth system of musical notation on page 39, consisting of three staves (treble, alto, and bass). The music includes various notes, rests, and chords. The bass staff contains the numbers 6, 6, 6, and #.

Example 4a. Marin Marais,
Pièces à une et à deux Violes (1686)
Prelude.

f = tiré d'archet. *v* = Tremblement. *mm* = Pincé ou flattement. *+* = doigt couché. *—* = Tenue.
p = poussé d'archet. *u* = Battement. *}* = Plainte.

Example 4b. Marin Marais, *Tombeau de Mr. Meliton*

8 7 6b 6 7 5 4 3 7 7b

7 6 9 8 7 7 6 4 #

9 5# 7 6 4 5 6 # 7 4 2

#(b) 4b #(b) 4 # # b(b)

7# 7 6 7 (b) 7

7 6 7 6 7 6 7 6 7 6#

#(b) 6 #

6 7 6 5 6 3

7 # 7 6 5b(b) #

6 7 # 7 (b) 6# (b)

System 1 of the musical score on page 46. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music is in 4/4 time and features various rhythmic patterns and chordal accompaniment.

System 2 of the musical score on page 46. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music continues with complex rhythmic and harmonic structures.

System 3 of the musical score on page 46. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music features a mix of eighth and sixteenth notes.

System 4 of the musical score on page 46. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music includes various chordal textures and melodic motifs.

System 5 of the musical score on page 46. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music concludes with a final cadence.

System 1 of the musical score on page 47. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music is in 4/4 time and features various rhythmic patterns and chordal accompaniment.

System 2 of the musical score on page 47. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music continues with complex rhythmic and harmonic structures.

System 3 of the musical score on page 47. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music features a mix of eighth and sixteenth notes.

System 4 of the musical score on page 47. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music includes various chordal textures and melodic motifs.

System 5 of the musical score on page 47. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a lower bass clef staff with a bass line. The music concludes with a final cadence.

Example 5. Philipp Friedrich Buchner,
Plectrum Musicum (1662), Sonata V,
Violin & Viola da Gamba

First system of musical notation, measures 1-4. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers 7, 6, 7, 6, 7, 6, 7, 6. The music is in a minor key and features a simple melodic line in the violin and a supporting bass line in the gamba.

Second system of musical notation, measures 5-8. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers 6, 6, #[4], 6, #. The music continues with a similar melodic and harmonic structure.

Third system of musical notation, measures 9-12. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers #, #, b[4], #, #. The melodic line in the violin shows some ornamentation.

Fourth system of musical notation, measures 13-16. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers #, 7, 7, 6, 7, #. The music features a more active melodic line in the violin.

Fifth system of musical notation, measures 17-20. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers #[4], #, 7, 6, #. The system concludes with a final cadence in the gamba.

Adagio.

First system of musical notation for the Adagio section, measures 1-4. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers 2, 6, 6, #, 6, 6, 6, b, 7, 6. The tempo is marked Adagio.

Second system of musical notation for the Adagio section, measures 5-8. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers 6, b, #, #, #, 6, 7, 6, 7, 6, b, #. The music is characterized by a slow, expressive melodic line.

Allegro.

First system of musical notation for the Allegro section, measures 1-4. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers 6, 5, 6, 5, 6, 5, 6. The tempo is marked Allegro.

Second system of musical notation for the Allegro section, measures 5-8. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers 5, 6, 5, #, 6, 6, #, 6, #. The music is more rhythmic and active.

Third system of musical notation for the Allegro section, measures 9-12. It consists of three staves: a treble staff with a violin clef, a bass staff with a viola da gamba clef, and a lute tablature staff with numbers 7, 6, #, #, #, 6, #, 6, #, 6, #, #, 6. The section concludes with a final cadence.

Musical notation for the first system on page 50. It consists of three staves: treble, alto, and bass. The bass staff includes a marking "7⁶ (sic)" above the notes.

Musical notation for the second system on page 50. It consists of three staves: treble, alto, and bass. The bass staff includes markings "5 6" above the notes.

Musical notation for the third system on page 50. It consists of two staves: treble and bass. The bass staff includes markings "6" and "5 6" above the notes.

Musical notation for the fourth system on page 50. It consists of two staves: treble and bass. The bass staff includes markings "6" and "5 6" above the notes.

Musical notation for the fifth system on page 50. It consists of two staves: treble and bass. The bass staff includes markings "6", "7", "6#", and "6" above the notes.

Musical notation for the first system on page 51. It consists of three staves: treble, alto, and bass. The bass staff includes a marking "6" above the notes.

Musical notation for the second system on page 51. It consists of two staves: treble and bass. The bass staff includes a marking "5 6" above the notes.

Musical notation for the third system on page 51. It consists of two staves: treble and bass. The bass staff includes markings "5 6", "5 6", "5", "6", and "# 4 #".

Adagio.

Musical notation for the fourth system on page 51, starting with the tempo marking "Adagio.". It consists of three staves: treble, alto, and bass. The bass staff includes markings "6", "6", "6#", and "6" above the notes.

Musical notation for the fifth system on page 51. It consists of three staves: treble, alto, and bass. The bass staff includes markings "6", "6", "6#", and "6" above the notes.

First system of musical notation on page 52, featuring a treble clef staff with a melodic line and two bass clef staves with accompaniment. The music is in a key with one sharp (F#) and a common time signature.

Second system of musical notation on page 52, continuing the piece with similar melodic and accompanimental parts.

Third system of musical notation on page 52, showing further development of the musical themes.

Fourth system of musical notation on page 52, featuring more complex rhythmic patterns in the accompaniment.

Fifth system of musical notation on page 52, concluding the page with sustained notes and a final melodic phrase.

First system of musical notation on page 53, featuring a treble clef staff with a melodic line and two bass clef staves with accompaniment. The music is in a key with one sharp (F#) and a common time signature.

Second system of musical notation on page 53, continuing the piece with similar melodic and accompanimental parts.

Allegro.

Third system of musical notation on page 53, marked 'Allegro'. It features a more active and rhythmic melodic line in the treble clef staff.

Adagio.

piano

Fourth system of musical notation on page 53, marked 'Adagio' and 'piano'. It features a slower, more lyrical melodic line in the treble clef staff.

Fifth system of musical notation on page 53, concluding the page with sustained notes and a final melodic phrase.

Musical notation for the first system on page 54, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a circled '6' and a sharp sign.

Musical notation for the second system on page 54, including a treble clef staff and a bass clef staff with a circled '4', a sharp sign, a circled '6#', and a circled '5 6#'.

Musical notation for the third system on page 54, showing a treble clef staff with a melodic line and a bass clef staff with a bass line.

Musical notation for the fourth system on page 54, featuring a treble clef staff with a melodic line and a bass clef staff with a circled '6'.

