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**CONTENTS**

Viola da Gamba Society of America . . . . .	3
Editorial Note . . . . .	4
The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers) . . . Herbert W. Myers	5
Re-examining the Pardessus de Viole and Its Literature, Part II: Repertoire from 1722 to c. 1790 . . . . . Richard Sutcliffe	27
Recent Research on the Viol . . . . . Ian Woodfield	78

**Reviews**

Tobias Hume, <i>Captain Hume's Musicall Humors, the bass viol music</i> , ed. Patrice Connelly; Christopher Simpson, <i>Six Ayres for Lyra Viol and Bass</i> , ed. Joëlle Morton; Philip Hacquart, <i>The Complete Works for Solo Viola da Gamba</i> , ed. François-Pierre Goy . . . Mary Cyr	81
August Kühnel, <i>Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo</i> , ed. George Houle . . . . . Wendy Gillespie	83

Wolfram Wagner, <i>Fantasy and Canon for Bass Viol</i> ; Martha Bishop, <i>Preludio and Passacaglia for Seven-string Bass Viol</i> ; Will Ayton, <i>Music for Three Viols or String Trio</i> ; David Goldstein, <i>Daybreak for Viol Quartet</i> ; Peter Seibert, <i>Five for Seven</i> . . . . . Judith Davidoff	88
Carl Philipp Emanuel Bach, <i>Sonata in C Major</i> for Viola da Gamba and Continuo, <i>W. 136</i> , ed. Larkowski . . . . . Margaret Panofsky	92
<b>Contributor Profiles</b> . . . . .	98

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Publications of the Society are obtainable through membership. Inquiries concerning membership, circulation, advertisements, and availability of back issues should be addressed to the Executive Secretary: Alice Brin Renken, 4440 Trieste Drive, Carlsbad, CA 92008; e-mail <arenken@sandwich.net>.

The *Journal* editors welcome for consideration articles pertaining to the viols and related instruments, their history, manufacture, performers, music, and related topics. Articles, correspondence, and materials for review should be sent to the Editor: Stuart Cheney, 4222 31st St., Mt. Rainier, MD 20712. Authors should consult the *Chicago Manual of Style*, 14th Edition, for matters of style. Articles and reviews should be submitted on disk specifying the computer and program used, with two printed, double-spaced copies. Camera-ready music examples must be printed on separate sheets and identified with captions, with source files included on the disk if applicable. Photos must be submitted as black-and-white glossy prints.

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## VIOLA DA GAMBA SOCIETY OF AMERICA

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The Viola da Gamba Society of America is a not-for-profit national organization dedicated to the support of activities relating to the viola da gamba in the United States and abroad. Founded in 1962, the VdGSA is a society of players, builders, publishers, distributors, restorers, and others sharing a serious interest in music for viols and other early bowed string instruments. VdGSA members receive a quarterly newsletter and this annual journal, and have access to the many activities and valuable resources of the Society. The website provides additional information on the annual Conclave, instrument rentals, the microfilm lending library for researchers, and other offerings.

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## THE SIZES AND TUNINGS OF EARLY VIOLS: SOME QUESTIONS (AND A FEW ANSWERS)

### EDITORIAL NOTE

Thanks are owed first to all the authors of the articles and reviews for their hard work throughout the process. My personal appreciation for the meticulous work of Associate Editor Jean Seiler, Production Editor David Dreyfuss, and informal advisor Thomas MacCracken must also be added. Finally I extend my sincerest appreciation to the anonymous referees whose expertise and insights ensure the quality of the *Journal's* articles.

Two articles anchor the volume you hold in your hands. Part II of Richard Sutcliffe's study of the pardessus de viole literature is a catalog of the known repertoire for the instrument. This will not only serve the valuable function of updating past studies but should also provide a platform for all future research in the area. After years of gentle arm-twisting, Herbert Myers has at last been prevailed upon to collect a portion of his awesome array of information on the viols' tunings and sizes into an article that we are fortunate to be able to bring to our readers. Ian Woodfield's painstaking efforts to collect and present all the current research on the viol are once again presented.

In his first volume as Reviews Editor, George Houle has organized an excellent batch of reviews by both new and former contributors, covering several tantalizing recent publications of music, from Hume through Kühnel and C.P.E. Bach to Ayton and Bishop.

As always, I invite your suggestions and comments on what you hope to see in future volumes of this *Journal*.

Stuart Cheney

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### Herbert W. Myers

It seems safe to say that most present-day players of the viola da gamba, whether amateur or professional, think of it as a historical instrument, regardless of the kind of music they play on it or their level of commitment to historical performance practices. Few, however, seem to be aware that the style, sizes, and tunings of the modern versions they use—particularly those for consort playing—were determined long before the current explosion of interest in early music and research into early instruments, and that the choices were made as much with modern needs as historical considerations in mind. Whether based upon English or Continental models, modern consort viols are generally of a size that allows the use of the standard seventeenth-century English nominal tunings—with treble and bass in D and tenor in G—at modern pitch, even though the more recent habit among many players is to tune a semitone lower, to  $a' = 415$  Hz; had the pioneering viol players of the twentieth century shown a preference for a significantly different pitch standard, or for the different nominal pitches typical of Continental viols, the story might have had a rather different outcome. While the standardizations of style, sizes, and tunings that currently predominate have their obvious advantages for the modern player, they give at best a rather one-sided picture of the seventeenth-century gamba consort.

It is thus refreshing to see research that challenges this “one size fits all” approach. In a recent article in this *Journal*<sup>1</sup> Joëlle Morton makes a strong case for the early use of the G violone, citing numerous sources that show that an instrument both larger in size and lower in tuning than our modern bass gamba was a common member of the viol consort in the sixteenth and seventeenth centuries. She has demonstrated that its use was so common, in fact, that its

<sup>1</sup> Joëlle Morton, “The Early History and Use of the G Violone,” *JVdGSA* 36 (1999): 40–66.

almost complete neglect by modern players constitutes a misrepresentation of the tonal world of that era. While much of the information she presents has been known to scholars, its full implications for performance have hardly begun to be understood by players. Thus she is to be commended for helping to bring this information to the attention of a wider audience. However, there remain a few areas of confusion, as well as a few questions of factual accuracy, that call for comment. As we shall see, the issue involves more than merely adding a larger member to the consort as we know it.

### Pitch Standards

Perhaps the primary area of confusion concerns the meaning of pitch notation in the Renaissance. Conditioned as we all are to the presence of an internationally agreed-upon pitch standard, we often find it difficult to grasp fully that earlier musicians—especially those of the sixteenth century and before—often had no such concept in mind, and that their notated pitches for instruments as well as voices reflected intervallic relationships, not absolute values. In a paper (“Renaissance Viol Tunings: A Reconsideration”) read at a conference on pitch and transposition in Bremen in October 1999, I presented evidence that the viol tunings of the sixteenth century—and in particular those of Ganassi—should be understood as nominal or “conceptual” tunings independent of absolute pitch.<sup>2</sup> Ganassi’s “high” and “low” tunings (and, by extension, those given by other authors) thus constitute a system of transposition—alternative ways to fit musical scales onto the fingerboard of the gamba. (Scholars have long accepted this idea as an explanation for the dual tuning systems given in German sources, but they have generally rejected it for the Italian ones. The process of reading from staff notation—the norm, apparently, for Italians—using alternative tunings has seemed much more difficult than using different transpositions in creating tablature settings, as done by the Germans; the latter can be done at one’s leisure before the performance, while the former demands greater “real-time” flexibility

<sup>2</sup>This paper will appear in the published proceedings of the conference, *Stimnton und Transposition im 16.–18. Jahrhundert/Pitch and Transposition in the 16th–18th Centuries*, herausgegeben von Greta Moens-Haenen, Schriftenreihe der Akademie für Alte Musik Bremen, no. 1 (Graz, Akademische Druck- und Verlagsanstalt, 2002).

on the part of the player. However, a careful look at Ganassi’s language shows that transposition is exactly what he had in mind; he is much less ambiguous in his meaning than has sometimes been thought.) Both iconography and the surviving instruments attest to the large size (by modern standards) of Renaissance viols; this fact suggests that the low tunings reflect something closer to the “real” pitch as we would understand it (although the exact pitch level of Ganassi’s gamba consort, at least, was not arrived at by matching any outside pitch source, but was the result of compromise among the various needs of the group).

Morton alludes in a footnote<sup>3</sup> to the “persuasive argument” of some authors that the dual (that is, high and low) tuning systems for viols in the Renaissance represent a method of transposition; however, in her text she treats the tunings as literal, assuming that Ganassi’s bass with top string *d'*, for instance, was a smaller instrument than his bass with top string *a*. It is, I believe, quite clear from Ganassi’s explanation that the physical size of the instrument—and hence its absolute pitch—remains the same; it is only the nominal pitch—the *name* of the note being played—that changes here. In her footnote she also inverts the logic of the transposition process itself, suggesting that players lowered the pitch of the music by thinking of their instruments as being lower in pitch; the opposite is actually true. Grasping this admittedly somewhat counterintuitive fact is essential for understanding the way transpositions work. Let us say, for example, that I have in my hands a tenor viol; imagining I am playing a treble viol, whose actual pitch is a fifth higher, will result in a downwards transposition of the written music, while imagining I am playing a bass will result in an upwards transposition. Thus, if the instruments under Ganassi’s *quarta regola* (a low system, with top strings *a*, *d'*, and *a'* from bass to treble) are tuned the same as under his *prima regola* (a high system, with top strings *d'*, *g'*, and *d''*)—and he states quite explicitly that they are<sup>4</sup>—the written notes will actually sound a fourth

<sup>3</sup>Morton, “The Early History,” 44–45, note 7.

<sup>4</sup>“Nota che le son tre sorte de l'accordatura... la quarta regola non e' variata ne lo accordo suo: ma bene il loco delle chiave come hai veduto essere una quarta piu alta di quello che e' nella prima regola, abenche io habbia ditto essere quattro incordature, ognuno e' atto a fallare, non importa niente quando della cosa gli e'

higher under the nominally lower tuning! This is the explanation for his remark in introducing his *quarta regola* that he is offering it, “because most players play the viol a fourth higher than our *prima regola*”;<sup>5</sup> this statement has puzzled many a reader, although it makes perfect sense once we understand the principle involved.

As Morton points out, a consort of viols was assumed by all early writers who discuss it to consist of three sizes; the very fact that no source combines high and low consorts to produce four sizes is itself a strong indication that but three physical sizes were involved. Ganassi is the only Italian writer who gives both high and low consort tunings (although one other source—the charts contained in a Florentine partbook of about 1520<sup>6</sup>—gives alternative tunings for a single consort member). Clearly each author had his own preference, including Ganassi himself (who preferred the high system, *d'-g'-d''*). Each had its advantages and disadvantages. The advantage of the high tunings is that with them the written notes are placed lower on the instruments and are less likely to demand playing above the frets, especially with pieces in high clefs (*chiavette*). A second advantage is sonority, as noted by Michael Praetorius, who was pleased by the “much more pleasant, magnificent, and majestic resonance” achieved by the English when they imagined high tunings on low-pitched viols and thus transposed downwards.<sup>7</sup> Praetorius’s opinion thus contrasts with that of Morton, who clearly prefers the sound of the higher strings of the viol.<sup>8</sup>

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remedio.” (“Note that there are three sorts of tuning ...; the fourth rule does not differ in its tuning, but [instead] in the position of the clefs, which is, as you have seen, a fourth higher than in the first rule—even though I have said [earlier] there are four tunings. Anyone is apt to err, [but] that is of no importance as long as the mistake is corrected.”) Silvestro di Ganassi, *Regola rubertina* (Venice, 1542); facsimile edition (Bologna: Forni, 1970), xxxix. See Richard Bodig’s translation of Ganassi in this *Journal*, vol. 18 (1981), 13–66, and vol. 19 (1982), 99–163.

<sup>5</sup>“E perche il piu di sonatori si sona le viole una quarta piu alta de la prima regola nostra...” Ganassi, *Regola rubertina*, xxxvii.

<sup>6</sup>Florence, Biblioteca Nazionale Centrale, Ms Magl. xix, 165, fols. 116v–117r.

<sup>7</sup>“Und daß gibt in diesem Stimmwerk viel eine anmutigere, prächtigere und herrlichere *Harmonij*, als wenn man im rechten Thon bleibet.” Michael Praetorius, *Syntagma musicum* II (Wolfenbüttel, 1618), 44.

Interestingly in this regard, Praetorius also recommends staying off the highest strings of the *Discant* because of their thin sound.<sup>9</sup> The advantage of the low nominal tunings, on the other hand, is that the music sounds at something like the pitch of voices and of other instruments. This is probably why “most players” of Ganassi’s time were using the low tunings, and almost certainly why these tunings were the choice of such writers as Zacconi, Virgiliano, Banchieri, and Praetorius whose musical practice involved mixing viols with voices, church organ, and other instruments.

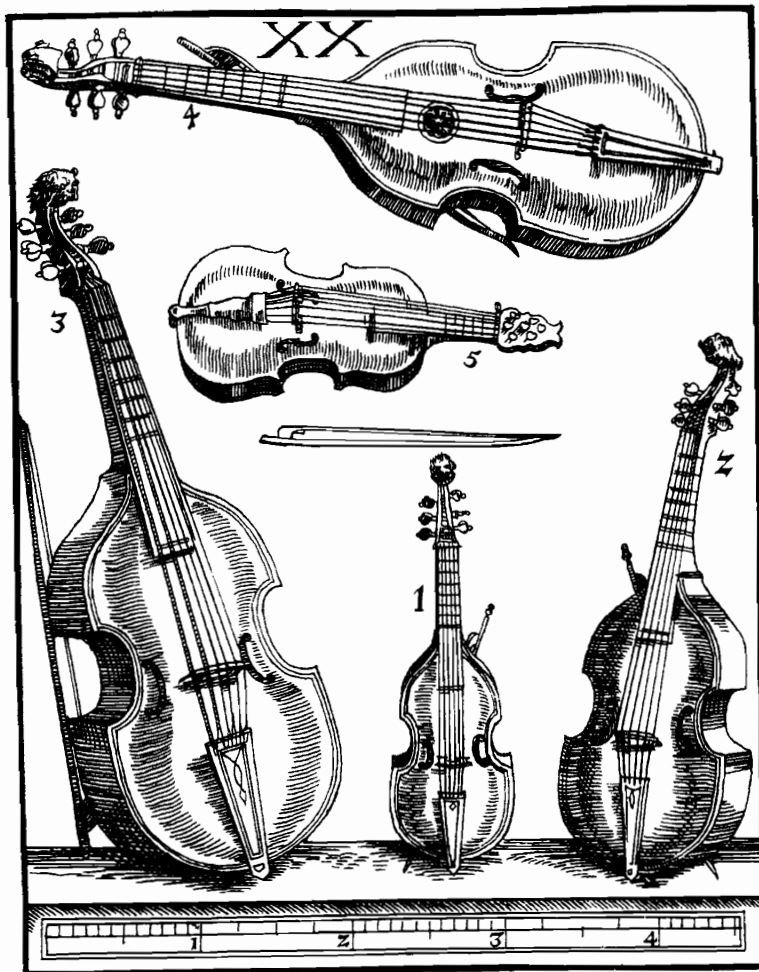
Thus the case for the G or A violone is, in one sense at least, even stronger than Morton claims, since even the tunings for bass in D or E (“high” tunings) can be seen to apply to this same, low-pitched instrument. (It will be most convenient henceforth to refer to it as a bass—the usual designation for it in the sixteenth and seventeenth centuries.) However, when it comes to the physical aspects of the instrument, she may have somewhat overstated the case, for not all bass gambas of the period were as large as those she identifies as appropriate candidates for the role. For example, Praetorius’s bass (no. 3 in Plate XX of the *Theatrum instrumentorum*—the scaled illustrations appended to the *Syntagma* II; see Figure 1) has a body length and vibrating string length of about 77 cm—just above her upper limit (76 cm) for the string length of a modern bass<sup>10</sup> and just below her lower theoretical limit (78 cm) for the “G violone.” (Morton’s examples of the

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<sup>8</sup>Morton, “The Early History,” 56.