Musical notation for the fifth system on page 54, including a treble clef staff and a bass clef staff with a circled '4' and a sharp sign.

Musical notation for the first system on page 55, featuring a treble clef staff and a bass clef staff with a circled '4' and a sharp sign.

Musical notation for the second system on page 55, including a treble clef staff and a bass clef staff with a flat sign.

Musical notation for the third system on page 55, showing a treble clef staff and a bass clef staff with a circled '4' and a sharp sign.

Musical notation for the fourth system on page 55, featuring a treble clef staff and a bass clef staff with a circled '4' and a circled '6'.

Musical notation for the fifth system on page 55, including a treble clef staff and a bass clef staff with a sharp sign.

Example 6. Dietrich Becker,
Erster Theil Zwey-stimmiger Sonaten und Suiten (1674),
 Sonata à 2, Violino & Viola da Gamba

Adagio.

Adagio.

Lento.

First system of musical notation on page 58, consisting of three staves (treble, alto, and bass). The treble staff has a whole rest in the first two measures and a quarter note in the third. The alto and bass staves contain rhythmic patterns of eighth and quarter notes.

Second system of musical notation on page 58, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with a '6' marking in the second measure of the bass staff.

Third system of musical notation on page 58, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto staff has a whole rest. The bass staff contains rhythmic patterns with a '6' marking in the second measure and a circled '6' in the third measure.

Fourth system of musical notation on page 58, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with '6' markings in the second and third measures of the bass staff.

Fifth system of musical notation on page 58, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with '6' markings in the second and third measures of the bass staff.

First system of musical notation on page 59, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with a '6' marking in the second measure of the bass staff and a 'u 2' marking in the third measure.

Second system of musical notation on page 59, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with '6' markings in the second and third measures of the bass staff.

Third system of musical notation on page 59, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with '6' markings in the second and third measures of the bass staff.

Fourth system of musical notation on page 59, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with '6' markings in the second and third measures of the bass staff.

Fifth system of musical notation on page 59, consisting of three staves. The treble staff has a quarter note followed by eighth notes. The alto and bass staves contain rhythmic patterns with '6' markings in the second and third measures of the bass staff.

First system of music on page 60. It consists of three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#). The first staff has dynamics *p*, *f*, and *p*. The second staff has dynamics *p*, *f*, and *p*. The third staff has dynamics *pian.*, *f*, and *p*. Fingering numbers 6 and 5 are present in the bass line.

Second system of music on page 60. It consists of three staves. The first staff has a forte (*f*) dynamic and features triplet markings. The second staff also has a forte (*f*) dynamic and triplet markings. The third staff has a forte (*f*) dynamic and includes fingering numbers 6 and 5.

Third system of music on page 60. It consists of three staves. The first staff has a forte (*f*) dynamic and features triplet markings. The second staff has a forte (*f*) dynamic and triplet markings. The third staff has a forte (*f*) dynamic and includes fingering numbers 6 and 5.

Fourth system of music on page 60. It consists of three staves. The first staff has a piano (*p*) dynamic and includes fermatas. The second staff has a piano (*p*) dynamic and includes fermatas. The third staff has a piano (*p*) dynamic and includes fermatas. Fingering numbers 6 and 5 are present.

Adagio piano.

Fifth system of music on page 60, marked *Adagio piano.* It consists of three staves. The first staff has a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic and includes fingering numbers 7 6, 6 5, 6, and 4.

First system of music on page 61. It consists of three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#). The first staff has dynamics *p* and *f*. The second staff has dynamics *p* and *f*. The third staff has dynamics *p* and *f*. Fingering numbers 6, 5, 7, 6, 5, 3, 4, and 3 are present.

Second system of music on page 61. It consists of three staves. The first staff has a piano (*p*) dynamic and includes fermatas. The second staff has a piano (*p*) dynamic and includes fermatas. The third staff has a piano (*p*) dynamic and includes fermatas. Fingering numbers 6 and 7 6 are present.

Third system of music on page 61. It consists of three staves. The first staff has a piano (*p*) dynamic and includes fermatas. The second staff has a piano (*p*) dynamic and includes fermatas. The third staff has a piano (*p*) dynamic and includes fermatas. Fingering numbers 6 and 7 are present.

Fourth system of music on page 61. It consists of three staves. The first staff has a piano (*p*) dynamic and includes fermatas. The second staff has a piano (*p*) dynamic and includes fermatas. The third staff has a piano (*p*) dynamic and includes fermatas. Fingering numbers 6 and 7 6 are present.

Fifth system of music on page 61. It consists of three staves. The first staff has a piano (*p*) dynamic and includes fermatas. The second staff has a piano (*p*) dynamic and includes fermatas. The third staff has a piano (*p*) dynamic and includes fermatas. Fingering numbers 6 5, 6, 6 6 5, and b 6 are present.

System 1, left page. Treble clef, key signature of two sharps (F# and C#). The system contains three staves: a top staff with a melody of quarter notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. Fingering numbers 6, 65, 6, and 65 are present in the bottom staff.

System 2, left page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of quarter notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. A fingering number 65 is present in the bottom staff.

System 3, left page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of quarter notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. Fingering numbers 65 and 65 are present in the bottom staff. A fermata is placed over the final note of the top staff.

System 4, left page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of eighth notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. Fingering numbers 6, 6, 6, 7, #, and 6 are present in the bottom staff.

System 5, left page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of eighth notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. Fingering numbers 6, 6, 6, #, and b[4] are present in the bottom staff.

System 1, right page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of eighth notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. A fingering number 6 is present in the bottom staff.

System 2, right page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of eighth notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes.

System 3, right page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of eighth notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. Fingering numbers 4, #, b[4], 6, 7, 6, #, and 6 are present in the bottom staff.

System 4, right page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of eighth notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. Fingering numbers 6, 7, 6, 6, and 6 are present in the bottom staff.

System 5, right page. Treble clef, key signature of two sharps. The system contains three staves: a top staff with a melody of eighth notes, a middle staff with a bass line of quarter notes, and a bottom staff with a bass line of quarter notes. Fingering numbers 6, 7, #, 6, and 6 are present in the bottom staff.

Measures 1-3 of Example 7. The treble staff features a melodic line with eighth and sixteenth notes. The alto and bass staves provide harmonic support with chords and moving lines.

Measures 4-6. The treble staff continues the melodic development. The bass staff includes a '7' fingering in the second measure.

Measures 7-9. The treble staff has a melodic flourish. The bass staff includes '7' and '6' fingerings.

Measures 10-12. The treble staff features a melodic phrase. The bass staff includes '6' and '7' fingerings.

Measures 13-15. The treble staff has a melodic phrase. The bass staff includes '6' and '7' fingerings.

Example 7. Dietrich Buxtehude, *Sonata ex F*, 2 Violinen & Viola da Gamba (Ms. Univ.-bibl. Upsala, caps. 13:23)

Measures 16-18. The treble staff has a melodic phrase. The bass staff includes '6', '6b', and '6' fingerings.

Measures 19-21. The treble staff has a melodic phrase. The bass staff includes '7b', '4/2', and '#[b]' fingerings.

Measures 22-24. The treble staff has a melodic phrase. The bass staff includes '4 3 6 7 6', '6 6', '6 6 6 6', and '6 6 6 4 3' fingerings.

65 6 6b 7b 6

7 6 5 4 3 2 1 7 6 5 4 3 7 6 5 4 3 2 1 7 6 5 4 3

Violino Secundo Solo.

6 6 7 6 6 5 6 5

6 6 7 6 6 7 (4) 6 (4)

6 4 6 4 # (4) 6 # 6

Allegro.

7 # 7 5 7 5 4 #

6 6 7 6 #

6 7 4 4 3

6 5 6 5 6 5 6 4 6 4 3

Sola Viola da Gamba.

6 # 6 6 6 6 7 4 # 6 7 6

6 6 5 6 6 6 6 6

Allegro.

Violino Primo Solo.

6 4 7 5 6 4

6 4 5 8 6 5 4 4 8 6 5

7 6 5 6 6 4 8 6 4 5 8

à 3.

7 6 7 6 6 5 6 6 5 6 4 #

Allegro.

6 4 8 4 2 6 4 8 4 2 6

6 5 7 4 8 2 6 6 4 5 7 4 3

6 6 7 6 6 4 3 4 b 2

6 6 6 5 7 6 7 6 6 5 3

6 b 7 6 # 4 3 # 4 6 5 6 4 # 1 6 5 4 # 1 6

Example 8. Philipp Heinrich Erlebach,
Sonata Seconda à doi Violino e Viola da Gamba (1694)

Adagio.

Allegro.

Adagio.

First system of the Adagio section, showing the beginning of the piece with treble, alto, and bass staves.

Second system of the Adagio section.

Third system of the Adagio section.

Allemande.

First system of the Allemande section, showing the beginning of the piece with treble and bass staves.

Second system of the Allemande section.

First system of the second page, showing the continuation of the Adagio section with treble, alto, and bass staves.

Second system of the second page.

Courante.

First system of the Courante section, showing the beginning of the piece with treble, alto, and bass staves.

Second system of the Courante section.

Third system of the Courante section.

First system of musical notation on page 80, consisting of three staves (treble, alto, and bass). The music is in a key with one sharp (F#) and a 3/4 time signature. It includes various note values, rests, and fingerings.

Sarabande.

Second system of musical notation on page 80, labeled "Sarabande." It continues the piece with three staves and includes a trill (tr) in the treble staff.

Third system of musical notation on page 80, continuing the Sarabande section with three staves.

Fourth system of musical notation on page 80, continuing the Sarabande section with three staves.

Variatio.

Fifth system of musical notation on page 80, labeled "Variatio." It features a more rhythmic and complex piece with three staves.

First system of musical notation on page 81, consisting of three staves.

Second system of musical notation on page 81, continuing the piece with three staves.

Third system of musical notation on page 81, continuing the piece with three staves.

Gigue. Presto.

Fourth system of musical notation on page 81, labeled "Gigue. Presto." It is a lively piece in 3/8 time with three staves.

Fifth system of musical notation on page 81, continuing the Gigue section with three staves.

System 1 of a musical score for violin and double bass. It consists of three staves: a treble clef staff for the violin, a bass clef staff for the double bass, and a lower bass clef staff for figured bass. The music is in G major and 4/4 time. The first measure shows a treble clef with a quarter note G4, followed by eighth notes. The double bass staff has a quarter note G2, followed by eighth notes. The figured bass staff has the figures 6 5 # and 6 6 #.

System 2 of the musical score. It continues the piece with similar notation. The figured bass staff includes figures such as 5 #65, # 6 #6 #, # 6 #, 6 6, 6 #6 5 #6 #, and 6 #6 5 #6 #.

System 3 of the musical score. The notation continues. The figured bass staff includes figures such as 6 #6 5 #6 #, # 6 #6 #, # 6 #, 6 6, 6 #6 5 #6 #, and 6 #6 5 #6 #.

System 4 of the musical score. The notation continues. The figured bass staff includes figures such as 6 #6 5 #6 #, # 6 #6 #, # 6 #, 6 6, 6 #6 5 #6 #, and 6 #6 5 #6 #.

System 5 of the musical score. It concludes the piece. The notation includes dynamic markings (p) and (pp). The figured bass staff includes figures such as 4 3, 6 6, # 6 6, 5 6 7 #, # 6 6, 5 6 6 #, and 3 #4 6 5 #.

RECENT RESEARCH ON THE VIOL

Ian Woodfield

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

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REVIEWS

Alfonso Ferrabosco the Elder (1543-1588). *Opera Omnia, IX: Instrumental Music.* Edited by Richard Charteris. Corpus Mensurabilis musicae, 96. Neuhausen-Stuttgart: American Institute of Musicology; Hänssler-Verlag, 1988.

This last of nine volumes containing the compositions of Alfonso Ferrabosco the Elder continues the high level of scholarship and engraving we've come to expect in the American Institute of Musicology series: Corpus Mensurabilis musicae, Frank D'Accone, general editor. The first eight volumes of Ferrabosco's collected works confirm his reputation as a composer of vocal music much admired by his contemporaries. He composed nearly eighty lamentations, motets, and other sacred works, over a hundred Italian madrigals and a few chansons. Nicholas Yonge included fourteen of Ferrabosco's madrigals in his anthology, *Musica transalpina* (1588), and Thomas Morley selected madrigals by this foreign musician for his anthology published in 1597. None of his instrumental music, apparently, was printed during his lifetime, but Robert Dowland included a fantasia and a pavan in *A Varietie of Lute Lessons* (1610).¹

Richard Charteris, editor of the nine volumes, has assembled in volume IX music for solo lute: five fantasias, six pavans, two galliards, one miserere, one untitled piece, and one hexachord fantasia. For bandora there are five similar-type pieces including a version of one of the lute fantasias. For instrumental ensemble are *The Spanish Pavan* for two lutes, *Duo Alphonso* for two viols, two hexachord fantasias for three viols, one fantasia for four

¹For biographical information see Richard Charteris, *Alfonso Ferrabosco the Elder (1543-1588): A Thematic Catalogue of His Music with a Biographical Calendar*, Thematic Catalogue, no. 11 (New York: Pendragon Press, 1984). For a summary of Ferrabosco's biography and the significance of his contribution to English music, see Richard Green's review of Charteris's catalog in *Journal of the Viola da Gamba Society of America* 22 (1985): 59-61.

viols, one pavan and four In nomines for five viols, two works for six viols, and *Alfonsoes Pavan* for mixed consort. For keyboard there are two fantasias, one a version of the fantasia for four viols. The appendix is a lute arrangement of Phillippe Verdelot's madrigal, *Ultimi miei sospiri* (pp. 185-195). This may not appear to be a large body of instrumental music considering the estimated two thousand or more lute pieces in English sources of the period 1540-1620.² Even though the popularity of solo music for lute and consort music for viol is well documented as early as mid-century, the great repertory for either instrument was not at its zenith until after Alfonso the Elder left England in 1570 to spend the remainder of his life in his native Italy. This collection, making available all of Ferrabosco's known instrumental works in modern editions, is a very important addition to modern publications of sixteenth-century lute and viol repertory.³ Although not intended as a performing edition, the paper-bound volume can rest comfortably on a music stand or harpsichord music rack.