<sup>9</sup>“...Wiewol auch jetzt numehr meistentheils der Chor zu den *Violen de Gamba* fast wie der I. PosaunenChor (als jetzt folget) signiret und *Claviret* wird: Darumb daß die kleineste Saitten uff der *Discant Viol de Gamba* fast klein, und den andern gröbern Saitten uff den *Tenor-* oder *BassViolen* nicht gleich starck gehöret werden: Und derowegen besser, daß man an stadt der *Discant Viol* ein *Alt Tenor Viol* neme, oder aber im *Discant* uff den gröbern Saitten meistentheils verbleibe.” (“...although also now the gamba choir is usually cleffed rather like the first trombone choir, as here follows [on 159, where the superius part is given alto clef], because the smallest strings of the *Discant* gamba are rather thin and cannot be heard as well as the thicker strings of the tenor or bass gamba. And thus [it is] better to use an alto-tenor gamba instead of the *Discant*, or instead to stay on the thicker strings of the *Discant*.”) Praetorius, *Syntagma musicum* III (Wolfenbüttel, 1618), 157.

<sup>10</sup>Few modern basses are, in fact, as large as this.



1. 2. 3. Violn de Gamba. 4. Viol Bastarda. 5. Italianische Lyra de braccio.

Figure 1. Michael Praetorius, *Syntagma Musicum II*, Plate XX (1618)

latter [see her Table 2] range from 81 cm to 122 cm in body length.) Praetorius is unique among early sources in providing such a detailed record of the physical dimensions of a set of gambas. It would be a mistake, of course, to merely assume that his information is applicable to all early viols. However, iconography suggests that Praetorius's viol dimensions are not at all atypical,

and that viols were commonly about a half-size larger than those usual today.

What is so striking about the illustrations we can find of sixteenth-century consorts, such as those listed by Ian Woodfield,<sup>11</sup> is not so much the large dimensions of the bass, but rather the absence of what we would now recognize as a treble. (The difference in size between a tenor and a bass is sometimes subtle enough that one can easily miss it—as I believe Woodfield has, for instance, in no. iii of his list; here he sees instruments of two sizes, tenor and bass, whereas I see three. Similarly, he interprets the group depicted in no. i of his list—the title-page woodcut of Ganassi's *Regola rubertina* [see Figure 2]—as a large tenor and two basses, while I would take it instead as a bass and two tenors.<sup>12</sup> Identifying the size of viols in sixteenth-century representations is further



Figure 2. Silvestro di Ganassi, *Regola Rubertina*, title-page woodcut (1542)

<sup>11</sup> Ian Woodfield, *The Early History of the Viol* (Cambridge: Cambridge University Press, 1984), 185.

<sup>12</sup> Although much of the instrument illustrated at the left of the picture is hidden from view by the player, the distance from its lowest tuning peg to the bulge of its lower bout (appearing just above the player's knee) is quite similar to the analogous measurement of the instrument depicted at the right; both are significantly shorter than in the instrument depicted in the middle.

complicated by the fact that their proportions often differ from those of the more standardized forms we are used to; as illustrated, at least, they often had much longer necks or lower bridge positions, giving them comparatively long vibrating string lengths without remarkably large bodies. Note, for instance, the instruments in Ganassi's above-mentioned title-page illustration, whose necks are long enough to carry eight frets with considerable room to spare; most surviving gambas have space enough for just seven frets, and their vibrating string lengths are usually similar to their body lengths.) This impression of the general lack of trebles is further substantiated by the statistics concerning surviving Renaissance viols. Of the hundred-odd extant Continental examples, only one—by Gioan Maria da Bressa, late sixteenth century, now in the Ashmolean Museum, Oxford—is a treble in the modern sense. Given its rarity and late date, it was probably considered a *sopranino* or *kleiner Discant*, a size mentioned in a few late-sixteenth-century sources<sup>13</sup> but discussed by no theorist of that era. We can be sure that Praetorius, for one, would have cited such an instrument had he known of it!

Ephraim Segerman<sup>14</sup> has drawn attention to the large dimensions of consort viols specified by seventeenth-century English writers, and moreover to the similarity of their dimensions to those of Praetorius's viols. (James Talbot specifies 30 inches—about 76 cm—as the body length of his consort bass; that of Praetorius's *Klein Baß* is, as we have seen, about 77 cm. The body length of Talbot's tenor is 23 inches, or about 58 cm, while that of Praetorius's *Tenor-Alt* is about 56 cm. Unfortunately, Talbot seems not to have gotten around to measuring a treble.<sup>15</sup> Christopher Simpson specifies 30 inches as the vibrating string length of a division viol, which is of course a length considerably greater than that considered “normal” even for a consort bass nowadays.<sup>16</sup> Simpson's specification is echoed in the eighteenth century by

<sup>13</sup> See Woodfield, *Early History*, 186 and 193.

<sup>14</sup> Ephraim Segerman, “The Sizes of English Viols and Talbot's Measurements,” *Galpin Society Journal* 48 (1995), 33–45.

<sup>15</sup> The “James Talbot MS” Christ Church Library Music MS 1187; see Robert Donington, “James Talbot's Manuscript: II. Bowed Strings,” *Galpin Society Journal* 3 (March, 1950), 27–45.

T.B., the semi-anonymous author of the *Compleat Musick-Master*.<sup>17</sup>) Segerman's analysis of surviving English viols tends to support this “large-viol hypothesis,” in that there are so few among them of modern tenor and treble size, but several clustering around the sizes of Praetorius's *Tenor-Alt* and *Discant* (the latter with a body length of about 41 cm—just a little longer than a normal modern “alto” viol). Discounting examples that have been cut down or seem to him unlikely to be English, Segerman suggests the surviving instruments not explained by this hypothesis are several basses that are smaller than Talbot's Lyra Viol (body length 28 inches—about 71 cm), one instrument of modern treble size, and a few of pardessus size. Segerman suggests these last may have been intended for use by less skilled players to play high-lying parts without needing to use higher positions.

Ian Harwood<sup>18</sup> has proposed a different solution: that sets of viols conformed to two pitch standards a fourth apart, the tenor of the low set serving, in effect, as the bass of the high set; the instruments of pardessus size would then be trebles of the high-pitched set. He based this theory in part upon one of the instructions for performance provided by Tobias Hume in his *Poeticall Musicke* (London, 1607), in which Hume calls for two sizes of bass viol, tuned a fourth apart. However, Hume's wording<sup>19</sup> implies this tuning relationship was something of a special case—a provisional or *ad hoc* solution rather than a normal state of affairs; had it been the norm or even common, I believe we could expect his directive to have made some allusion to this circumstance.<sup>20</sup> I suspect, too, that

<sup>16</sup> Christopher Simpson, *The Division-Violist* (London, 1659); 2nd ed. (entitled *The Division Viol*), London, 1665, facsimile ed. by Nathalie Dolmetsch (London: J. Curwen & Sons Ltd., 1955).

<sup>17</sup> T. B., *Compleat Musick-Master* (?London, 1722).

<sup>18</sup> Ian Harwood, “A Case of Double Standards? Instrumental Pitch in England c1600,” *Early Music* 9 (1981), 470–81.

<sup>19</sup> “The Viole that playeth this part must bee set fowre Notes lower then the other, and he must bee somewhat longer then the two small Basse Viols which play the Tableture being alwaies tuned alike and set as the Lute.” Performance directive in “The Queenes New-yeeres gift,” sig. B<sup>1</sup>.

<sup>20</sup> See Herbert W. Myers, “Instrumental Pitch in England c1600,” *Early Music* 10 (1982), 519–22 and Ian Harwood, “Instrumental Pitch in England c1600,” *Early Music* 11 (1983), 76–77 for further discussion of this matter.



standards less than a fourth apart would have been more useful, since they would have facilitated transposition by smaller intervals than those already existing between family members.

In the end, however, we may find that pitch standards for English viols were not nearly so firmly established. It seems, in any case, that there may have been more leeway in viol pitch than has been assumed by many recent researchers; gut-stringed instruments may not have been as constrained to live as near to the breaking pitch of their top strings as has often been suggested. (As is fairly well known, the process of overspinning gut with fine metal wire was first developed in the middle of the seventeenth century; the precise nature of the bass strings available before the advent of such overspinning has been the subject of considerable speculation, experiment, and debate. Whatever the earlier solution may have been, we can assume it was to some extent acoustically inferior in terms of timbre and response, but just *how* inferior is the question. According to the generally accepted theory, the imperfection of pure gut bass strings would have severely limited how low one could stand to tune them, so that players would have been forced to choose the highest feasible pitch; the upper limit would then have been determined by the breaking pitch of the top strings. With gut strings it is not simply a question of immediate breaking pitch but of longevity as well; it seems logical to assume that a professional, whether playing violin, gamba, or lute, would have required a greater margin of safety than an affluent amateur gambist or lutenist, who could better have afforded the embarrassment—not to mention the cost—of broken strings.) There are several indications, for instance, that Praetorius's consort viols were tuned considerably below their highest feasible pitch. His *Viol Bastarda* (no. 4 in his Plate XX), with a vibrating string length nearly that of his bass, has a top-string tuning of *d'*—the same as his *Tenor-Alt*;<sup>21</sup> clearly the latter instrument, being shorter, will be significantly further from its breaking pitch. (The range of some of his *bastarda* tunings, two octaves and a fourth—as well as the two-octave-and-a-third range of his *Groß Quint-Baß de Braccio*—by itself suggests that the normal two-octave range of the consort viols is not quite “pushing the envelope.”) Segerman

<sup>21</sup> Praetorius, *Syntagma* II, 26.

has suggested that the highest pitch practical for the large English viols would be about a tone below modern, and Harwood has accepted this as the lower of his proposed standards. However, Praetorius's sounding pitches for similarly sized viols are a tone—and for the bass a major third—lower still,<sup>22</sup> and he is under the impression that the English were using basically the same pitch level (albeit with different nominal pitches) for their consort playing.

Another indication that a comfortable margin below breaking pitch was common comes from John Maynard's special instructions for lessons XV and XVI of his *XII Wonders of the World* (London, 1611), in which he directs one to tune one's bass viol a tone below the lute, or up a minor third from its normal pitch—certainly something few modern players would be comfortable doing! He apparently assumed string breakage would not be an issue, even at this considerably higher sounding pitch.<sup>23</sup> If we can trust the implications of these sources, we have to conclude also that whatever technology was available for bass strings was considered adequate to the task, even at these less than topnotch pitches, and that poor performance of bass strings was not the primary consideration in setting the tuning standard.

Regardless of whatever is eventually discovered or concluded about the complex issues of sizes, pitch standards, and historical stringing of early viols, one thing seems fairly clear: the *nominal* top-string pitches of English viols were already *d'*, *g'*, and *d''* by the beginning of the seventeenth century. While it is true, as Morton claims, that no English writer prior to the second half of the century spelled out consort tunings, there are a few indications in earlier musical sources that the now-standard system was already the norm. Perhaps the earliest of these is Hume's *Poeticall Musicke*, mentioned above. As Harwood explains,<sup>24</sup> in Hume's “third

<sup>22</sup> For example, a treble in (nominal) D at a tone below modern pitch would sound in C; Praetorius's *Discant* in A at his *CammerThon* pitch standard (about a semitone above modern) would sound in about B♭—around a tone lower still.

<sup>23</sup> Maynard is not explicit concerning whether one is to use the same strings at the higher pitch; this question is irrelevant, however, to that of the breaking pitch, which is constant for any solid string material regardless of diameter. (Using thinner strings will reduce the tension—and thus the downbearing—on the instrument but will not change the breaking pitch of the strings.)

musicke" (that for three bass viols) the two smaller, tablature-reading basses are conceptually in D, since in one case the player is enjoined to lower the bottom string a tone to "double ce fa ut" (that is, to C). The staff-notation part for the large bass not only fits well on a D bass (as pointed out by Harwood), it must be read using D-bass fingerings in order for the transposition provided for in the music to work. Similarly, in the Maynard example cited above, one must employ D fingerings on one's F-tuned bass viol for the proper realization of the transposition; no other fingerings will do.<sup>25</sup> Regarding the pitch of the tenor, the Hume example is again telling: in his "fourth musicke" two tenor viols are to play the tablature parts; the interval of a fourth between staff and tablature notation implies that the tenor viol is in G. In his "fift musicke" two lutes are to take over the tablature, and in his "sixt musicke," two orpharions; these instruments, too, are normally considered to be in G. These few pieces of evidence carry all the more weight for not stating nominal pitches explicitly, for they reveal what was taken for granted by their authors. There is thus no reason to doubt that the nominal D tuning was usual for the bass in England in the early seventeenth century or to suppose that a G or A tuning was even a common alternative, regardless of how well established these lower tunings had become for basses on the Continent—or how well any individual bass part may fit on them. (The identity of the English system with Ganassi's preferred *d'-g'-d'* system is perhaps no coinci-

<sup>24</sup> Harwood, "A Case of Double Standards," 475.

<sup>25</sup> Perhaps the logic of these statements needs some explaining. Ordinarily, staff notation is not specific as to fingering; given a written *c*, for instance, one can finger it various ways, depending on the size and tuning of the instrument at hand. However, when staff notation is coupled with a tablature part and a tuning relationship between the instruments is indicated, the staff notation becomes quite specific as to fingering. For instance, in the Hume example one must play a written *c* on the low-pitched viol to be in unison with the open fifth string of the smaller, tablature-playing instruments; it is immaterial whether one thinks of the latter string as a *G* on a D instrument, as in his third instrumentation (or "musicke," as he calls it), or as a *c* on a G instrument, as in his fourth, fifth, and sixth ones. Given the tuning relationship, one must play this *c* as the open fourth string (or the equivalent pitch on another string) of the low-pitched bass, meaning that one must think of it as a bass in D. The absolute pitch makes no difference, as long as the specified relationship is maintained.

dence, given the constant and influential presence of Venetian string players in England, beginning in 1540.<sup>26</sup>)

Thus we have seen that Morton's advocacy of the low-pitched bass (the instrument she chooses to call the "G violone") is well justified for Continental viol music of the sixteenth and seventeenth centuries, with the added understandings, however, that its tunings were often applied to instruments physically somewhat smaller than those she cites, and that it was often given higher nominal tunings that resulted in downwards transposition of the written music. Another way of looking at this sometimes confusing practice is that the low sets of consort tunings reflect comparatively high pitch standards, with the high sets reflecting correspondingly low standards. (Such a concept may help explain some of the later appearances of the high tunings, such as the *d-a'-d'* set reported by Mersenne<sup>27</sup> as having been sent from Rome; Rome is known to have had one of the lowest pitch standards of the period—a little more than a tone below modern.) The English, it would appear, preferred to continue using the latter solution—high nominal tunings at low pitch standards—for their consort viols, developing some smaller versions of basses, if not other sizes, for use at higher standards; they also appear to have preferred to adhere to the same nominal tunings (with the bass in D, for instance) for these smaller instruments.

### Documentation

There remain a few questions of detail in Morton's article, most of them concerning citations in her Table 1. Her second entry in this table refers to the set of Florentine charts, mentioned above,<sup>28</sup> which she claims pertain to a bass gamba. (In her text<sup>29</sup> she confuses this source with another manuscript—one associated with a student of Alfonso della Viola<sup>30</sup>—but this seems to be but a momentary slip; she quite correctly provides the latter source its own

<sup>26</sup> See Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540–1690* (Oxford: Oxford University Press, 1993), particularly chapters 4 and 5.

<sup>27</sup> Marin Mersenne, *Harmonie universelle* (Paris, 1636), Vol. 3, Livre 4, 194.

<sup>28</sup> See note 6.