In his introduction to volume IX Charteris refers to the C-numbers in this edition of instrumental music—catalog numbers corresponding to his thematic catalog cited in note 1. The catalog is... "an essential companion to this edition, including additional information about the pieces...and their sources." (p. xi) For purposes of research the catalog is indeed an obligatory reference tool. For purposes of studying and performing the music, volume IX alone provides sufficient information concerning Charteris's editorial method and detailed critical commentary (pp. xii-xxi). For each of the thirty-one pieces in the volume, the editor cites primary, secondary, and unique (nine) manuscript sources, none later than the seventeenth century; references to other

²Anthony Rooley, "John Dowland and English Lute Music (extended review of *The Collected Lute Music of John Dowland*, edited by Diana Poulton and Basil Lam)," *Early Music* 3 (1975): 115-118.

³*Elizabethan Consort Music I*, transcribed and edited by Paul Doe, *Musica Britannica*, vol. 44 (London: Stainer & Bell, 1979), contains three In nomines for five viols and one piece for six basses by Ferrabosco the elder (#48, 49, 50, 68).

editions of the music; bibliographical information when pertinent; and a collation of variant sources.

In the lute and bandora compositions, tablatures underlay the transcriptions making the works readily playable to skilled lutenists and keyboard players. For the viol pieces, there are supplied compact incipits at the beginning of each line (original clef, key signature, meter signature, and initial note). In the case of *Fantasia* for four viols (no. 22b), the unique source (GB-Lbl Add. 32377) has only the treble viol part. The three missing viol parts were reconstructed from the keyboard version (no. 22a in GB-Lbl Add. 30485), and this information is supplied in the incipit.

It is tempting to consider the elder Ferrabosco's music as part of the English repertory. His son, Alfonso the Younger, who composed three times as many works for the two instruments and whose music was praised by Thomas Campion, was closely identified with the London musical scene throughout his life. His father, on the other hand, clearly reveals his close affinity to the great Italian composers of motets and Masses in the Palestrina style.

The Elizabethan era witnessed the development of viol playing at court, chapel, London choir schools, and in affluent private households, but the development of solo repertory did not take place until the Jacobean era. However, mid-sixteenth-century English composers, among them Robert White, Robert Parsons, Christopher Tye, John Taverner, and Osbert Parsley, left a legacy of consort music—textless polyphony, consort songs, In nomines, fantasias, and pavans. Robert White's surviving instrumental music, a repertory similar to Ferrabosco's, includes four In nomines (three of them in four parts, one in five parts); a six-part instrumental transcription of his own motet, "Deus miseratur;" and a five-part composition, *Songe* for viols.⁴ Since White and

⁴*Robert White, the Instrumental Music*, transcribed and edited by Irwin Spector (Madison: A-R Editions, Inc., 1972).

Ferrabosco were exact contemporaries, and since editors Spector and Charteris cite in their editions several of the same manuscript sources of music for viols, it might be useful to compare similar works by the two composers from the same manuscript source: GB-Lbl Add. 32377 (single parts of various In nomines for viols, originally composed for four to seven parts).⁵ Robert White's In nomine à 5 (Spector, p. 83) is scored for two treble viols, two tenor viols, and bass viol. Ferrabosco's five-part In nomine (Charteris, no. 25) is scored for superius, medius, contratenor, tenor and bassus. These two consort pieces are fairly representative of the ensemble styles of their respective composers. For musical interest Ferrabosco's In nomine has the greater wealth of thematic material. For the fifty-five measures of transcription, the cantus firmus makes its slow journey in the second treble, while the four other parts unfold a continuing series of new imitations. The polyphony, non-accentual, with shifting sonorities and contrasting melodies reflects a vocal style associated with motets and anthems. Even with the challenges of ensemble encountered in the horizontally directed parts, the rewards would be worth the rehearsal time. In White's In nomine, although also having a succession of imitations throughout its fifty-seven measures of transcriptions, the theme introduced in the opening point of imitation is rarely absent during the course of the composition. The rhythm is also predictable. In its "English" forthrightness it offers fewer problems of ensemble but lacks that reflective inward art characterizing Ferrabosco's In nomine.

Ferrabosco's *Duo Alphonso* for two treble viols (no. 19) is a lovely twenty-one-measure duet in a style similar to one of the bicinias of Orlando di Lasso. There is only one pavan for viol consort (treble viol, alto-tenor viol, two tenor viols, bass viol, no. 23), and its three strains are tonally oriented in G minor, B^b major-C minor and G minor. Still in vocal style, it is rather straightforward rhythmically and lies well for each

⁵Robert White, preface, 10.

instrument. The canzona *Sur la Rosée* (no. 27) for six viols is a transcription of a French chanson (critical commentary, p. xx). *Fantasia di sei bassi* (no. 28) with a range confined to Great F (except for a few open Ds and several E's below) up to c' (plus a few ds a step above) is musically the least interesting of the consort pieces. Perhaps it was designed for a specific occasion for specific players. The scoring is carefully calculated to vary the texture, but the composition does not avoid harmonic monotony. One can remain skeptical about the unrelieved sonority of six bass viols restricted to relatively few harmonic combinations.

The music for lute in volume IX is very attractive—and not only to lutenists. Keyboard players familiar with contemporary fantasias from the *Fitzwilliam Virginal Book* will admire the integrity of part-writing and absence of repetitious figural passages normally present in virginal fantasias. Ferrabosco was a lutenist, and these compositions require skill and sensitivity. Of interest to all performers of Renaissance music is the opportunity to observe the composer's or copyist's (seventeenth century) choice of chromatic inflections, a choice scrupulously accounted for in editorial comments and reflected in the transcriptions. Manuscript GB-Lbl Egerton 3665, the primary source of three of Ferrabosco's four In nomines mentioned earlier, is an example of the rich resources preserving the large repertory of vocal and instrumental music from the sixteenth century still known and admired in the seventeenth century.⁶ This is a large collection of Italian madrigals, motets, lamentations, In nomines, fantasias, untexted "motets," and pavans. Except for the Marenzio madrigals, Egerton 3665 reflects the era's unconcern for distinction among genres and a lack of discrimination in style between polyphony for voices and that for instruments: closely notated part music in score, some

⁶Tregian Manuscript of Madrigals and Instrumental Music, Part 1. See also *Elizabethan Consort Music*, op.cit., p. xix, where editor Paul Doe refers to "The textless pieces...in anthologies copied by men like Robert Dow and Francis Tregian, but are usually greatly outnumbered by vocal compositions of all kinds."

pieces underlaid partly or throughout with text, many with the tell-tale breves signifying hexachord and other cantus-firmus fantasias. They graphically illustrate the uniformity of style still prevailing for voices and for instrumental consorts.