<sup>29</sup> Morton, "The Early History," 43.

entry in the table. However, this entry should probably be given a later dating than “c. 1536,” as explained by Kathleen Moretto Spencer and Howard Mayer Brown, who suggest a dating between c. 1560 and c. 1573.<sup>31</sup> I believe, however, that this Florentine source must be taken instead to apply to an alto-tenor, as recognized by Woodfield.<sup>32</sup> Implying the alternative nominal tunings *A-d-g-b-e'-a'* (high system) and *E-A-d-f#-b-e'* (low), it represents the logical extension of Ganassi's second rule, under which the alto-tenor is a fifth rather than a fourth above the bass. (For scales with one flat the high tuning in this manuscript remains the same, but the implied low tuning is a tone lower, on *D*.) The scale over the first low tuning is labeled *All'alta*, since, like Ganassi's fourth rule, it produces higher sounding pitches; one over the high tuning is labeled *Alla Bassa*, since it produces lower sounding pitches. (The latter term cannot, therefore, refer to a bass gamba, as assumed by Morton.) This chart was taken by Spencer and Brown to apply to a bass because of the identity of the low tunings (on *E* and *D*) to Della Viola's tunings for bass (and possibly because the chart is found in a bass partbook). However, Della Viola's tuning is already a high one; if the Florentine chart were for bass, it would imply the existence of an even higher set of tunings (with bass on *A*—an octave higher than the normal bass on *A'*) for which there is no other evidence. Cleffing provides further confirmation: the musical scales comprising the bulk of the chart are in alto and tenor clefs—those most often associated with alto and tenor parts. The scales in alto clef are fingered so as to sound low on the instrument (*Alla Bassa*) and those in tenor clef, to sound high (*All'alta*). While a tenor clef can also serve for a bass part, it is there a high clef in need of downwards transposition; it would not be marked *All'alta*.

Under the entry for Ortiz, Morton claims that only the bass is described; however, it is clear from Ortiz's text that for him the soprano viol is an octave above the bass, and the alto-tenor a fifth, giving top-string pitches *d*, *a'*, and *d''*.<sup>33</sup> Under her entry for

<sup>30</sup> Yale University Music Library Misc. ms 243.

<sup>31</sup> See Kathleen Moretto Spencer and Howard Mayer Brown, “How Alfonso della Viola Tuned His Viols, and How He Transposed,” *Early Music* 14 (1986), 521.

<sup>32</sup> Woodfield, *Early History*, 240, n. 8.

Zacconi she gives his consort tuning as “fdG”; this should be corrected to “adG.” Zacconi states in his text<sup>34</sup> that the *Violetta picciola*—his smallest viol—has the range *A* to *a''*, making it an instrument in *A* upon which one is expected to play up to an octave above the open top string, or a fourth above the top fret. The idea that it might be in *F* comes from an error in his chart of ranges,<sup>35</sup> in which the *Canto* of the *Viola* has been given the wrong clef. Significantly, Cerone in his reworking of Zacconi's material corrects the range in the chart to accord with the text. Morton also gives “5” as the number of strings in her entry for Zacconi; this is also incorrect, since Zacconi's tunings are all six-string tunings, and he states explicitly that gambas have six strings.<sup>36</sup> Virgiliano's information has also been misinterpreted, in my view. His chart detailing transpositions over the range of an octave, from a second above written pitch to a seventh below, is clearly for a set of viols with *a*, *d'*, and *a'* top strings.<sup>37</sup> (There is no reason, then, for Morton's annotation “or daD.”) Equally certain is the idea that these instruments have six strings: Virgiliano's tablature specifying fingerings is written consistently on a six-line staff, regardless of which strings are needed for a particular scale. The fact that certain strings remain unfingered is entirely an accident of part ranges; it cannot be taken to mean any unfingered string is then missing! Morton ascribes two tunings to Cerone, but in fact he gives three: he gives *g-d'-g'* in his first chart<sup>38</sup> but notes that some tune the bass a fourth below the

<sup>33</sup> “Clausulas en G sol re ut agudo, que vianan a ser en el suprano en la tercera cuerda en el terçero traste y en el contrabaxo viene a ser lo mismo otava a baxo, por que el suprano ha de templar octava del baxo y el tenor y contralto diapente.” (“Cadences to *g'*, which occur on the third fret of the third string of the soprano, will sound an octave lower on the bass, because the soprano must be tuned an octave above the bass, and the tenor and contralto, a fifth.”) Diego Ortiz, *Trattado de glosas* (Rome, 1553), fol. 4 r.

<sup>34</sup> Lodovico Zacconi, *Prattica di musica* (Venice, 1592), fol. 218r.

<sup>35</sup> Zacconi, *Prattica di musica*, fol. 218v.

<sup>36</sup> “... perche le Viola da gamba hanno 6. Corde ...” Zacconi, *Prattica di musica*, fol. 218r.

<sup>37</sup> Aurelio Virgiliano, *Il Dolcimelo*, manuscript treatise, n.d., now in the Civico Museo Bibliografico Musicale di Bologna; facsimile edition (Florence: Studio Per Edizioni Scelte, 1979), [98–99].

<sup>38</sup> Pedro Cerone, *El melopeo y maestro* (Naples, 1613), 1059.

tenor and the treble a fifth above, implying *a-d'-a'*; he later gives *g-d'-a'* in a description and chart based, as mentioned above, on those of Zacconi.<sup>39</sup> The consort tunings for Mersenne should be amended to read “daD or dcgD,” since he is quite definite in specifying a set with four tunings as an alternative to his set with three.<sup>40</sup> It should be mentioned, too, that all editions of Banchieri’s *L’organo suonarino* were published in Venice, not Bologna as given in Morton’s bibliography.

### The “D Violone”

Finally, there are a couple of issues Morton brings up that need more thorough investigation. One concerns the “D violone,” whose common use in the seventeenth century Morton seems to question. She claims “there are only two references to such an instrument prior to 1737: ... Banchieri ... and ... Praetorius”;<sup>41</sup> this statement, however, ignores a wealth of evidence documenting both its existence and use during the period, particularly in Italy and Germany. One study that would appear promising from its title is Alfred Planyavsky’s *The Baroque Double Bass Violone*;<sup>42</sup> in fact, however, its primary purpose would seem to be to address a somewhat different issue, namely, the meaning of the word “violone” in the seventeenth and eighteenth centuries. Planyavsky contends that “violone” always refers to some form of gamba in the seventeenth, and moreover to an instrument capable of descending to the contrabass range. Since the bottom string of the bass gamba (tuned, as we have seen, to *G'* or *A'* in Continental sources) is in the contrabass range, he tends to discount the distinction between bass and contrabass gambas (as well as between

<sup>39</sup> Cerone, *El melopeo*, 1063–64.

<sup>40</sup> “... quoy que plusieurs mettant la Taille à la Quarte de la Basse, la Haute-contre à la Quarte de la Taille, & le Dessus seulement à vn ton de la Haute-contre ...” (“... although many put the tenor at a fourth to the bass, the alto a fourth to the tenor, and the treble only a tone [above] the alto ...”). Mersenne, *Harmonie universelle*, Vol. 3, Livre 4, 194.

<sup>41</sup> Morton, “The Early History,” 49, note 14.

<sup>42</sup> Alfred Planyavsky, *The Baroque Double Bass Violone*, trans. James Barket (Lanham, Md.: The Scarecrow Press, 1997); reviewed by Gregory Barnett, *JVaGSA* 36 (1999), 69–74.

sounding at eight- and sixteen-foot pitch) in reviewing early sources. Since the word “violone” started out in the sixteenth century as a term for any member of the gamba family—the “large violas,” as opposed to the “violini,” or “small violas”—and wound up in the eighteenth as a specific designation for that family’s largest member, there is some logic to Planyavsky’s contention. It also agrees to some extent with Praetorius’s understanding that “violone” simply means “contrabass” in Italian.<sup>43</sup> However, Stephen Bonta, drawing on Italian archival sources, has come to a rather different conclusion. He has presented considerable evidence<sup>44</sup> that in the seventeenth century “violone” (unqualified) often—and in some circles invariably—referred to a member of the violin family: a bass violin, tuned like the ’cello but of somewhat larger dimensions. According to this line of thinking, this larger form of bass violin (the “violone”) was supplanted by the smaller (the “violoncello”) when the advent of overspun strings gave the latter adequate bass response and projection. From the purely linguistic point of view this theory has a great deal to recommend it. (Working independently, Manfred Herman Schmid seems to have reached rather similar conclusions to Bonta’s. Schmid points to the occurrence of several seventeenth-century references to “*violone da braccio*”—as well as the absence of the term “*violone da gamba*” after 1630—as possible evidence that when we find “violone” by itself the qualifier “*da braccio*” had at some point become implicit. Planyavsky, of course, finds the absence of the qualifier to have the opposite significance.<sup>45</sup>) In any case, the issue

<sup>43</sup> “Die groß Viol de gamba (*Italis Violono*, oder *Contrabasso da gamba*), deren Abriß in *Sciagr. Col. VI* ...” (“The great[bass] viola da gamba—Italian ‘*violono*,’ or ‘*contrabasso da gamba*’—whose picture [is to be seen] in the *Sciagraphia*, Plate VI...”), *Syntagma* II, 44; “... grosse BaßGeigen, (*Italis, Violone*) ...” (“The greatbass fiddle—Italian: ‘*violone*’ ...”), *Syntagma* III, 1[1]3; “Die grosse Baßgeig, den *welschen Violone* ...” (“The greatbass fiddle—‘*violone*’ to the Italians ...”), *Syntagma* III, 148.

<sup>44</sup> Stephen Bonta, “From Violone to Violoncello: A Question of Strings?,” *Journal of the American Musical Instrument Society* 3 (1977), 64–99, and “Terminology for the Bass Violin in Seventeenth-Century Italy,” *Journal of the American Musical Instrument Society* 4 (1978), 5–42.

<sup>45</sup> See Planyavsky, *Violone*, 32–33.

is far from settled at this point, and arguments are likely to continue for some time.

However, controversy over the meaning of "violone" should not be allowed to confuse the issue of the existence and common use of the contrabass. From the earliest years of the seventeenth century we find numerous references to "contrabasso" itself in circumstances that make it clear it had taken on its modern meaning, referring to an instrument capable of playing at the sub-octave. (In the sixteenth century, "contrabasso" had often been used interchangeably with "basso," as for instance by Ganassi, with no apparent distinction. Just when the change in meaning took place is itself a question worthy of investigation.) Monteverdi (in *Orfeo*, the *Vespers* of 1610, and the *Combattimento di Tancredi e Clorinda*) calls for it alternatively as *contrabasso de viola*, *contrabasso da gamba*, or even *contrabasso de viola da gamba*, leaving little doubt what family he thought it belonged to. Terms for it in other Italian sources include "violone grosso," "violone doppio," "violone grande," and "violone grande contrabasso."<sup>46</sup> A term found in German sources is "großer Octav-Violon,"<sup>47</sup> "große Oktav-geige," or the like, names that also rather unequivocally speak to its sub-bass role.<sup>48</sup> There is also considerable physical evidence, in the form of both surviving instruments (many of which seem to be doing duty still as modern double basses) and pictorial representations of instruments too large to be basses on G' or A'; several of these examples are cited, and a number of them reproduced, by Planavsky. He (with the help of other researchers) has assembled an impressive body of references to the contrabass and violone; it now remains the task of others to sift through his citations with a more discriminating eye as to their true significance,

<sup>46</sup> See Bonta, "Terminology," 13–16. See also Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi*, 3rd rev. ed. (New York: Dover, 1994), 340.

<sup>47</sup> See Planavsky, *Violone*, 13–14.

<sup>48</sup> See, for instance, Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books, 1987), 371–72 and 378. Snyder quotes Martin Heinrich Fuhrmann (*Musicalisher-Trichter*; Frankfurt an der Spree, 1706) regarding this size of instrument; this is a source apparently unknown to Planavsky.

particularly in regard to the matters of size (bass or contrabass) and pitch (eight- or sixteen-foot).<sup>49</sup>

<sup>49</sup> Planavsky's zeal for promoting the status of the violone as a "gamba instrument" sometimes colors his interpretation of an early source, allowing him to infer a meaning unintended by its author. He complains that others have mistranslated and misconstrued early German texts; however, he is himself guilty, in my opinion, of some careless readings of both Praetorius and Schütz, causing misunderstanding of what they are saying or implying about the issue of eight- vs. sixteen-foot pitch. On page 46 of the *Syntagma II* Praetorius suggests that, while it is possible due to the recent development of the *gar grosse Violn de Gamba SubBässe* to set a whole gamba choir at sixteen-foot pitch, it sounds better to have the middle and upper voices on their normal, eight-foot-pitch instruments, leaving only the *gar grosser SubBass* to be played "in der Oktav zum Baß." Planavsky interprets the latter as "in the Baß octave" (meaning, I take it, "at eight-foot pitch"); I believe, however, that the translation should read "on the bass part at the octave [below]." The latter interpretation is not only more logical (the ambitus of a bass part often exceeds an octave; moreover, why would one bother using such a huge instrument merely to play at eight-foot pitch?), it also fits with Praetorius's next comment: "...since it then sounds from afar like a deep foundation and sub-bass in an organ." Schütz in his well-known foreword to the *Musicalische Exequien* explains that, although he would like to have published a separate part for the *Violon oder die grosse Baßgeige*, for economic reasons he has had to forgo doing so, and thus an additional copy of the organ continuo will have to suffice. (He then explains how the player can adapt the latter to produce an independent melodic bass part.) Planavsky seems to have missed the point here, claiming simply that "Schütz decided to publish a separate violone part, independent from the organ...." More to the point here, however, he seems not to understand that there are some clues in Schütz's explanation that suggest that, whatever his *Violon* or *grosse Baßgeige* might be, it plays generally at eight-foot pitch: it is to play certain alto- or tenor-clef parts down an octave (an unnecessary directive, if it is already playing at sixteen-foot pitch), and it is to be silent when a solo vocal bass sings (so as not to play *in unison* with it). It would thus seem that Praetorius's *Groß Baßgeig* (a contrabass) and Schütz's *grosse Baßgeige* (an eight-foot-pitch bass) are not the same instrument, despite the similar name. There are clues, too, in Agazzari's comment (in his *Del suonare sopra il basso con tutti stromenti & uso loro nel concerto*, Siena, 1607) on the function of the violone that suggest he is thinking of it as a bass instrument rather than a contrabass, since he alludes to the playing at the octave below as to some extent discretionary: "...trattenendosi più che si può, nelle corde grosse, toccando spesso i contrabassi." ("...keeping as much as possible to the thick strings, touching often the contrabass [notes]."). Planavsky is, once again, happy to see this (as well as Praetorius's translation of it) as a simple reference to the contrabass range of the violone.

### The Viola Bastarda

The second of the issues raised by Morton concerns the proper instrument for realizing the *viola bastarda* literature. Morton poses the question as a choice between “G violone” and “D bass”; she thus seems to have joined Jason Paras<sup>50</sup> in rejecting Praetorius’s *Viol Bastarda* (and its various scordaturas) for this role. The problem for us now is that no Italian writer of the period specifies the tuning of the *bastarda*, so that, except for the internal evidence of the surviving literature, we have only Praetorius’s tunings to go on. Praetorius tells us<sup>51</sup> it is an instrument larger than a tenor, but tuned like one; the example he illustrates,<sup>52</sup> with a body length of about 75 cm, is only slightly smaller than his consort bass. His comment is amplified in his tuning chart,<sup>53</sup> which gives five tunings, all with top note *d'*. The first of the tunings is, in fact, that of his *Tenor-Alt* (the standard tuning of a modern bass), while the last is the same except for the bottom note, which is lowered to *C*. The remaining three tunings all go down to *A'*, with interior strings tuned in various combinations of fifths and fourths; he mentions in his text that these begin to illustrate the variety of tunings the *bastarda* can be given. Noting the similarity of these tunings to English lyra viol tunings, as well as Praetorius’s ascription of the English development of sympathetic strings—a lyra viol characteristic—to the *bastarda*, Paras assumes that Praetorius has somehow confused the two instruments.<sup>54</sup> The fact that no Italian source mentions such scordaturas in connection with the gamba seemed to him to foster such a conclusion. However, it is possible there was a more direct relationship than we know of between the two instruments, despite the marked differences in their repertoires; certainly a derivation of the English practice from the Italian would not be surprising, given the great influence of Italian string players in England. In any case, any confusion about the

<sup>50</sup> Jason Paras, *The Music for Viola Bastarda*, ed. George Houle and Glenna Houle (Bloomington: Indiana University Press, 1986), 11–16.