Richard Charteris has established himself as a first-rate scholar with his earlier editions of works by Coprario and now by this series of Ferrabosco's collected works. This small but significant legacy of music for viols and lute should spur the publication of an assortment of polyphonic pieces from Egerton 3665 and/or GB-Lbl Add. 31390. The latter source is described by Paul Doe as "the most substantial Elizabethan source of *In nomines*...dating from ca. 1575-1580...and having a title-page...*A booke of In nomines and other solfainge songs of v: vj: vij: and viij: parts for voyces or Instruments.*"⁷ Perhaps Richard Charteris may consider undertaking the transcription of this collection, "...a collection of secular partsongs of French and English origin—almost all copied without text, and presumably intended for wordless singing or playing by any suitable instruments or voices available."⁸

Caroline S. Fruchtmann

⁷Ibid.

⁸Ibid.

John Coprario. *The Five-Part Consort Music I.* Edited by Richard Charteris. Harpendem: Golden Phoenix, 1989. 5 parts. £ 20.

Thomas Lupo. *The Two- and Three-Part Consort Music.* Edited by Richard Charteris. Clarabricken County, Kilkenny: Boethius Press, 1987. Score and 3 parts. \$72.78.

Two recent collections of viol music have already found their way into the libraries of viol enthusiasts and are making frequent appearances at informal workshop play-ins. Edited by Richard Charteris of the University of Sydney, they are easy on the eyes if not the pocketbook.

The Two- and Three-Part Consort Music of Thomas Lupo is both transcribed and edited by Charteris. It is number eight in the Boethius Editions. Lupo's vocal music and four-part consorts are numbers two and four in this series; the five- and six-part consorts are still to come. The score is in hard cover and separate parts are also provided. The music is legible, though some have complained of the closeness of the staves or of the uneven spacing of the notes within a bar. The bars themselves seem short to those of us who are used to the barless parts of the Nagel "wallpaper" books.

There are twenty-five fantasias in this collection. Four of these can also be found in the Jacobean Consort Music volume of the *Musica Britannica* series, and George Hunter has issued the fantasias for three equal voices in his *Northwood Music* series. Ten of the fantasias are in Nagel 563 and 565, now out of print. It is reassuring that these will be available once more.

It is of course inevitable that such a large collection would contain some undistinguished pieces, but there are many hours of pleasure in store for those who decide to own this volume. It opens with two rather quirky treble duos, more suitable for violins, and ends with four attractive pavans for treble, tenor and bass. Nine of the fantasias require two trebles and a bass, though at least five of these, in both their range and melodic configuration, would be more appropriate for two violins and bass. Some call for the less usual combinations of treble-treble-tenor or treble-tenor-tenor, and the aforementioned equal-voiced fantasias call for three

trebles or three basses. George Hunter's edition also includes a three-tenor version of the treble trio.

In comparing editions one finds some discrepancies in pitch and beaming, and several instances of the exchange of the top two voices. The addition of fermatas at the ends of sections in numbers seventeen and nineteen gives these pieces the character of suites, or as Charteris writes of the later two-treble trios, "embryonic trio-sonata style." These two fantasias are among the nine later pieces which the editor believes should be called "airs," though his reasoning could be more clearly set forth.

The Lupo score contains background material on Lupo, sources, advice to the player, and pleas to add divisions and ornaments. He acknowledges the assistance of the Viola da Gamba Society of Great Britain (whose thematic index numbering is included in the music). We, too, are indebted to the society for making this project come to fruition.

The Five-Part Consort Music I of John Coprario, edited by Richard Charteris, is the first of three volumes. It is a Golden Phoenix publication with bold, clear calligraphy by Joy Dodson. Unlike the Lupo, this collection unfortunately does not include a score. The score, containing all forty-nine pieces and also edited by Charteris, is available separately from West Germany. It was published in 1981 by the American Institute of Musicology. Instructions for obtaining it are included in each part book. Though one can manage without it, the score contains critical commentary and would be a welcome addition.

While many of the Lupo pieces either do not suit viols or are not particularly memorable, this collection still represents the composer at his best. The seventeen pieces all have Italian titles. Charteris avoids calling them fantasias, which he considers a misleading term used later in the mid-seventeenth century. As one would expect, they are "demonstrably vocal," in the editor's words, though he has traced only one of the pieces to a specific madrigal—number 32, *Deh cara anima mia*, which is to be included in one of the later two volumes. It is interesting to note that Boethius Editions includes as its third publication, "John Coprario:

The Six-Part Consorts and Madrigals."

According to Charteris these five-part pieces were probably composed between 1590 and 1610, possibly in Italy. Perhaps the strangest and most fascinating piece in this volume is the one appropriately titled "Illicita cosa." The second voice is a true tenor viol part, unlike the others in that part book. The piece abounds in the forbidden tritone and the dissonances are so startling that the first-time reader is convinced that there must be mistakes in the parts. The other pieces range in character from sweet to plaintive to energetic, sometimes in the course of a single composition.

Like the Lupo, some of the Coprario have appeared in other editions: four in the Jacobean Consort Music and five in the English Consort series. Again the measures seem short, for example, when compared to the *Musica Britannica* series, where note values have been halved. As in the Lupo, we find again that the top two lines have sometimes been exchanged. There is one curious discrepancy in the titles. The Charteris edition calls number six "In te mio novo sole;" number thirty-six in the Jacobean Consort music is called "In re mio novo sole." The latter volume has provided an organ part to one of these five-part pieces. According to the editor, seventeenth-century sources provided organ parts for thirty-four of these pieces, reflecting a later vogue.

Five of the pieces require two basses. It is these which have been published in the English Consort series. Most of them call for two trebles, an alto, tenor and bass. Since alto viols are rare in our circles, tenor viols can be substituted, though the top "D" fret will be needed frequently. None of the part writing would tax the technique of a good intermediate viol player. Page turns are convenient, and series of rests are broken up so that measure numbers can be seen. Less helpful is the introduction of accidentals when they are not really needed but tend only to confuse.

These pieces would grace any concert program. We look forward to the other thirty-two with pleasant anticipation.

Judith Davidoff

Giuseppe Tartini. *Konzert D-Dur für Viola da gamba und Orchester.* Edited by Thomas Fritsch. Edition for viola da gamba (cello) and piano. Leipzig: Breitkopf & Härtel, 1986. Score and 2 parts. DM16.50.