<sup>51</sup> Praetorius, *Syntagma II*, 47.

<sup>52</sup> *Ibid.*, Pl. XX, no. 4; see Figure 1 of this article.

<sup>53</sup> *Ibid.*, 26.

<sup>54</sup> Paras, *Music for Viola Bastarda*, 11–16.

matter of sympathetic strings would not necessarily invalidate what Praetorius says about the tunings. He is in basic agreement with the only Italian writer from the period to describe the *viola bastarda*, Francesco Rognioni, who similarly states that it is an instrument between tenor and bass in size. Like Praetorius’s *bastarda*, Rognioni’s seems to have been in D, judging from the range of his pieces for it. (Paras claims that Rognioni’s tenor was a different size—i.e., tuning—from Praetorius’s, and that the D tuning would have been that of a bass for Rognioni; however, this seems unlikely, given what we have seen were the normal north Italian gamba tunings of the seventeenth century. Furthermore, unlike his pieces for *viola bastarda*, which go down to *D*, Rognioni’s piece *per il Violone Over Trombone alla Bastarda*—no. 29 in Paras’s study—descends to *Bb'*; if we can assume, as I think we can, that “*violone*” here means “bass viol,” it would suggest that Rognioni’s was in *G'*, or possibly *A'*.) At the very least, the possibilities of Praetorius’s expanded-range tunings should be explored; with open-string range extending from *A'* to *d'*, and thus combining the ranges of bass and tenor, these would seem ideal for several of the surviving examples of *bastarda* music with wide compass.

\* \* \* \* \*

Clearly the historical record concerning early viols is far from complete; there are likely to remain several aspects of their pitches and stringing that, despite the best efforts of scholars, we will not fully comprehend. But equally clearly there is much that we do know and understand about these matters, and there is a gulf between what we know about early viols and common modern practice. We know with comparative certainty, for instance, that the sizes now accepted as normal for consort use were at very least unusual in that role in the sixteenth and seventeenth centuries, that the nominal pitches now regarded as standard were anything but universal on the Continent during that period, and that strings overspun with metal wire were unavailable until the second half of the seventeenth century. These statements should not be taken to imply that all viol players should now abandon their modern-sized instruments, affect different fingerings, or eschew modern overspun strings; there are excellent reasons to stick with our es-

tablished system (not the least of which is the fact, as mentioned at the outset, that it *is* so well standardized; just imagine the chaos at a workshop or conclave if there were not general agreement as to pitch, both nominal and actual!). However, it does mean that those players who are interested in recapturing the sounds of early music as an end in itself would do well to experiment with the larger instruments suggested by the historical record, both using the familiar “high” tunings at lower-than-normal pitch standards and using “low” tunings at higher pitch standards. It also means that we need to continue to work at rediscovering early string-making technology; much has been done here, but there may be still more to learn. But above all it means that those of us involved in research into early viols must remain ever vigilant against making assumptions based upon anachronisms; we must not allow habits of mind conditioned by our own conventions of performance to color our interpretation of early evidence.

## RE-EXAMINING THE PARDESSUS DE VIOLE AND ITS LITERATURE

### Part II: Repertoire from 1722 to c. 1790

**Richard Sutcliffe**

*Part I* (Journal of the Viola da Gamba Society of America 37 [2000], pp. 5–30) introduced the various forms of the pardessus and examined the methods written for it.

The pardessus de viole is an instrument with a seemingly vast repertoire that is, in some respects, actually very small. The total number of known works that call for the pardessus de viole is 272 (111 of which are lost), but when one considers that less than fifty of these titles are intended primarily for pardessus, the instrument seems to have been neglected. As discussed in the first part of this article, the pardessus is commonly given as a substitute for other melody instruments during the eighteenth century.<sup>1</sup> This may appear to have been a mere marketing tool for publishers, but in most circumstances such suggestions are feasible and reflect the musical practice of the time. There are, however, some puzzling or poor substitutions, such as Forqueray’s *Pièces de viole*, which would require a major revision of the original to make it performable on the pardessus. In addition, pieces for the musette and *vielle à roue* (hurdy gurdy) lose their characteristic bourdon when performed on pardessus or most other instruments.

Ninety-three composers are represented in the following list of repertoire. Some pieces whose titles only indicate “viole” are included when the music’s range and chord voicings suggest the pardessus de viole. The pardessus methods discussed in Part I,

<sup>1</sup> *JVdGSA* 37 (2001), 18. Writers such as Corrette and Garsault suggest using the pardessus as a violin substitute. See entry C.12.9 below, pp.1–2, and François-Alexandre-Pierre de Garsault, *Notionnaire, ou mémorial raisonné* (Paris, 1761), facsimile ed. in *Alto & Par-dessus de viole: Méthodes et Traités-Dictionnaires*, ed. Philippe Lescat and Jean Saint-Arroman (Courlay: Fuzeau, 2000), 126.

most of which also contain pieces, are interfiled in the list, as are both extant and lost works. Anonymous works are listed at the end. The titles of lost works and estimated dates of publication are given in square brackets.

The format of the entries is as follows:

### Composer

### Reference number

*Title* (capitalization has been changed to modern French; dates in square brackets are estimates usually based on announcements in journals or the work's relation to known dated works)

Location (the RISM sigla used here identify the owning library or institution; a list of sigla appears in the front of each volume of New Grove)

Source (the source[s] of information on the work described in each entry; see the list immediately below)

Reference (journal entries of the eighteenth century referring to the work; these follow the same abbreviations as the sources)

Note (additional information relevant to the work)

Edition (known modern or facsimile editions)

Items reported under Source include the following:

AAA - *Annonce, affiches et avis divers* (Paris).

AM - *Almanach musical* (Paris).

B-Bc - Works found in the collection of the library of the Brussels Royal Conservatory.

Boismortier Op. 100 - The catalog found in Joseph Bodin de Boismortier, *Nouvelles gentillesses pour une musette ou vièle et un violon ou hauboïs avec la basse ... Oeuvre centième* (Paris, c. 1745) in F-Pn.

De La Chevardiere - The publisher's catalog found in Enderlé's *Six duo* (entry E.1.1) in B-Bc.

Devriès - Anik Devriès and François Lesure. *Dictionnaire des éditeurs de musique français. Vol. I: des origines à environ 1820*. Geneva: Minkoff, 1974-1988. (Specific catalogs are given with each entry.)

F-Pn - Works found in the collection of the Bibliothèque Nationale, Paris.

Fétis - F.J. Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique* (Paris, 1860).

GB-Lbl - The catalog of the British Library, London (on CD-ROM).

Guerini - The catalog found in Guerini Opus V (entry G.4.2) in F-Pn.

Hoffmann - Bettina Hoffmann, *Catalogo della musica solistica e cameristica per viola da gamba*. Lucca: Lim antiqua, 2001.

Leclerc catalog - Anik Devriès, *Édition et commerce de la musique gravée à Paris dans la première moitié du XVIIIe siècle: Les Boivin, Les Leclerc*. Geneva: Minkoff, 1976.

MF - *Mercur de France* (Paris).

MGG - *Die Musik in Geschichte und Gegenwart*, rev. ed., ed. Ludwig Finscher, 13 vols. to date. Kassel, New York: Bärenreiter, 1994-.

Miloradovitch - Hazelle Miloradovitch, "Eighteenth-Century Manuscript Transcriptions for Viols of Music by Corelli and Marais in the Bibliothèque Nationale, Paris: Sonatas and Pièces de Viòle." *Chelys* 12 (1983): 47-73.

Minkoff - refers to the facsimile edition of J.B. de Boismortier's opus 61 (entry B.6.2); the only known exemplar of the original was previously held in a private collection.

New Grove - Works lists found under composers' entries in *The New Grove Dictionary of Music and Musicians*, revised edition, ed. Stanley Sadie. London: Macmillan, 2000; also www.grovemusic.com, ed. Laura Macy. (The entries cited incorrectly list the pardessus as a treble or soprano viol.)

NL-DHk - Works formerly found in the collection of the Gemeentemuseum, The Hague (NL-DHgm), transferred in 2001 to the Koninklijk Bibliotheek, also in The Hague.

RISM followed by a letter and number - *Repertoire Internationale des Sources Musicales, Série A/1: Einzeldrucke vor 1800*. Kassel: Bärenreiter, 1971-72. Double letters refer to the "Addenda et Corrigenda" volumes. RISM AN denotes anonymous items; RISM IN means that insufficient information is given on the composer to make an identification.

RISM Ecrits - *Repertoire Internationale des Sources Musicales, Série B/6: Ecrits Imprimés Concernant la Musique*. Munich: Henle, 1964-1972.



RISM Recueils - *Répertoire Internationale des Sources Musicales, Série B/2: Recueils Imprimés XVIII<sup>e</sup> siècle*. Munich: Henle, 1960.

Rose - Adrian Rose, "Music for the Dessus and Pardessus de Violes, Published in France, ca. 1650–1770." *Journal of the Viola da Gamba Society of America* 16 (1979): 40–46; and "The Solo Repertoire for Dessus and Pardessus de Violes Published in France, c.1650–c.1770: A list of works, with introduction." *Chelys* 9 (1980): 14–22.

Vallas - Léon Vallas, *La musique à Lyon aux dix-huitième siècle. Tome I. La musique à l'académie*. Lyon: Revue Musicale de Lyon, 1908; and *Un siècle de Musique et de Théâtre à Lyon 1688–1789*. Lyon: P. Masson, 1932.

US-Cn - On-line catalog of the Newberry Library, Chicago, IL.

US-R - On-line catalog of the Sibley Library, Rochester, NY.

To date, I have consulted all the works for pardessus housed in the Bibliothèque Nationale de Paris (F-Pn),<sup>2</sup> the Brussels Royal Conservatory (B-Bc), the Brussels Royal Albertine Library (B-Br), and those formerly in the Gemeentemuseum, Den Haag (NL-DHgm),<sup>3</sup> and have taken titles directly from the originals; those exemplars that I have seen are marked with asterisks under "Location." Inaccurate or outdated information as reported in RISM, including several titles and locations, has been corrected. As with all repertoire lists, this one is not yet complete. Researchers interested in lost works published in France during the seventeenth and eighteenth centuries will find invaluable resources in the *Mercure de France*, the *Annonces, affiches et avis divers*, and the *Almanach musical*. An exhaustive search of these journals revealed many lost works and composers not provided in RISM, New Grove, MGG, or other sources.

<sup>2</sup>The Bibliothèque Nationale also houses the collection of the Conservatoire de Paris (F-Pc).

<sup>3</sup>The Gemeentemuseum recently transferred its music library to the Koninklijk Bibliotheek (NL-DHk).



*Pardessus de Viole  
à 5 Cordes.*

Figure 1. Jean-Benjamin de Laborde, *Essai sur la musique* (Paris, 1780), p. 308.

**Alexandre, Charles Guillaume****A.1.1**

*Six sonates en trio pour deux violons, deux pardessus ou flûte et violon avec la basse...oeuvre IV<sup>e</sup>* (Paris, [1762])

Location: S-Smf

Source: RISM AA 849a

**Aspelmayr, Franz****A.2.1**

*Six trio modernes pour deux violons ou deux pardessus de viole avec la basse...oeuvre I<sup>er</sup>* (Paris, [1765])

Location: A-Wgm, F-Pn\*, D-Bds, I-Gl, US-AAu

Source: RISM A 2628, RISM A 2629

Editions: Doblinger, Diletto Musicale (trio no. 4); Osterreichischer Bundesverlag, Hausmusik (1 trio)

**A.2.2**

*Six duo pour deux violon ou deux par-dessus de viole...oeuvre II* (Paris, [1768])

Location: F-Pc\*

Source: RISM A 2632

**A.2.3**

*[Duo pour violon et pardessus...oeuvre 4<sup>e</sup>] (n.p., [1771])*

Location: LOST

Source: Devriès: Sieber & Fischer catalog 1771

**Atys****A.3.1**

*Six sonates en duo en forme de conversation pour deux flûtes traversières qui peuvent facilement exécuter sur le violon et le pardessus de viole...oeuvre I* (Paris, [1754])

Location: F-Pn\*, US-Wc

Source: RISM A 2762

Reference: AAA, 24 June 1754

**A.3.2**

*[Nouvelle méthode courte & facile, pour apprendre promptement à jouer de la flûte-traversière, ou clôture de principes pour faciliter cet instrument à ceux qui ne sont que très-médiocrement versés dans la musique, & leur faire éviter tout défaut d'habitude...Ce Livre peut se jouer sur le violon & le pardessus de viole]* (Paris, [1758])

Location: LOST

Source: AAA, 9 January 1758; MF, May 1758

**A.3.3**

*Six sonates en duo, travaillées pour six instruments differens, flûte, haut-bois, pardessus de viole à cinq cordes sans aucun démanchement, violon, basson, et violoncelle...oeuvre IV* (Paris, [1760])

Location: GB-Lbl

Source: RISM A 2763

Reference: AAA, 22 September 1760; MF, November 1760; MF, January 1761 (premier volume)

**Avolio, J.****A.4.1**

*Six duo à deux violons ou pardessus de viole* (Paris, [1763])

Location: F-Pc\*, S-Skma

Source: RISM A 2945

Reference: MF, October 1763; AAA, 5 March 1767

**A.4.2**

*Sei duetti per due violini—ces duo se peuvent exécuter avec deux pardessus de violes, violons et violoncelles. Opera III<sup>e</sup>* (Paris, [1767])

Location: F-Pc\*, S-Skma

Source: F-Pn, Rose

Reference: MF, March 1767; AAA, 5 March 1767

Note: Rose provides the location S-Skma; this exemplar is not listed in RISM

**Bailleux, Antoine****B.1.1**

*Recueil d'airettes choisies dans les plus beaux opéra comiques, menuets et autres jolis airs ajustés pour deux flutes traversières, violons ou pardessus de viole* (Paris, [1773])

Location: US-Wc

Source: RISM Recueils

Reference: AAA, 28 June 1773

**Barrière, Jean****B.2.1**

*Sonates pour le pardessus de viole avec la basse continue...livre V<sup>e</sup>* (Paris, 1739)

Location: F-Pc\*, F-Pn\*

Source: RISM B 1035

Edition: Minkoff

### **Blainville, Charles-Henri**

#### **B.3.1**

*Premier livre de sonates pour le dessus de violle avec la basse continue* (Paris, [1753])

Location: GB-Lbl, NL-DHk (formerly at NL-DHgm)\*, RUS-Mrg

Source: RISM B 2777

Reference: MF, June 1753 (premier volume)

### **Blavet, Michel**

#### **B.4.1**

*I<sup>r</sup> Recueil de pièces, petits airs, brunettes, menuets, &c. avec des doubles et des variations, accomodé pour les flutes traversiers, violons, pardessus de viole &c.* (Paris, 1744) [Duo, Solo]

Location: B-Bc\*, F-Pc\*, F-Pn\*, GB-Lbl, US-Wc

Source: RISM Recueils

Reference: MF, December 1744

Edition: SPES

#### **B.4.2**

*II<sup>ème</sup> Recueil de pièces, petits airs, brunettes, menuets, &c. avec des doubles et des variations, accomodé pour les flutes traversiers, violons, pardessus de viole &c.* (Paris, [1744–1755]) [Duo]

Location: B-Bc\*, F-Pc\*, F-Pn\*, GB-Lbl, US-CH, US-Wc

Source: RISM Recueils

Edition: SPES

#### **B.4.3**

*III<sup>ème</sup> Recueil de pièces, petits airs, brunettes, menuets, &c. avec des doubles et des variations, accomodé pour les flutes traversiers, violons, pardessus de viole &c.* (Paris, [1755]) [Duo]

Location: B-Bc\*, F-Pc\*, Pn\*, GB-Lbl, US-Wc

Source: RISM Recueils

Edition: SPES

#### **B.4.4**

*Recueil de pièces, pour les flûtes travers, violons et pardessus de violes* [Duo]

Location: F-Pn\*, GB-Lbl

Source: F-Pn, Rose

Note: This title is handwritten on the copy of F-Pn, which is missing its title page. Rose gives the reference of GB-Lbl.

### **Blondel, Mlle**

#### **B.5.1**

*Menuets nouveaux pour le violon, flûte, hautbois, pardessus de viole, violoncelle et basson avec la basse-continue, ils peuvent aussi se toucher sur le clavecin et sur la harpe* (Paris, [1767])

Location: F-Pc\*

Source: RISM B 2983

Reference: AAA, 9 July 1767; MF, April 1768; MF January 1778 (premier volume)

### **Boismortier, Joseph Bodin de**

#### **B.6.1**

*[Six concerto ou gentillesses en 3 parties]* (n.p., 1735)

Location: LOST

Source: New Grove

Note: While the term pardessus does not appear in the catalog entry, the New Grove entry lists it as soprano viol.

#### **B.6.2**

*Oeuvre soixante-unième de Mr. Boismortier. Contenant VI sonates pour le pardessus de viole avec la basse* (Paris, 1736)

Location: CH-Gc

Source: Minkoff

Edition: Minkoff

Note: Not listed in RISM

#### **B.6.3**

*[Duos pour deux pardessus de viole sans basse]* (n.p., 1736)

Location: LOST

Source: Boismortier Op.100

#### **B.6.4**

*[Fragmens mélodiques ou simphonies en trio]* (n.p., 1736)

Location: LOST

Source: New Grove

Note: While the term pardessus does not appear in the catalog entry, the New Grove entry lists it as soprano viol. Hoffmann gives the title as it appears in the catalog of Selhof (The Hague, 1759) as: *Fragmens Melodiques ou Simphonies en Trio, pour les Violons, par-dessus de Viole, ou autres Instrumens avec la Basse oeuvre 65.*

**B.6.5**

[Principes de pardessus de viole. Oeuvre 92<sup>e</sup>] (n.p., [after 1741])

[Method]

Location: LOST

Source: Boismortier Op.100

**Bondu****B.7.1**

Recueil nouveau de pièces de différents auteurs pour deux flutes, violons et pardessus de viole (Paris, [1778])

Location: I MOe, US-AAu

Source: RISM Recueils

**Bordet****B.8.1**

Méthode raisonnée, pour apprendre la musique d'une façon plus claire et plus précise à laquelle on joint l'entendue de la flute traversière, du violon, du pardessus de viole, de la vielle et de la musette; leur accord, quelques observations sur la touche desdits instruments et des leçons simples, mesurées et variées, suivies d'un RECUEIL D'AIRS EN DUO faciles et connus pour la plus part (Paris, [1755, reprinted with appendix 1759])

Location: F-Pa, F-Pn\*

Source: RISM Recueils

Reference: AAA, 20 March 1755; MF, April 1755; MF, August 1755; MF, February 1759; AAA 5 February 1759

Edition: SPES

**B.8.2**

Second livre ou recueil d'airs en duo choisis et ajustés pour les flûtes, violons et pardessus de viole dont la plus part peuvent se jouer sur la vielle et la musette... divisés en sept suites (Paris, [1755]) [Duo, Trio]

Location: D-Rp, F-Pc\*, GB-Lbl

Source: RISM B 3677

Reference: AAA, 17 July 1755; MF, August 1755

**B.8.3**

[Six sonates pour deux flûtes, violons & pardessus de viole, & tous instrumens égaux... Oeuvre III<sup>e</sup>] (Paris, [1757])

Location: LOST

Source: AAA, 21 November 1757; MF, November 1757; MF, October 1758 (premier volume)

**B.8.4**

Troisième recueil d'airs en duo tirés de opéra de Mrs. Rameau, Rebel et Francoeur, et autres; opéra comiques, parodies... choisis et ajustés pour les flûtes, violons, pardessus de violes et dont la pluspart peuvent se jouer sur la vielle et la musette (Paris, [1758]) [Duo]

Location: F-Pc\*

Source: RISM B 369

Reference: AAA, 18 September 1758; MF, October 1758 (premier volume)

**B.8.5**

Recueil d'airs avec accompagnement de flûte ou violon ou pardessus de viole (Paris, [1760]) [Duo, Trio: with or without voices]

Location: F-Pc\*, S-Skma

Source: RISM B 3675, B 3676

Reference: AAA, 16 October 1760; MF, December 1760

**B.8.6**

[Recueil d'Airs, Ariettes, Vaudevilles, Romances, Ménusets, Imitations du menuet d'Exaudet &c. auxquels on a joint la Marche des Gardes-Françoises, & des Gardes-Suisses; pour 2 violons, par-dessus de viole, ou mandoline] (Paris, [1768])

Location: LOST

Source: AAA, 3 October 1768

**B.8.7**

I<sup>er</sup> Recueil d'airs choisis dans les plus beaux opéra comiques, avec un accompagnement ajusté pour la flûte, le violon ou le pardessus de viole (Paris, [1771]) [voice & instrument]

Location: US-NYp, US-R

Source: RISM B 3678, US-R

**B.8.8**

II<sup>e</sup> Recueil d'airs choisis dans les plus beaux opéra comiques, avec un accompagnement ajusté pour la flûte, le violon ou le pardessus de viole (Paris, [1771]) [voice & instrument]

Location: F-Pn\*

Source: RISM B 3678

Reference: AAA, 11 February 1771; MF, March 1771; MF, April 1771 (second volume)

**B.8.9**

*III<sup>e</sup> Recueil d'airs choisis dans les plus beaux opéra comiques avec un accompagnement ajusté pour la flûte, le violon ou le pardessus de viole* (Paris, [1772]) [voice & instrument]

Location: NL-DHk (formerly at NL-DHgm)\*

Source: RISM B 3678

Reference: MF, September 1769; AAA, 28 December 1772

Note: The date of the 1769 reference to this work implies that items **B.8.7–9** may be reprints.

**Bouin, François****B.9.1**

*Les Muses. Suites à deux vieilles ou musettes avec la basse; ces suites sont gravées de façon qu'elles peuvent se jouer avec agrément sur les violons, flûte, haut-bois et pardessus de viole...oeuvre 1<sup>er</sup>, revue, corrigé et augmenté* (Paris, 1748) [Duo, Solo]

Location: F-Dm, F-Pa, F-Pc\*

Source: RISM B 3800

Reference: AAA, 28 May 1753

**B.9.2**

*Lindor et Ah! Vous dirai-je maman. 1<sup>er</sup> Divertissement champêtre pour violons, flûtes hautbois, pardessus de viole, vieilles ou musettes* (Paris, [1761]) [Duo]

Location: F-Pc\*

Source: RISM B 3806

Reference: AAA, 26 March 1761

Note: This work was also published in *Les amusements d'une heure et demy* (entry **B.9.8**).

**B.9.3**

*Mon coeur volage. 2<sup>e</sup> divertissement champêtre, ajusté en duo, avec des variations pour deux violons, flûtes, haut-bois, pardessus de viole, vieilles et musettes* (Paris, [1761])

Location: F-Pn\*

Source: F-Pn

Reference: AAA, 30 March 1761

Note: This work was also published in *Les amusements d'une heure et demy* (entry **B.9.8**). This work does not survive separately and therefore is not included in RISM.

**B.9.4**

*Le tambourin anglois, et autres petits airs. 3<sup>e</sup> divertissement champêtre, ajusté en duo, avec des variations pour deux violons, flûtes, haut-bois, pardessus de viole, vieilles et musettes* (Paris, [1761])

Location: F-Pc\*

Source: RISM B 3807

Reference: AAA, 4 May 1761

Note: This work was also published in *Les amusements d'une heure et demy* (entry **B.9.8**).

**B.9.5**

*Les folies d'Espagne. Avec 18 variations et autres petits airs. 4<sup>e</sup> divertissement champêtre, avec la basse continue, pour un violon, une flûte, un haut-bois, un pardessus de viole, une vielle ou une musette* (Paris, [1761])

Location: F-Pc\*, GB-Lbl

Source: RISM B 3808

Reference: AAA, 24 December 1761

Note: This work was also published in *Les amusements d'une heure et demy* (entry **B.9.8**).

**B.9.6**

*Vos beaux yeux, avec des variations le vaudeville du Compliment sans compliment, en symphonie. 5<sup>e</sup> divertissement champêtre avec la basse continue, pour un violon, une flûte, un haut-bois, un pardessus de viole, une vielle ou une musette* (Paris, [1762])

Location: F-Pn\*

Source: F-Pn

Reference: AAA, 18 January 1762

Note: This work was also published in *Les amusements d'une heure et demy* (entry **B.9.8**). This work does not survive separately and therefore is not included in RISM.

**B.9.7**

*Vivre sans aimer, avec des variations le vaudeville du Maréchal Ferrant, en symphonie. 6<sup>e</sup> divertissement champêtre avec la basse continuë, pour un violon, une flûte, un haut-bois, un pardessus de viole, une vielle ou une musette* (Paris, [1762])

Location: F-Pn\*

Source: F-Pn

Reference: AAA, 18 January 1762

**Note:** This work was also published in *Les amusements d'une heure et demy* (entry **B.9.8**). This work does not survive separately and therefore is not included in RISM.

### **B.9.8**

*Les amusements d'une heure et demy, ou les jolis airs variés, contenant six divertissements champêtres pour violons, flûtes, hautbois, pardessus de violle, vielles ou musettes...oeuvre 4<sup>e</sup>* (Paris, [1762]) [Duo, Solo]

Location: F-Pn\*, US-Wc

Source: RISM B 3805

Reference: AAA 8 February 1762; MF, February 1762

**Note:** This collection comprises **B.9.2–7**.

### **Brijon, C.R.**

#### **B.10.1**

*Méthode nouvelle et facile pour apprendre a jouer du Pardessus de Viole* (Lyon, 1766)

Location: NL-DHk (formerly at NL-DHgm)\*

Source: RISM Ecrits

Edition: Fuzeau

**Note:** The author is given at the end of the work as “Posuel de Verneaux,” probably a pen name for Brijon.

#### **B.10.2**

*[Romance et menuets agreables et quelques airs aussi varies pour le violon et pardessus avec un basse arbitraire]* (n.p., n.d.)

Location: LOST

Source: Vallas

### **Buterne, Charles**

#### **B.11.1**

*Six sonates pour la vielle, musette, violon, flûtes, hautbois et pardessus de violles, quatre avec la basse-continue et deux en duo...oeuvre II<sup>e</sup>* [1745]

Location: F-NS\*, F-Pc\*, F-Pn\*, GB-Lbl

Source: RISM B 5118, RISM IN 23

Edition: Société de Musicologie de Languedoc

**Note:** A work of the same title (with the addition of “nouvelle édition”) appears in RISM under the author “B.” Examination of this work shows that it is the same as Buterne’s.

### **Caix, Barthélemy de**

#### **C.1.1**

*VI Sonates pour deux pardessus de viole à cinq cordes, violons ou basses de viole en observant de remplir les endroits où l'extensions de la main ne pourroit pas suffire...premier oeuvre* (Paris, [1751])

Location: F-Pc\*, GB-Lbl

Source: RISM C 37

### **Caix d'Hervelois, Louis de**

#### **C.2.1**

*Sixième oeuvre contenant quatre suites pour la flûte traversière avec la basse qui conviennent aussi au pardessus de viole* (Paris, 1736)

Location: F-Pc\*, F-Pn\*, GB-HAAdolmetsch

Source: RISM C 44

Editions: Dovehouse (1 suite), Fuzeau

#### **C.2.2**

*VI<sup>e</sup> Livre. Pièces pour un pardessus de viole à cinq et six cordes avec la basse contenant trois suites qui peuvent se jouer sur la flûte...IX<sup>e</sup> oeuvre* (Paris, 1751)

Location: F-Pn\*

Source: RISM C 47

#### **C.2.3**

*V<sup>e</sup> Livre. Pièces pour un pardessus de viole à cinq et six cordes avec la basse qui peuvent se jouer sur la flûte...X<sup>e</sup> oeuvre* (Paris, 1753)

Location: F-Pc\*

Source: RISM C 48

### **Canabich**

#### **C.3.1**

*[6 Sonates en duo pour 2 violons, 2 par-dessus, 2 flutes ou 2 mandolines ...Oeuvre 3<sup>e</sup>]* (Paris, [1767])

Location: LOST

Source: AAA, 30 November 1767

### **Canciello**

#### **C.4.1**

*[Duo pour Violon et Pardessus I<sup>er</sup>]* (n.p., [1771])

Location: LOST

Source: Devriès: Sieber & Fischer catalog 1771

**Cannée****C.5.1**

*Six sonates en trio pour deux violons ou deux pardessus de viole avec la basse continue...premier oeuvre* (Paris, [1756])

Location: F-Pn\*

Source: RISM C 874

Reference: AAA, 29 March 1756

**Cardon****C.6.1**

*[Recueil Nouveaux de Pièces de différent auteurs pour deux Flûtes, Violons et Pardessus de violes]* [1750]

Location: F-Pn

Source: Rose

Note: This work could not be found in the catalog of F-Pn or F-Pc

**C.6.2**

*[6 Duos pour 2 violons...composés de marches, menuets, gavottes, romances, allemandes, chasses etc]* (Paris, [1766])

Location: LOST

Source: MGG

**Céron****C.7.1**

*[Recueil d'ariettes Italiennes & Françaises arrangées pour 2 flûtes, violons & pardessus de viole]* (Paris, [1763])

Location: LOST

Source: AAA, 17 November 1763

**Chamborn, Joachim Michaut****C.8.1**

*Sonates à violon seul et basse...livre premier. Il y a plusieurs sonates dans cet oeuvre, qui peuvent se jouer sur la flûte traversière, et sur le pardessus de viole, et la dixième est à violoncello obligez* (Lyon, 1722)

Location: F-Pc\*, GB-Lbl

Source: RISM C 1787

**Chédeville, Nicolas****C.9.1**

*Les Impromptus de Fontainebleau, pièces en deux parties et par accord pour les musettes, vièles, violons, pardessus de viole, flûtes traversières et hautbois...oeuvre 12<sup>e</sup>* (Paris, [1750]) [Duo]

Location: F-Pc\*

Source: RISM C 2001

Reference: MF, January 1750

Note: RISM marks this work as incomplete; however, the F-Pc copy appears to be complete.

**C.9.2**

*Les variations amusantes. Pièces de différents auteurs ornés d'agremens et mises en deux parties et par accord. Pour les musettes, vielles, pardessus de viole, flûtes traversières, et hautbois...oeuvre 14* (Paris, [1750]) [Duo]

Location: F-Pc\*

Source: F-Pn

Note: The F-Pn holds two copies of this work, one of which is missing its title page and is separately cataloged as *Les Folies d'Espagne*.