The viola da gamba repertoire is not heavily endowed with concerti. The dynamic level of the instrument precludes success with forces much larger than a few strings, and the development of the concerto form was in Italy, a country that had deserted the viola da gamba for the stronger instruments of the violin family. Indeed, the Telemann Suite in D major, a masterpiece of concerted music, is a French form composed by a German. A few other concerti were written by the Berliner J. G. Graun for the virtuoso gambist L. C. Hesse, but the Tartini Concerto in D major stands alone as an available and brilliant work for viol and orchestra.

Breitkopf & Härtel has issued an excellent new edition of this piece with a long introduction (in German) and good suggestions for ornamentation by the editors Hans-Peter Linde and Thomas Fritsch. The preface explains at length why a new edition was deemed necessary (Friedrich Grützmacher had published the work for cello around 1890) and also explains the editorial approach to the addition of ornamentation as well as to the usual bowings, fingerings, trills, articulation marks, etc. In the music itself, editorial markings are very clearly delineated; it is a model modern edition in that respect. The editor has maintained the original tenor clef in the solo part which may be uncomfortable for many viol players.

The harpsichord accompaniment is a reduction of the orchestral parts without figures rather than a figured bass realization. The edition includes a separate solo part edited for cello, and, as the viol writing is not particularly idiomatic. It would be a very successful cello concerto. Orchestral parts are available on loan, and the rather difficult horn parts might be played by violas or other gambas if horns are not practical.

The Tartini concerto's Italianate character and rococo compositional style will be an unfamiliar world for most

players with a background of Marais and Simpson. The notes seem deceptively simple but once the dozens of trills and ornaments are added and a reasonable tempo is reached, it becomes, in my opinion, one of the most difficult works in the viol literature. By dropping only a few of the hardest trills, however, any advanced player could approach the piece, and most levels of players could play and enjoy the very moving third movement, a gorgeous Italian cantilena.

Congratulations to Breitkopf & Härtel for publishing this unusual and worthwhile piece.

Catharina Meints

Edmund A. Bowles. *Music Ensembles in Festival Books, 1500-1800: An Iconographical & Documentary Survey.* Ann Arbor: UMI Research Press, 1989.

This is the first book of its kind to collect and document musical iconography in the enormously rich area of European festivals and pageants. Other works have focused on more specialized aspects of the genre of festivals such as the masques of the Medicis, the *Ballet de cour*, and the fetes of various French kings, but none have dealt specifically with the musical events in these pageants. The documents of these festivals provide contemporary accounts of music in public, political and social events. While the festivals were designed to publicly advertise the philosophy of the "divine right of Kings," they also utilized the services of the most important artisans of their day—Leonardo da Vinci, Hans Holbein, and Peter Paul Rubens; Ben Jonson, Torquato Tasso, and Pierre Ronsard; and Orlando di Lasso, John Dowland, and Claudio Monteverdi. Bowles's study evolved from a pictorial and documentary history of the timpani and provides an overview of 101 festivals which occurred between 1508 and 1790.

In a concise introduction, Bowles describes the history of festivals and their important components such as tournaments, banquets, processions, and dances. He also discusses some of the problems involved in working with these manuscripts and the cautious approach which is necessary in dealing with them. The main body of the book is arranged chronologically with 101 brief chapters each devoted to a separate festival. Whenever possible the 244 illustrations are taken from the festival books or other contemporary accounts.

Descriptions of the musical events are sometimes limited to a statement that a motet was sung or an ensemble performed, but when titles of pieces are added they presumably were mentioned in the original text. Translations of portions of the original text and other contemporary accounts, including private memoirs of the royal participants, are interspersed throughout the narrative giving a nice "you are there" touch.

The illustrations are on the whole very clear. Quite often portions are enlarged to show musical detail. Although the majority of the illustrations involve trumpets and drums, there are many which prominently display viols and mixed ensembles, often quite unique or "bizarre" as the author describes them.

While acknowledging that the author's purpose is an "overview" rather than an analysis of festival literature, the brevity of each chapter is often frustrating. Dr. Bowles's elegant interweaving of historical fact with contemporary insights leaves the reader wishing for more. It is hoped that the lack of musical detail is due to its absence in the original manuscript. Even a few sentences concerning the musical resources in major texts would have been a help. There is also one instance where he states that "Illustrations giving clues about musical performance during these festivities, while not found in the festival book, have been recorded in other sources." However, there is no further information expanding this statement.

The annotated bibliography is perhaps the most useful part of this book. It is divided into two parts featuring the festival books themselves and a separate section dealing with the artifacts and separately issued prints, which include works from which only illustrations were obtained. Entries are brief, giving locations, discussing the physical aspects of the works, and providing additional references concerning illustrators.

The greatest deficiency of this book is the inattention to detail, especially in the indexing but occasionally in the text as well. For example, in the chapter concerning the birth of a daughter to Grand Duke Francesco de Medici and Princess Johanna of Austria, it is explained first that this was the only offspring of the two and that her name was Leonora. Later, the "actual christening of the Grand Duke's son" is described, and in the final sentence the "newborn Medici heir" is mentioned. In another instance there is a reference to a Johann Schmeltzer and a Heinrich Schmeltzer in the same chapter with index entries for both, instead of one entry for the composer, Johann Heinrich Schmeltzer. The index is not

only incomplete but unreliable as well. Of the fifty-one indexed illustrations listed under "viol," at least ten could not be verified. On the other hand, a number of easily identifiable instruments are not indexed at all. Some are even referred to specifically in captions but are not in the index. Authors, composers and even major participants in the festivals are also haphazardly indexed. Marie d'Medici is mentioned prominently in three festivals but indexed for only one.

In looking carefully at the many mistakes and omissions in the index, it appears that the book may have been repaginated or that new illustrations were added after the index was prepared. It is hoped that any future reprints of this work will include a more reliable index. Even with the confusing index, however, this remains a valuable book. Edward Bowles is an acknowledged expert in the area of early musical instruments and musical iconography. This compilation and description of a large selection of manuscripts devoted to festivals is an important first step in bringing these materials to the attention of other scholars, since much important material can be traced through Bowles's notes and annotated bibliography. As Barry Brook states in the forward, "Bowles has pointed the way."

Elizabeth Baur

Lynne Alexander. *Resonating Bodies.* A Novel. New York: Atheneum, 1989. \$18.95.

Lynne Alexander's second novel is surely one of the most unusual works to be reviewed in this journal. It takes as its premise the "life" of a beautiful seven-string *basse de viole* that is owned by a succession of masters and mistresses. The instrument, with a lovely carved head and an exquisite rose hole, was made in Paris in 1670 by a fictional maker, Christophe Bernard. The twentieth-century master, an Englishman named Nicholas Jordan through whose eyes we see her in the present, acquired her as a child from an antique-loving father, and her state of disrepair at that point had included a rather late conversion to a cello. He rescued her and saw her through two restorations. (At the end she says, "How shall I defend myself against future 'improvements' or modernisation? Each one that I went through has killed me a little. I die a little each day, each time I am played. It cannot be helped. Nothing lasts for ever, not even your Rose.") He also, as did all the gambists of his generation, had to find his own path to play the instrument whose tradition had been lost. With the help of his great and beloved Rose he learned to make her sing by laborious research, study and passionate love. At one point he complains about his "lazy students" who now had only to "pick up their bows and play, according to principles he had unearthed and set down for them." He has had a great international career which now is at its end, and he is hearing the televised presentation concert of the student and rival to whom he has given the glorious instrument. He finds himself besieged at the end of his career both by purists who question every move and by "new converts" who want him to conduct Handel's *Messiah* at the Royal Circus. One of the few historical lapses in the book is his remark that *Messiah*, an oratorio written for the theatre, should be performed only in church.

The book is constructed as a series of twenty-four couplets, giving the point of view first from Rose, the gamba who relives her fascinating past, and then from Nicholas Jordan, who traces his own past in counterpoint with the concert which begins Rose's new future with her new mistress. The

book is divided into two sets of twelve episodes. Nicholas's love affair with Rose is set in counterpoint with his less lasting human attachments, as she remembers her past (and varied) masters. At the end of part I, Rose remembers the French revolution, while Nicholas, who is teaching in Paris, finds himself caught up in the chaotic events of student unrest in May, 1968. Baroque music seems no longer "relevant," and his attempt to make it accessible by conducting the *St. Matthew Passion* in a Renault factory is a catastrophe. He flies to 1960s California in a vain hope of finding true understanding for the elegance he has recovered from the past.

In the interval between the two continents, which corresponds to the intermission of the concert, the two protagonists reverse the order of the episodes. In Part II, the twelve episodes begin with California. Following the welcoming adulation on the Berkeley campus and an early disastrous involvement with consciousness-raising and hippies, Nicholas flees back to England where the counterpoint between concert, his relationships, and Rose's history lead to a surprising resolution and cadence, complete with a *petite reprise*.

The ingenious construction of the novel as a musical form (as in Hermann Hesse's *Steppenwolf*) is well suited to the presentation of past and present parallels. The love story between Nicholas and Rose and its relationship to the humans each of them has known is presented with lyric passion and poetic skill. The historical details ring true, and the many musical references are valid, although the two operatic episodes (Gluck's *Orfeo* and Rameau's *Pygmalion*) are a little too cleverly dragged in for their mythic allusions. The gamba's reminiscences include a wide variety of possible contacts from the past—of which the high points for her were predictably Marais and Forqueray. She has acerbic memories of Abel and the Dolmetsch families (including the details of family legal quarrels). The families of Rose's past (especially Forqueray and Dolmetsch) provide the author with the opportunity to comment on generational tensions of the present.

It is an intriguing novel which will delight the musician or music lover who can follow its many allusions. Though the gamba and her master are purely fictional characters, one recognizes in them the traits, qualities and struggles of many instruments and musicians in the world of early music. Above all, it is a passionate love story which affirms the relevance of beauty in the strange world of our times. As Rose says "I am uniqueness and beauty personified in an age of uniformity and ugliness.... They see how corrupted they have become by their culture and its technology, the mechanicalness and the speed of their lives...[but] with my voice; clear and ringing, hoarse, tremulous, translucent, whispering, always changing; the same notes and yet not the same, the same form and yet not the same...I bear witness to the trials and upheavals which threatened me with extinction. Yet, I survive."

Barbara Garvey Jackson

Lists of Payments to the King's Musik in the Reign of Charles II (1660-1685). Transcribed and edited by Andrew Ashbee. Andrew Ashbee, 1981.

Records of the English Court, Volume I (1660-1685), Volume II (1685-1714), Volume III (1625-1649), [Volume IV (1603-1625) in preparation]. Calendared and edited by Andrew Ashbee. Published by Andrew Ashbee, 214 Mailing Road, Snodland. Kent. Me6 SEQ. England, 1986.

The Public Record Office in London is a mountainous collection of materials reflecting the everyday functions of past English governments. These materials are the paperwork for every aspect of government, and music, as one might expect, is but a minor part of the whole. Locating a revealing detail in these huge archives is not unlike finding the "needle in a haystack," yet many find the search to be amply rewarding when a new bit of information sheds new light or clarifies an issue.

Andrew Ashbee, particularly known to viol players for his excellent Faber editions of Jenkins, is currently involved in locating, transcribing, organizing, and publishing musical references in court records of the Stuart kings. Some of this work has been done before, especially in Lafontaine's *The King's Musick* (1909), but Ashbee's work goes much farther. It is a re-examination and a reworking of Lafontaine. For one thing the catalog numbers used by Lafontaine have been changed by the Public Record Office, and one needs the newly assigned references. After eighty years it would seem to be a long overdue project.

Each of Ashbee's volumes is organized around a single monarch. With his recently completed Volume III he is well along in his documentation of the Stuarts, and only James I remains to be chronicled. Yet it seems that the longer he works the more Ashbee finds to do and the more comfortable he is in doing it. In addition to the works cited above, Ashbee has announced a complementary *Biographical Directory of English Court Musicians*.

Lists of Payments ...is just that—payments made to musicians by the Exchequer from 1660-1685. Ashbee has

devised a layout for easy reference, and it works well.

The Lord Chamberlain's papers form a substantial part of Ashbee's materials, it is these with which the numbered volumes are concerned. "As administrative head of the Royal Household... he (the Lord Chamberlain) controlled all musical activities at Court and all payments for them had first to be approved by him." He made appointments, granted liveries, bought instruments, arranged duties, and acted as mediator in disputes. His papers, then, contain all sorts of bills, accounts, lists, inventories, and warrants. His office was "as the hub of a wheel, with lines of communication radiating out to various departments, each of which had its responsibilities." Other administrative offices with their own records are: The Signet Office, Privy Seal Office, Exchequer, Treasury, Treasurer of the Chamber or Chancery, the Chapel Royal, and Great Wardrobe. The Chapel Royal was chronicled by Rimbault in *The Old Cheque-Book* (1872; Da Capo 1966).

One of Ashbee's big contributions is to "calendar" the records; that is, he has arranged his material in a chronological order, with dates assigned as determined by his sources. This is a very attractive feature.

Each volume includes a general preface and each volume also has an introduction, which includes new background pertaining to the volume at hand—different procedures and habits for various monarchs. Ashbee also modifies his own methods in each volume. While much of Ashbee's book is transcription and organization, his introductions do provide valuable insights for each reign.