**Cirri, Giovanni Baptiste****C.10.1**

*[Sei duetti per violino e violoncello...Ces duo sont très-aisés, & peuvent s'exécuter à deux violoncelles, ou un alto & un par-dessus de viole]* (Paris, [1764])

Location: LOST

Source: AAA, 12 March 1764; MF, April 1764 (premier volume)

**Colesse****C.11.1**

*[Airs choisis]* (n.p., [1761]) [Duo]

Location: LOST

Source: Guerini

**Corrette, Michel****C.12.1**

*Pièces pour la musette, vièle, flûte à bec, flûte traversière, hautbois, dessus de viole et violon...oeuvre V<sup>me</sup>* (Paris, [1730]) [Solo, Duo]

Location: F-Pn\*

Source: RISM C 3974

**C.12.2**

*Noëls Suisses. IV. Concerto pour la musette, vièle, flûte traversière, flûte à bec, hautbois, violon, pardessus de viole avec la basse continue* (Paris, [1733])

Location: F-Pa\*

Source: RISM C 4020

**C.12.3**

*La Béquille du père Barnaba. XIII. Concerto comique pour la musette, vièle, flûte, hautbois, violon, pardessus de violle avec la basse* (Paris, [1735])

Location: F-Pa, F-Pn\*

Source: RISM C 4002

**C.12.4**

*Le Berger fortuné. Concerto 1<sup>o</sup> pour la musette, vièle, violon, flûte traversière, flûte à bec, hautbois, pardessus de viole avec la basse continue* (Paris, [1735])

Location: F-Pa

Source: RISM C 4012

**C.12.5**

*Les Récréations du berger fortuné. II<sup>ème</sup> Concerto pour la musette, vièle, flûte traversière, violon, flûte à bec, hautbois, pardessus de viole avec la basse chiffrée* (Paris, [1735])

Location: F-Pa, F-Pc\*

Source: RISM C 4013

**C.12.6**

*Les Voyages du berger fortuné aux Indes orientales. III<sup>e</sup> Concerto pour la musette, vièle, flûte, hautbois, violon, et pardessus de viole avec la basse chiffrée* (Paris, [1735])

Location: F-Pa

Source: RISM C 4014

**C.12.7**

*La Découpeure. XII<sup>e</sup> Concerto comique pour la flûte, hautbois, violon, musette, vièle, pardessus de viole avec la basse-continue* (Paris, [1735])

Location: F-Pa, F-Pc\*, US-Wc

Source: RISM C 4001

**C.12.8**

*Sonates, pour deux flutes traversières ou deux pardessus de viole. Sans basse... Opera seconda. Seconde édition* (Paris, [1740])

Location: GB-Lbl

Source: GB-Lbl

Edition: Nova

**C.12.9**

*Méthode pour apprendre facilement à jouer du pardessus de viole à 5 e à 6 cordes avec des leçons à I. et II. parties* (Paris, [1748]) [Recueil, Duo]

Location: F-Pc\*

Source: RISM Ecrits

Reference: MF, April 1748

Editions: Fuzeau, Minkoff

Note: This work is incomplete due to a nineteenth-century rebinding. It is missing its opening illustration.

**C.12.10**

*Prototypes contenant des leçons d'accompagnement par demandes et par reponces; pour servir d'addition au livre intitulé le Maître de clavecin pour l'accompagnement. Avec des sonates pour le violon, la flute, le pardessus de viole, où les accords sont notés sur la basse pour guider les començans; ce qui dévoile les prétendues difficultés de l'accompagnement en moins de six mois* (Paris, [1754])

Location: F-Pn\*

Source: RISM Ecrits

Reference: AAA, 26 September 1754

Edition: Minkoff

**C.12.11**

*Les Amours de Thérèse avec Colin. XXI. Concerto comique en pot pourri pour les musettes, vielles, violons, flûtes, hautbois, pardessus de viole avec la basse* (Paris, [1755])

Location: F-Pc\*

Source: RISM C 4010

Reference: AAA, 18 September 1755

**C.12.12**

*[La Prise de Port Mahon, vingt-deuxième Concerto comique pour les violons, flûtes, hautbois, pardessus de violes avec la basse]* (Paris, [1756])

Location: LOST

Source: AAA, 22 November 1756; MF, December 1756

**C.12.13**

*XXIV—La Marche du Huron avec les ariettes comme l'amour soyons enfans, on dit qu'a 15 ans, on plait, on aime, on se marie. Pour les violons, flûtes, haut-bois, pardessus, mandolines, alto, avec la basse obligée pour le clavecin* (Paris, [after 1756])



Location: GB-Lbl

Source: GB-Lbl

### C.12.14

*Prototypes contenant des leçons d'accompagnement par demandes et par réponses; pour servir d'addition au livre intitulé le maître de clavecin pour l'accompagnement. Avec des sonates pour le violon, la flûte, le pardessus de viole, où les accords sont notés sur la basse pour guider les commençans; ce qui dévoile les prétendues difficultés de l'accompagnement en moins de six mois. Nouvelle édition augmentée d'ariettes Italiennes* (Paris, [1775])

Location: US-Cn

Source: RISM Ecrits

Reference: MF, October 1775 (second volume); AM 1776

### Damoreau l'aîné, Étienne-Grégoire

#### D.1.1

*Sonates à deux violons ou dessus de viole sans basse...oeuvre premier* (Paris, [1754])

Location: F-Pn\*

Source: RISM D 834

Reference: AAA, 18 April 1754

### Davesne, Pierre Just

#### D.2.1

*[Recueil d'ariettes Italiennes & Françaises, arrangés pour 2 flûtes, violons & par-dessus-de-viole...Oeuvre 2<sup>e</sup>] [1764]*

Location: LOST

Source: AAA, 22 November 1764

#### D.2.2

*I<sup>er</sup> Recueil de pièces françaises et italiennes, petits airs, brunettes, menuets etc. accomodés pour deux flûtes traversières, deux violons ou deux pardessus de viole* (Paris, [1770])

Location: F-TLc

Source: Hoffmann

Note: Not listed in RISM

### Denis, Pierre

#### D.3.1

*[6 Duos de mandoline, qu'on peut exécuter avec le violon ou par-dessus-de-viole, & 2 avec la vielle & musette]* (Paris, [1764])

Location: LOST

Source: AAA, 5 January 1764

### Dollé, Charles

#### D.4.1

*Sonates en trio pour les violons, flûtes-traversières et violes avec la basse continue...premier oeuvre* (Paris, 1737)

Location: F-Pc\*, F-Pn\*

Source: RISM D 3353

Edition: UCP Publications

#### D.4.2

*Pièces pour le pardessus de viole avec la basse continue, divisées en trois classes pour la facilité de ceux qui apprennent à jouer de cet instrument...oeuvre III<sup>e</sup>* (Paris, 1737) [Solo, Duo]

Location: US-NH

Source: RISM DD 3354a

#### D.4.3

*Sonates, duo & pièces pour le pardessus de viole...on peut jouer ce livre sur la viole, violon ou flûte allemande, oeuvre IV<sup>e</sup>, second livre pour le pardessus de viole* (Paris, 1737)

Location: F-Pn\*

Source: RISM D 3355

Reference: AAA, March 1773

Edition: UCP Publications

#### D.4.4

*[Livre troisième, pour le pardessus de viole, tant à cinq qu'à six cordes. Oeuvre 5<sup>e</sup>]* (Paris, [1749])

Location: LOST

Source: MF, December (second volume) 1749

#### D.4.5

*Sonates à deux pardessus de violes sans basse, on peut les jouer également sur deux violons, oeuvre VI<sup>e</sup>...livre IV<sup>e</sup> pour le pardessus de viole* (1754)

Location: A-Wgm, F-Pn\*

Source: RISM D 3356

Reference: AAA, 9 December 1754

Edition: UCP Publications

**Dublan****D.5.1**

[*Les Jolis airs contenant les plus belles ariettes ...ajustés pour deux violons ou pardessus de viole par Mr. Dublan. I<sup>r</sup> recueil*] (Paris, [1760])

Location: LOST

Source: AAA, 15 May 1760

**D.5.2**

*Les Jolis airs contenant les plus belles ariettes de Blaise le Savetier et autres intermèdes ajustés pour deux violons ou pardessus de viole par Mr. Dublan. II<sup>r</sup> recueil* (Paris, [1760])

Location: F-Pc\*

Source: RISM Recueils

**Dubois****D.5.3**

*Le pasteur fidèle, ou les délices de la campagne. Sonates à deux parties pour deux musettes, vielles, pardessus de viole et autres instruments...oeuvre I<sup>r</sup>* (Paris, [1740])

Location: GB-Lbl

Source: RISM D 3592

**Dupuis des Bricettes, Jean Baptiste****D.6.1**

*Première suite d'amusemens en duo pour les vièles, musettes, flûtes, haubois, violons, pardessus de viole...oeuvre II* (Paris, [1740])

Location: F-Pn\*

Source: RISM D 3925, D 3926

Reference: MF, June 1757 (second volume)

**Enderlé, Wilhelm Gottfried****E.1.1**

*Six duo à deux violons ou deux pardessus de viole sans basse, propres à former la main et à bien apprendre la double corde et autre accords* (Paris, [1762])

Location: B-Bc\*, F-Pc\*

Source: RISM E 679

**Exaudet, André Joseph****E.2.1**

*Six sonates en trio à deux violons et basse continue, oeuvre II<sup>r</sup> ...on peut jouer ces sonates à deux pardessus de viole* (Paris, 1751)

Location: CH-Zz, F-Pa, F-Pn\*, US-AAu

Source: RISM E 902

Reference: AAA, 10 January 1752

**Fantiny****F.1.1**

[*Six duo pour deux violons, mandolines, ou par-dessus de viole...Op. I<sup>r</sup>*] (Paris, [1769])

Location: LOST

Source: AAA, August 1769; MF, September 1769

**Ferari, Domenico****F.2.1**

[*Duetti Op 4<sup>e</sup>*] (n.p., [1761])

Location: LOST

Source: Guerini

**Forqueray, Jean-Baptiste****F.3.1**

*Pièces de viole avec la basse continue...livre I<sup>r</sup> ...ces pièces peuvent se jouer sur le pardessus de viole* (1747)

Location: B-Br\*, F-Pc\*, F-Pn\*

Source: RISM F 1524

Reference: MF, June 1747 (second volume)

Editions: Broude Brothers, Fuzeau, Minkoff

**Fouquet****F.4.1**

[*Duos tres faciles pour deux pardessus de violes*] (n.p., n.d.)

Location: LOST

Source: Vallas

**Galea, Petruzzo****G.1.1**

[*6 Sonates en Trio pour 2 violons ou pardessus de viole, avec la basse chiffrée pour le clavecin*] (Paris, [1759])

Location: LOST

Source: AAA, 5 February 1759; AAA, 12 April 1759

**Giannotti, Pietro****G.2.1**

*Nouveaux duo pour deux violons ou deux pardessus de viole...oeuvre XVI (Paris, [1753])*

Location: A-Wgm

Source: RISM G 1850

Reference: AAA, 7 May 1753

**Granier****G.3.1**

*I<sup>r</sup>. Recueil de pieces françoises et italiennes, petits airs, brunettes, romances, vaudevilles, &c. choisis dans les opera comiques qui ont eu le plus de succès, comme Le Maréchal ferrant, On ne s'avise jamais de tout, l'Iln.p.e des foux, Le Cadi-dupé, Le Jardinier et son Sgr. Le Maître en droit, &c. Accomodés pour deux flutes, violons ou pardessus de viole (Paris, [1762])*

Location: F-Pc\*, GB-CDp, NL-DHk (formerly at NL-DHgm)\*, US-BE

Source: RISM Recueils

Reference: AAA, 17 May 1762; MF, July 1762 (premier volume)

**G.3.2**

*II<sup>r</sup>. Recueil de pieces françoises et italiennes,...comme Le Maréchal, le Cadi dupé, On ne s'avise jamais de tout, l'Iln.p.e des foux, Mazet, le Maître en droit, le Jardinier et son Seigneur, le Prétendu, Anete et Lubin. Accomodés pour deux flûtes, violons et pardessus de viole (Paris, [1762])*

Location: F-Pc\*, GB-CDp, GB-Lbl, NL-DHk (formerly at NL-DHgm)\*, US-BE

Source: RISM Recueils, NL-DHk (formerly at NL-DHgm)

Reference: AAA, 17 May 1762; MF, July 1762 (premier volume)

**G.3.3**

*III<sup>r</sup> Recueil de pièces françoises et italiennes,...comme Le Bucheron, le Roy et son Fermier, Sancho Pança, le Guy de Chêne, le Milicien et autres nouveaux. Accomodés pour deux flutes, violons et par dessus de viole (Paris, [1763])*

Location: F-Pc\*, GB-CDp

Source: RISM Recueils

Reference: MF, June 1763

**G.3.4**

*IV<sup>r</sup> Recueil de pièces françoises et italiennes,...les opéra comiques du Sorcier, les Deux chasseurs, Rose et Colas, les Deux talens, le*

*Rendés-vous, le Milicien, les Menuets de Stamitz. Accomodés pour deux flutes, violons et pardessus de viole (Paris, [1764])*

Location: F-Pc\*, GB-CDp, GB-Lbl

Source: RISM Recueils

Reference: AAA, 7 May 1764; AAA, 30 July 1764

**G.3.5**

*V<sup>e</sup> Recueil de pièces françoises et italiennes,...les opéra comiques qui ont eu le plus de succès. Accomodés pour deux flutes, violons ou pardessus de viole [1765]*

Location: F-Pn, F-Pmeyer, US-BE

Source: RISM Recueils

Reference: MF, December 1765

**G.3.6**

*VI<sup>e</sup> Recueil de pièces françoises et italiennes,...les opéra comiques de la Fée Urgele, Tom-jones, Isabelle et Gertrude, le Petit maitre, la Reconciliation villageoise, et les Pêcheurs &c. Accomodés pour deux flutes, violons ou pardessus de viole (Paris, [1766])*

Location: F-Pc\*, F-Pmeyer, B-Br\*

Source: RISM Recueils

Reference: AAA, September 1766; MF, October 1766 (premier volume)

**G.3.7**

*VII<sup>e</sup> Recueil de pièces françoises et italiennes,...les opéra comiques de Toinon et Toinette, la Clochette, les Sabots, le Jardinier de Sidon, le Huron, Lucille, le Déserteur, l'Amant déguisé etc. Accomodés pour deux flûtes, violons ou pardessus de viole (Paris, [1770])*

Location: F-Pc\*, GB-CDp, GB-Lbl

Source: RISM Recueils

Reference: AAA, 15 January 1770

**G.3.8–G.3.10**

*[VIII<sup>e</sup> [–X<sup>e</sup>] Recueil de pièces françoises et italiennes,...les opéra comiques qui ont eu le plus de succès. Accomodés pour deux flutes, violons ou pardessus de viole] [1770–1777]*

Location: LOST

Source: New Grove

**G.3.11–G.3.12**

*[XII<sup>e</sup> [–XIII<sup>e</sup>] Recueil de pièces françoises et italiennes,...les opéra comiques qui ont eu le plus de succès. Accomodés pour deux flutes, violons ou pardessus de viole] [1777–1791]*

Location: LOST  
Source: New Grove

### **Guerini, Francesco**

**G.4.1**  
*Six sonates à deux violons ou pardessus de viole...opera IV* (Paris, [1760])  
Location: F-Pc\*, GB-Lbl, I-Nc, NL-Uim\*, US-Wc  
Source: RISM G 4854, G 4855

**G.4.2**  
*Six duos pour deux violons ou pardessus de viole...opera V<sup>a</sup>* (Paris, [1761])  
Location: A-Wn, F-BO, F-Pc\*, F-Pn\*, US-Cn  
Source: RISM G 4856, US-Cn  
Reference: AAA, 8 January 1761

### **Guignon, Jean Pierre**

**G.5.1**  
*Six trio pour trois flûtes, pardessus ou violons; on peut les exécuter aussi avec trois dessus de différens instrumens...oeuvre X<sup>e</sup>* (Paris, [1750])  
Location: F-Pc\*  
Source: RISM G 5052  
Note: Incomplete