For most researchers Ashbee's indexes will be the most useful parts of his books. The *Lists* ... volume contains an index of persons and places, and a subject index is contained in volume two. Thus, the scholar must consult two indexes but it is not difficult to locate material on individuals, places, or topics of one's choice. References to the viol are not extensive, and, obviously, Ashbee has not indexed every appearance of the word. Eventually, it would be nice to have revised, more complete, and cumulative indexes.

Also, Ashbee can do little to separate the many indefinite references within many of the complex Italian families. Even such a familiar name as Ferrabosco undergoes many different spellings when referring to the same man. Certainly, we have here an excellent start, but many more archival records from parallel sources need to be examined and collated. Not all relevant records are housed in the Public Records Office.

While it is obviously preferable to visit the Public Records Office in person and to spend the hours (even days and weeks) to find the material one needs, Ashbee's four volumes are a major convenience for scholars and simple fun for the average early musician. The entries give a wonderful flavor to seventeenth-century history, and not infrequently add new dimensions to our previous understandings.

Presently, Ashbee is publishing the series on his own, and it is only available from him at his home address. His prices are reasonable, and the books are an attractive, though without frills, addition to any library.

Gordon Sandford

Ars Maqus Subtiliter: Secular Music of the Chantilly Codex, Ensemble P.A.N. New Albion Records Compact Disc NA 021, 1989.

The Chantilly Codex is an amazing compilation of late fourteenth-century music composed by relatively little-known successors of Guillaume de Machaut. Its musical style, labeled *Ars subtilior* (more subtle art), is a sophisticated refinement of the earlier *Ars Nova* and is full of fascinating rhythmic complexities.

Baude Cordier's canon, *Tout par compas*, notated in two concentric circles, and his rondeau, *Belle, bonne, sage*, notated in a heart-shaped pattern, are the best known pieces of this collection, as their striking visual beauties are frequently reproduced in music history texts and are commonly encountered in medieval notation classes. Other composers included on this recording are Johannes Symonis, Jehan Suzay, Pierre des Molins, Goscalch, Solage, Grimace, Machaut, Vaillant, and Fransiscus Andrieu.

Several solutions are possible in dealing with the intricacies of the manuscript. The source used here is Gordon K. Greene's L'Oiseau Lyre edition of 1981-82 (volumes 18 and 19 of *Polyphonic Music of the Fourteenth Century*, not volumes 19 and 20 as stated in the accompanying notes).

Ensemble P.A.N. [Project Ars Nova], with Michael Collver (countertenor and corno muto), Shira Kammen (vielle), Laurie Monahan (mezzo soprano), and Crawford Young (lute) was formed in Basel, Switzerland to specialize in this repertoire. For this recording they are joined by guests Peter Becker (tenor) and Randall Cook (vielle). Presumably, this is their debut recording.

Clearly these performers have lived with this music and have made it uniquely their own. They give the impression of complete comfort when confronted with the notable jagged rhythms and have ample technique to perform the music with ease and expression. The ensemble playing is a joy to hear.

Greene's published versions are frequently adapted to make very personal statements. For example the opening piece, *Puisque je suis fumeux*, is performed in an intriguing "bluesy" manner by the corno muto, with very expressive sliding into notes and portamento. The vielle playing is exemplary throughout, particularly the canonic duet of *Tout par compas*, with the tenor voice singing the more sustained tenor line.

Several pieces are heavily ornamented by vielle and lute. It is particularly enlightening to compare *De ce que foul pense* in two versions, one rather straight and one elaborately decorated. With little contemporary material as basis and with much conjecture, Ensemble P.A.N. has developed a convincing and effective way with ornamentation.

Although all pieces have vocal texts, several are performed instrumentally, an approved manner for the time. At least two pieces omit a part, i.e., they are performed as duets rather than the prescribed trio. Especially haunting is the concluding *Armes, Amours/O flour*, a lament on the death of Machaut by Andrieu.

One is encouraged to note that the recording is a product of the United States—recorded in Wellesley, Massachusetts, published in San Francisco, and performed by predominantly, if not all, natives. The CD is attractively packaged with excellent notes by Alejandro Enrique Planchart. Planchart broadly places the music in its era and summarizes what is known of the composers. Idiomatic English translations of the poetry are by Howard B. Garey.

The Issue contains fifteen songs and 59:26 minutes of music. *Ars Magis Subtiliter* is to be recommended very heartily for its marvelous repertoire and excellent performances.

Gordon Sandford

CONTRIBUTOR PROFILES

Elizabeth Baur received her B.M. and M.M. from the College-Conservatory of Music of the University of Cincinnati and her M.L.S. from Vanderbilt University. She has worked in the libraries of the Shenandoah Conservatory of Music and the Hogan Jazz Archive at Tulane University where she was also Adjunct Professor of Music. She is currently a faculty member at Memphis State University.

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

Judith Davidoff received her Soloist Diploma in cello from the Longy School of Music. She is a founding member of Music for a While, which is in residence at Sarah Lawrence College, and of the Baroque ensemble Apollo's Banquet and the Davidoff Baryton Trio. She has performed with the Camerata of the Boston Museum of Fine Arts, the New York Pro Musica, the Chamber Players of New York, the Manhattan Consort, and is cellist of the Agassiz and Arioso Trios. She has also been a soloist with the New York Philharmonic and with the Musica Compostela in Santiago, Spain. She is a board member of the Viola da Gamba Society of America and of Early Music America, and has directed the New York Consort of Viols since 1972.

Caroline S. Fruchtman, Professor of music history, theory and harpsichord at Memphis State University received the B.M. and M.M. degrees in performance from the College-Conservatory in Cincinnati and the M.A. and Ph.D. degrees in musicology from the University of North

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Barbara Garvey Jackson is Professor of Music at the University of Arkansas in Fayetteville, where she received the Fulbright College Master Teacher Award in 1988 and where she directs the Collegium Musicum. She holds degrees from the University of Illinois (where she was a member of George Hunter's first Collegium Musicum), the Eastman School of Music, and Stanford University, where she did her dissertation on *French Violin Bowings in ...Dance Music from Lully to Jacques Aubert* as a student of Putnam Aldrich. She was co-author of the *A.S.T.A. Dictionary of String Bowing Terms*, two books on minnesong and *Practical Beginning Theory*. She is currently involved in women's studies in music and is founder, editor and publisher of ClarNan Editions, a publishing venture devoted to historic music by women composers.

Catharina Meints has been a faculty member at the Oberlin Conservatory of Music since 1977, teaching viola da gamba and Baroque cello. She has been a member of the Rochester Philharmonic, Chamber Symphony of Philadelphia, National Symphony, Washington Consort, and the Cleveland Orchestra. She has toured the United States with the Oberlin Baroque Ensemble, Cleveland Baroque Soloists, and the Oberlin Consort of Viols. She has also given solo recitals at Carnegie Recital Hall and the Smithsonian Institution, and has recorded for Cambridge, Vox, Gasparo, and Nonesuch.

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

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