### **Guillemant, Benoît**

**G.6.1**  
*VI Sonates pour deux flûtes traversières sans basse qui peuvent se jouer à deux violons ou deux pardessus de viole...deuxième oeuvre* (Paris, 1746)  
Location: F-Pn\*  
Source: RISM G 5091  
Edition: UCP Publications

### **Hugard, Pierre**

**H.1.1**  
*La toilette. Pièces nouvelles, pour le pardessus de viole à cinq cordes* (Paris, [1760])  
Location: F-Pc\*, F-Pn\*, NL-DHk (formerly at NL-DHgm)\*  
Source: RISM H 7818  
Edition: Minkoff

### **H.1.2**

*[Le Goût du siècle pour le pardessus de viole à 4 cordes, ou violon]* (Paris, [1771])  
Location: LOST  
Source: Devriès: Hugard de St. Guy catalog

### **H.1.3**

*I<sup>er</sup> Recueil d'airs choisis dans différents opéra comiques et dans les plus célèbres auteurs arrangés pour deux flûtes, violons et pardessus de viole* (Paris, [1771])  
Location: F-Pa, F-Pn\*, US-BE  
Source: RISM H 7820

### **H.1.4**

*II<sup>e</sup> Recueil d'airs choisis dans différents opéra comiques et dans les plus célèbres auteurs arrangés pour deux flûtes, violons et pardessus de viole* (Paris, [1772])  
Location: F-Pa, F-Pc\*  
Source: RISM H 7820

### **Jobert, Joseph**

**J.1.1**  
*Six duo nocturnes à deux violons ou pardessus de viole...oeuvre première* (Lyon, [1770])  
Location: GB-Lbl  
Source: RISM J 545

### **Lavallière**

**L.1.1**  
*Six sonates en duo pour le tambourin avec un violon seul...suivies des principes généraux pour connoître...l'étendue du flûtet; et l'accorde des tambourins...on peut exécuter ces sonates sur le haut-bois, flûte, violon et pardessus de viole, la vièle et la musette peuvent jouer le premier dessus en C sol ut* (Paris, [1749])  
Location: F-Pn\*  
Source: RISM L 1129  
Reference: MF, December 1749 (volume I)

### **Lavallière l'aîné**

**L.2.1**  
*[Six Sonates en duo pour le tambourin, accompagnées d'un violon seul...onzième oeuvre...Elles peuvent s'exécuter sur le violon, flûte,*

*hautbois, clarinette, par-dessus de viole, mandoline, guitarrre, & sur la vielle & musette, en les transposant en sol ut. La quatrième & la cinquième peuvent se jouer à deux flûtes de tambourin* (Paris, [1777])

Location: LOST

Source: MF, October 1777

### Leclair l'aîné, Jean-Marie

#### L.3.1

*Sonates à deux violons sans basse...troisième oeuvre; on peut jouer ces sonates à deux violes* (Paris, 1730)

Location: A-Wn, CH-Zz, F-LYc, F-Pa, F-Pc\*, F-Pn\*, F-TLc, F-V, GB-Er, GB-Lbl, GB-HAdolmetsch, NL-DHk (formerly at NL-DHgm)\*, RUS-Mrg, US-NH, US-NYp, US-Wc

Source: RISM L 1311, 1312

Editions: Broude Brothers, Fuzeau

#### L.3.2

*Second livre de sonates à deux violons sans basse...on peu jouer ces sonates à deux violes* (Paris, [1747])

Location: A-Wn, F-Pa\*, F-Pc\*, GB-HAdolmetsch, GB-Lbl, NL-DHk (formerly at NL-DHgm)\*, US-CHH, US-Wc

Source: RISM L 1333

Editions: Broude Brothers, Fuzeau

### Leclair le second ou le cadet, Jean-Marie

#### L.4.1

*Sonates à deux violons ou dessus de viole sans basse...oeuvre II<sup>e</sup>* (Paris, [1750])

Location: F-Pc\*

Source: RISM L 1339

Note: Incomplete

### Leclerc, Jean-Pantaléon

#### L.5.1-5

*[Brunettes en duo pour les violons flûtes et pardessus de viole]* [5 Volumes] (Paris, [1751-1752])

Location: LOST

Source: Leclerc Catalog

#### L.5.6-9

*[Menuets en duo pour les violons, flûtes, et pardessus de viole]* [4 Volumes] (Paris, [1752])

Location: LOST

Source: Leclerc Catalog

#### L.5.10-13

*[Contredanses en duo pour les violons, flûtes, et pardessus de viole]* [4 Volumes] (Paris, [1767])

Location: LOST

Source: Leclerc Catalog

### Legat de Furcy, Antoine

#### L.6.1-L.6.12

*[Les Récréations Chantantes ou Journal Lyrique, contend les Airs choisis dans les plus jolis Opéra comiques et Comédies, avec accompagnement de Violon, Flutte, hautbois ou pardessus de Viole, par M Legat de Furcy Notés sur la, Clef de G re Sol et ajustés de façon qu'on peut les jouer en Duo sur les instrumens. Il paroitra pendant un an un recueil tous les mois]* (1<sup>r</sup> Recueil) (n.p., [1762]); (2<sup>e</sup> -5<sup>e</sup> Recueil) (n.p., [1762-63]); (6<sup>e</sup> -11<sup>e</sup> Recueil) (n.p., [1763]); (12<sup>e</sup> Recueil) (n.p., [1764])

Location: LOST

Source: AAA, De La Chevardiere, MF

Reference: 1-AAA, 16 September 1762; 2-5-De La Chevardiere; 6-MF, March 1763; 7-MF, June 1763; 8-De La Chevardiere; 9-MF, August 1763; 10-MF, October 1763; 11-De La Chevardiere; 12-MF, January 1764 (premier volume)

### Leloup

#### L.7.1

*1<sup>r</sup> recueil des recreations de Polimnie, ou choix d'ariettes, et airs tendres et legers, avec accompagnement de violons, flute, hautbois, pardessus-de-viole &c.* (Paris, [1762])

Location: F-Pn\*

Source: F-Pn

Reference: AAA, 10 May 1762; MF, August 1762

#### L.7.2

*2<sup>e</sup> recueil des recreations de Polimnie,...violons, flute, hautbois, pardessus-de-viole &c.* (Paris, [1762])

Location: B-Bc\*, GB-Lbl

Source: B-Bc, GB-Lbl

Reference: AAA, 28 October 1762; MF, November 1762

**L.7.3**

3<sup>e</sup> recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c. (Paris, [1759])

Location: GB-Lbl

Source: GB-Lbl

Reference: MF, February 1759; MF, November 1762; AAA, 28 October 1762; AAA 10 January 1763

Note: The problem of dates in the reference is possibly the result of a reprint.

**L.7.4**

4<sup>e</sup> recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c. (Paris, [1763])

Location: GB-Lbl

Source: GB-Lbl

Reference: AAA 28 April 1763, MF, June 1763

**L.7.5**

5<sup>e</sup> recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c. (Paris, [1764])

Location: GB-Lbl

Source: GB-Lbl

Reference: AAA, 20 February 1764; MF February 1764; MF, April 1764 (premier volume)

**L.7.6**

6<sup>e</sup> recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c. (Paris, [1764])

Location: GB-Lbl

Source: GB-Lbl

Reference: AAA 31 December 1764; MF, January 1765 (premier volume)

**L.7.7**

7<sup>e</sup> recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c. (Paris, [1766])

Location: GB-Lbl

Source: GB-Lbl

Reference: AAA, September 1766; MF, October 1766 (premier volume)

**L.7.8**

Huitième recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c. (Paris, [1766])

Location: B-Bc\*, GB-Lbl

Source: B-Bc, GB-Lbl

Reference: AAA, 18 September 1766; MF, June 1767; AAA 23 April 1767

**L.7.9**

[Neuvième recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c.] (Paris, [1768])

Location: LOST

Source: AAA 15 September 1768; MF, October 1768 (premier volume)

**L.7.10**

[Dixième recueil des recreations de Polimnie, ...violons, flute, hautbois, pardessus-de-viole &c.] (Paris, [1773])

Location: LOST

Source: AAA 16 September 1773; MF, October 1773

**Lemaire l'aîné, Jean****L.8.1**

Les plaisirs de la paix. Simphonies en trio, pour le violon, la flûte, le hautbois, le basson, le pardessus de viole, la trompette, les timballes et la basse continue...oeuvre second (Paris, 1749) [Concerto]

Location: F-Pa, F-Pn\*

Source: RISM L 1838

Note: Neither copy is complete but together they contain all the part books.

**Le Marchand****L.9.1**

Six suites d'airs en duo pour le tambourin...I<sup>re</sup> oeuvre; ces duo se peuvent exécuter sur la vielle, la musette, flûte traversière, haubois, pardessus de viole et autres instrumens (Paris, [1738])

Location: F-Pc\*

Source: RISM L 1846

**Lendormy, N.G.****L.10.1**

[Trois dialogues en duo pour un pardessus de viole à cinq cordes, & un violon...oeuvre I] (Paris, [1756])

Location: LOST

Source: AAA, 8 March 1756

**L.10.2**

*Premier livre des pièces pour le pardessus de viole ou le violon avec la basse...oeuvre II* (Paris, n.d.)

Location: A-Wn\*

Source: RISM L 1932

Edition: Minkoff

**L.10.3**

*Second livre de pièces pour le pardessus de viole à cinq cordes avec la basse...oeuvre III* (Paris, n.d.)

Location: A-Wn\*, F-Pn\*

Source: RISM L 1933

Edition: Minkoff

**L.10.4**

*[Mélanges d'airs choisis, ariettes, &c. pour être exécutés en solo ou avec la basse, par un alto-viole, ou par l'alto, précédés d'observations sur l'alto-viole & sur la manière de jouer cet Instrument.]* (Paris, [1779])

Location: LOST

Source: MF, 5 January 1779; AM 1779; AM 1781; AAA, 18 February 1780

Note: For explanation of the "alto-viole," see Part I of this article, pp. 22–28.

**L.10.5**

*[Six duo, de différents auteurs italiens, ajustés pour deux alto ou alto viole...oeuvre II]* (Paris, [1780])

Location: LOST

Source: AAA, 18 February 1780; AM 1781

Note: For explanation of the "alto-viole," see Part I of this article, pp. 22–28.

**L.10.6**

*[Six Trietti, de différents Auteurs Italiens, ajustés pour deux alto ou alto viole, avec la basse...Oeuvre III]* (Paris, [1780])

Location: LOST

Source: AAA, 18 February 1780; AM 1781

Note: For explanation of the "alto-viole," see Part I of this article, pp. 22–28.

**Leone****L.11.1**

*Duo pour deux violons qui peuvent se jouer sur la mandoline et sur le par-dessus* (Paris, [1762])

Location: F-Pc\*

Source: RISM L 1979

Reference: AAA, 18 January 1762

Note: Incomplete

**L.11.2**

*[Trente variations en dispute, à 2 violons, qui peuvent s'exécuter sur le par-dessus, la mandoline & la harpe]* (n.p., [1762])

Location: LOST

Source: AAA, 18 January 1762

**L.11.3**

*Six duo pour deux violons qui peuvent se jouer sur la mandoline et sur le pardessus* (Paris, [1766])

Location: I-Nc

Source: RISM L 1978

**Lévi, Madame****L.13.1**

*[Six solos pour le pardessus de viole avec la basse]* (Paris, [1745])

Location: LOST

Source: Fétis

**Mahaut, Antoine****M.1.1**

*[Recueil de pièces Françaises & Italiennes, petits airs, menuets, brunettes, vaudevilles, &c. avec des doubles & variations, accommodés pour deux flûtes traversières, violons, hautbois, ou pardessus de viole]* (n.p., [1757])

Location: LOST

Source: MF, December 1757

**M.1.2**

*[Nouveau recueil de pièces Françaises & Italiennes, petits airs, menuets, &c. plusieurs points d'orgue dans différents tons, le tout avec des doubles & variations pour deux flûtes, violons, pardessus de viole]* (n.p., [1758])

Location: LOST

Source: AAA, 28 November 1757; MF, January 1758 (second volume)

**M.1.3**

*Nouvelle méthode pour apprendre en peu de tems à jouer de la flûte traversière... suivie de petits airs, menuets, brunettes, &c. accomodés pour deux flûtes, violons et pardessus de viole... I<sup>er</sup> recueil* (Paris, [1759])

Location: F-Pn\*, GB-Lbl

Source: RISM M 164

Reference: MF, January 1759; AAA, 19 February 1759

**M.1.4**

*I<sup>er</sup> Recueil de pieces françoises et italiennes, petits airs, brunettes, menuets &c. avec des doubles et variations, accomodés pour deux flutes traversieres, violons, pardessus de viole &c.* (n.p., n.d.) [Solo, Duo]

Location: F-Pn\*

Source: F-Pn

Note: Not listed in RISM

**Mahoni le Berton (or Breton)****M.2.1**

*[Premier recueil de duo, tiré des ariettes des opéra-comiques, arrangées pour deux violons, deux mandolines ou deux par-dessus]* (n.p., n.d.)

Location: LOST

Source: none found; inferred from announcements for M.2.2 and M.2.3.

**M.2.2**

*[Deuxième recueil de duo, tiré des ariettes des opéra-comiques, arrangées pour deux violons, deux mandolines ou deux par-dessus]* (Paris, [1771])

Location: LOST

Source: AAA, 19 December 1771

**M.2.3**

*[Troisième recueil de duo, tiré des ariettes des opéra-comiques, arrangées pour deux violons, deux mandolines ou deux par-dessus, dédié à Madame de Rocquemont]* (Paris, [1772])

Location: LOST

Source: AAA, 2 March 1772; MF, April 1772 (second volume)

**Marc, Thomas****M.3.1**

*Suite de pièces de dessus et de pardessus de viole et trois sonates avec les basses continüe, qui se peuvent jouer sur la viole, la flûte traversière et autres instrumens... livre I<sup>er</sup>* (Paris, 1724)

Location: F-Pc\*, F-Pn\*, GB-Lbl

Source: RISM M 416

Reference: MF, January 1724

Editions: Dovehouse (Suite); Minkoff; VdGS Suppl. Publications

**Merchi, Giacomo****M.4.1**

*Sei duetti a violini o pardessus de viole... opera II<sup>e</sup>* (Paris, [1757])

Location: A-Wgm, F-Pn\*

Source: RISM M 2283

**M.4.2**

*[Duo de pardessus de viole ou violons]* (Paris, [1757])

Location: LOST

Source: AAA, 28 November 1757

**M.4.3**

*[Six duo à deux mandolines ou violons ou par-dessus de viole.] Oeuvre XV* (Paris, [1766])

Location: LOST

Source: AAA, January 1766, MF, April 1766 (second volume)

**Milandre, Louis-Toussaint****M.5.1**

*Six sonates à deux violons ou pardessus de viole... oeuvre III<sup>e</sup>* [1758]

Location: A-Wgm

Source: RISM M 2726

Reference: AAA, 20 February 1758; MF, April 1758 (premier volume); MF, June 1758

**Miroglio, Jean Baptiste****M.6.1**

*[Premier suite des Amusements des dames. Duo pour deux pardessus de viole, violons ou flûtes]* (Paris, [1758])

Location: LOST

Source: AAA, 26 June 1758

**M.6.2**

*[Deuxième suite des Amusements des dames. Duo pour deux pardessus de viole, violons ou flûtes]* (Paris, [1758–1762])

Location: LOST

Source: New Grove



**M.6.3**

*Troisième suite des Amusements des dames. Duo pour deux pardessus de viole, violons ou flûtes...oeuvre VI* (Paris, [1758–1762]) [Duo, Solo]

Location: F-Pn\*

Source: RISM MM 2870a

**M.6.4**

*Quatrième suite des Amusements des dames. Duo pour deux pardessus de viole, violons ou flûtes* (Paris, [1762])

Location: LOST

Source: AAA, 14 January 1762

**M.6.5**

*Cinquième suite des Amusements des dames. Duo pour deux pardessus de viole, violons ou flûtes* (Paris, [1762])

Location: LOST

Source: none found; inferred from exemplars/announcements of M.6.1–M.6.4, M.6.6, and M.6.8–M.6.11.

**M.6.6**

*Sixième suite des Amusements des dames. Duo pour deux pardessus de viole, violons ou flûtes* (Paris, [1762])

Location: LOST

Source: AAA, 16 December 1762

**M.6.7**

*Première suite de menuets en trio pour deux violons ou pardessus de viole et basse* (Paris, [1763])

Location: F-Pc\*

Source: RISM M 2872

**M.6.8**

*Septième suite des Amusements des dames. Duo pour deux violons, mandolines ou par-dessus de viole...oeuvre II* (Paris, [1767])

Location: LOST

Source: AAA, 19 October 1767

**M.6.9**

*Huitième suite des Amusements des dames, petits airs en duo pour deux violons, mandolines ou par-dessus de viole* (Paris, [1767])

Location: LOST

Source: AAA, 30 November 1767

**M.6.10**

*Neuvième suite des Amusements des dames. Duo pour deux flûtes, par-dessus, ou violons* (Paris, [1768])

Location: LOST

Source: AAA, 10 November 1768

**M.6.11**

*Dixième suite des Amusements des dames, composée de plusieurs Allemandes nouvelles, & Menuets en duo pour deux violons, par-dessus de viole ou mandolines* (Paris, [1768])

Location: LOST

Source: AAA, 14 November 1768

**Montéclair, Michel Pinolet de****M.7.1**

*Concerts à deux flûtes traversières sans basses...ces concerts dont les pièces sont les unes dans le goût françois et les autres dans le goût italien, ne conviennent pas moins aux violons, violes et autres instrumens qu'aux flûtes traversières, premier concert* (Paris, [1721–1733])

Location: F-Pc\*, F-Pn\*, GB-Ckc

Source: RISM M 3405

Edition: SPES

**M.7.2–7.6**

*Concerts à deux flûtes traversières sans basses...ces concerts dont les pièces sont les unes dans le goût françois et les autres dans le goût italien, ne conviennent pas moins aux violons, violes et autres instrumens qu'aux flûtes traversières, deuxième concert [–sixième concert]* (Paris, [1721–1733])

Location: F-Pc\*, F-Pn\*

Source: RISM M 3405

Edition: SPES

**Morel, Le Sieur****M.8.1**

*Pièces pour le pardessus de Viole à cinq cordes* (Paris, [1749])

Location: LOST

Source: MF, December (second volume) 1749

**Naudot, Jacques Christophe****N.1.1**

*XXV Menuets pour deux cors de chasse, trompettes, flûtes traversières, hautbois, violons et pardessus de viole* (Paris, 1748)

Location: F-Pn\*

Source: RISM N 161

**Paganelli, Giuseppe Antonio****P.1.1**

*[Sonates en trio pour deux violons, flûtes ou pardessus de viole. Oeuvre X<sup>e</sup>]* (Paris, [1745])

Location: LOST

Source: Devriès: Hue catalog

**P.1.2**

*[Sonates en duo pour violons, flûtes ou pardessus de viole. Oeuvre XVII<sup>e</sup>]* (Paris, [1755])

Location: LOST

Source: Devriès: Hue catalog

**P.1.3**

*Six sonates d'un goût agréable et chantant en duo pour les flûtes, violons, hautbois, pardessus de viole etc....dernier oeuvre* (Paris, 1764)

Location: CH-Gpu, F-Pc\*

Source: RISM P 65

Reference: AAA, 19 December 1763; MF, February 1764; MF, April 1764 (premier volume)

Note: Despite the AAA reference of 1763, the title page of this work states 1764 as a publication date.

**Plà, José****P.2.1**

*[6 Sonates en trio pour 2 violons, & basse...Ces trio peuvent se jouer sur le hautbois, la flute & le pardessus de viole]* (Paris, [1759])

Location: LOST

Source: AAA, 6 December 1759

**Polidore, Gionni Filippo****P.3.1**

*[6 Divertissemens en trio pour 2 flûtes, violons & par-dessus-de-viole, avec une basse continue]* (Paris, [1764])

Location: LOST

Source: AAA 13 December 1764

**Prota, Thomasso****P.4.1**

*[Recueil de nouveaux menuets en trio pour 2 flûtes, violons & pardessus-de-viole, avec une basse continue]* (Paris, [1764])

Location: LOST

Source: AAA, 26 November 1764

**Prudent****P.5.1**

*Les bouquets de Chassenay, pour la vièle, musette et dessus de viole avec accompagnement de basse et violon* (Paris, [1745]) [Solo, Duo]

Location: F-Pn\*, NL-DHk (formerly at NL-DHgm)\*

Source: RISM P 5556

**Prunier le fils, J.B.****P.6.1**

*[Premier & deuxième concert a deux flutes traversieres & a bec sans basse, & conviennent aux violons, violes & dessus de viole]* (n.p., [1759])

Location: LOST

Source: Hoffmann

Note: Not listed in RISM.

**R., Mr. (Jean-Jacques Rippert)****R.1.1–1.2**

*Brunettes en duo pour les violons, flûtes, hautbois et pardessus de viole, 1<sup>er</sup> recueil (2<sup>e</sup> recueil)* (Paris, [1750])

Location: F-Pc\*, F-TLc

Source: RISM IN 238

**R.1.3–1.5**

*Brunettes en duo pour les violons, flûtes, hautbois et pardessus de viole, 3<sup>e</sup> recueil (–5<sup>e</sup> recueil)* (Paris, [1750])

Location: F-TLc

Source: RISM IN 238

**Rambach, Franz Xavier****R.1.6**

*Six sonates pour deux violons ou pardessus de viole...oeuvre IV* (Paris, [1765])

Location: GB-Lbl  
Source: RISM R 113

### Ravet

#### R.2.1

*[Six Sonates pour la vielle, dont deux avec la basse-continue, & quatre avec un accompagnement de violon, par-dessus de viole, flûte, hautbois, & autres instruments...oeuvre III<sup>e</sup>] (n.p., [1755])*

Location: LOST  
Source: AAA, 13 February 1755

### Reusci

#### R.3.1

*[Sei notturni a due violini o pardessu di viola] (Paris, [1761])*

Location: LOST  
Source: AAA, 2 July 1761; MF, August 1761

### Riedu

#### R.4.1

*Six sonates en trio pour les flûtes traversières, hautbois, violons et dessus de viole (Paris, [1753–1758])*

Location: F-Pc\*  
Source: RISM R 1384

Note: The composer of this work is sometimes listed as Rieds due to a mistake on the card catalog of F-Pn. This work is incomplete.

### Riggieri, Antoine

#### R.5.1

*Six duo à deux mandolines et six sonates à mandoline, et basse qu'on peut exécuter avec le violon, et le pardessus de viole...oeuvre I<sup>er</sup> (Paris, [1770])*

Location: D-Bsb, F-Pc\*, GB-Lbl  
Source: RISM R 1532

#### R.5.2

*Airs italiens chantés à la comédie italienne. Menuets et sonates en duo pour la mandoline, qui peuvent s'exécuter sur le violon et le pardessus de viole...Oeuvre II<sup>e</sup> (Paris, [1770])*

Location: F-Pn\*  
Source: F-Pn  
Note: Not listed in RISM

### R.5.3

*Six Duo à deux mandolines qu'on peut exécuter avec deux violons ou deux pardessus de viole...Oeuvre III<sup>e</sup> (Paris, [1770])*

Location: F-Pn\*  
Source: F-Pn  
Note: Not listed in RISM

### Roget, Clair-Nicolas

#### R.6.1

*I<sup>er</sup> oeuvre contenant VI sonates pour deux flûtes traversières sans basse convenables aux violons, pardessus de viole ou autres instruments (Paris, 1739)*

Location: F-Pc\*, F-Pn\*  
Source: RISM R 1932

#### R.6.2

*Deuxieme oeuvre de Mr. Roget contenant six sonates pour la flute traversiere avec la basse. On peut aussi les jouer sur le violon, le dessus ou pardessus de viole (1739)*

Location: GB-Lbl  
Source: GB-Lbl  
Note: Not listed in RISM

#### R.6.3

*Sonates à deux flûtes ou deux pardessus de viole...oeuvre III<sup>e</sup> [1760–1762]*

Location: F-Pn\*  
Source: RISM R 1934

#### R.6.4

*Sonates pour deux pardessus de viole, flûtes ou violons...oeuvre I<sup>er</sup> (1765)*

Location: F-Pn\*  
Source: RISM R 1933  
Note: This is a reprint of oeuvre I; only the title page has been modified.  
Edition: Minkoff

### Saint-Sevin dit L'Abbé le fils, Joseph Barnabé

#### S.1.1

*Premier recueil d'airs françois et italiens avec des variations pour deux violons, deux pardessus ou pour une flutte ou hautbois avec un violon (Paris, [1756])*

Location: F-Pc\*, US-NYp, US-Wc

Source: RISM S 378

Reference: AAA, 23 September 1756

### S.1.2

*Deuxième recueil d'airs françois et italiens avec des variations pour deux violons, deux pardessus ou pour une flutte avec un violon* (Paris, [1757])

Location: F-Pc\*, US-NYp, US-Wc

Source: RISM S 379

Reference: AAA, 7 February 1757

### S.1.3

*III<sup>e</sup> Recueil d'airs françois et italiens avec des variations pour deux violons ou deux pardessus* (Paris, 1757)

Location: F-Pc, US-Wc

Source: RISM S 380

Reference: AAA, 13 March 1760

### S.1.4

*Jolis airs ajustés et variés pour un violon seul...ces airs peuvent se jouer sur le pardessus...oeuvre VII<sup>e</sup>* (Paris, 1763)

Location: F-Pc\*, GB-Lbl, US-NYp, US-Wc

Source: RISM S 374, S 375

Reference: AAA, 28 March 1763

### S.1.5

*IV<sup>e</sup> Recueil d'airs françois et italiens avec des variations pour deux violons ou deux pardessus* (Paris, [1771])

Location: LOST

Source: Devriès: Sieber & Fischer catalog

### S.1.6

*Principes du violon pour apprendre le doigté de cet instrument...ces principes sont suivis de deux suites d'airs d'opéra à deux violons,...les personnes qui jouent du par-dessus-de viole à quatre cordes peuvent faire usage de ces principes, en observant seulement de donner aux lettres t et p une signification contraire à celle que l'on trouvera dans ce livre* (Paris, [1761, reprinted 1772]) [Solo, Duo]

Location: (1761) D-MÜs, US-NYp; (1772) B-Bc\*, F-Pc\*, GB-Lbl, US-AAu, US-NH, US-Wc

Source: RISM Ecrits

Reference: AAA, 22 January 1761

## Sebetosky

### S.2.1

*[Six duo pour deux violons ou pardessus de viole]* (Paris, [1759])

Location: LOST

Source: MF, February 1759

## Somis, Giovanni Battista

### S.3.1

*Ideali trattenimenti da camera a due violini, o due flauti traversieri, o due pardessus di viola...opera VII* (Paris, [1745])

Location: F-Pc\*

Source: RISM S 349

Note: Incomplete

## Taillart, Constant (Pierre Évrard Taillart)

### T.1.1

*I<sup>er</sup> Recueil de pièces françoises et italiennes, petits airs, brunettes, menuets etc. avec des doubles et variations accomodés pour deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1755]) [Solo, Duo]

Location: B-Bc\*, F-Pn\*, GB-CDp

Source: RISM Recueils

Reference: AAA, 27 November 1755; MF, December 1755 (second volume); AAA, 23 June 1757; MF, July 1757

### T.1.2

*II<sup>e</sup> Recueil de pièces françoises et italiennes,...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1757]) [Solo, Duo]

Location: B-Bc\*, F-Pc\*, GB-CDp

Source: RISM Recueils, B-Bc

Reference: MF, January 1757 (second volume); AAA, 14 February 1757; AAA, 15 October 1759

Note: The B-Bc exemplar is bound, without separate title page, with T.1.1.

### T.1.3

*III<sup>e</sup> Recueil de pièces françoises et italiennes,...une flûte traversière, violon, pardessus de viole &c, avec accompagnement de violoncelle, clavecin, &c.* (Paris,[1758])

Location: B-Bc\*, E-Mn, F-Pc\*, F-Pn\*

Source: RISM Recueils, B-Bc

Reference: AAA, 14 December 1758

Note: The B-Bc exemplar is bound, without separate title page, with T.1.1.

**T.1.4**

*IV<sup>e</sup> Recueil de pièces françaises et italiennes, ...une flûte traversière, violon, pardessus de viole etc., avec accompagnement de violoncelle, clavecin, etc.* (Paris, )1760]

Location: B-Bc\*, F-Pn\*, GB-Lbl

Source: RISM Recueils, B-Bc

Reference: AAA, 28 February 1760

Note: The B-Bc exemplar is bound, without separate title page, with T.1.1.

**T.1.5**

*V<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1767]) [Solo, Duo]

Location: B-Bc\*, F-Pn\*, GB-Lbl,

Source: RISM Recueils, B-Bc, F-Pn

Reference: MF, April 1767 (second volume); AAA, 7 May 1767

Note: The B-Bc exemplar is bound, without separate title page, with T.1.1.

**T.1.6**

*VI<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1769]) [Solo, Duo]

Location: B-Bc\*, F-Pn\*, GB-Lbl,

Source: RISM Recueils, B-Bc, F-Pn

Reference: MF, April 1769 (second volume)

Note: The B-Bc exemplar is bound, without separate title page, with T.1.1.

**T.1.7**

*VII<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1770]) [Solo, Duo]

Location: B-Bc\*, F-C, F-Pc\*, F-Pn\*, GB-Lbl

Source: RISM Recueils

Reference: AAA, 29 October 1770; MF, November 1770

**T.1.8**

*VIII<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1772]) [Solo, Duo]

Location: B-Bc\*, F-Pn\*, GB-Lbl

Source: RISM Recueils

Reference: AAA, November 1772; MF, December 1772

**T.1.9**

*[IX<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.]* (Paris, [1774])

Location: LOST

Source: MF, December 1774; AM 1775

**T.1.10**

*X<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1775]) [Solo, Duo]

Location: B-Bc\*, F-Pn\*

Source: RISM Recueils, B-Bc

Reference: MF, December 1775; AAA, December 1775; AM 1776

Note: The B-Bc exemplar is bound, without separate title page, with T.1.9.

**T.1.11**

*XI<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1777]) [Solo, Duo]

Location: B-Bc\*, F-Pn\*

Source: RISM Recueils, B-Bc

Reference: MF, May 1777; AM 1778

Note: The B-Bc exemplar is bound, without separate title page, with T.1.9.

**T.1.12**

*XII<sup>e</sup> Recueil de pièces françaises et italiennes, ...deux flûtes traversières, violons, pardessus de violes etc.* (Paris, [1778]) [Solo, Duo]

Location: B-Bc\*, F-Pn\*

Source: RISM Recueils, B-Bc

Reference: MF, 5 December 1778; AAA, February 1779; AM 1779

Note: The B-Bc exemplar is bound, without separate title page, with T.1.9.

**Talon, Pierre****T.2.1**

*[6 Quators pour un violon, un haut-bois, un violoncelle obligé & une basse continue...Au défaut de haut-bois on pourra se servir d'une flûte ou d'un violon ou pardessus de viole; on pourra aussi faire la partie du violoncelle obligé avec une viole]* (n.p., [1761])

Location: LOST

Source: AAA, 19 February 1761

Note: US-Wc contains another version of these pieces, *Six symphonies à quatre parties ou à grand orchestre, œuvre 5* (Paris, 1767); see RISM T 61.

### Tarade, Théodore-Jean

#### T.3.1

*Six sonates à violon seul avec la basse continue...ces sonates peuvent se jouer sur le pardessus de viole...oeuvre I* (Paris, [1758])

Location: A-Wgm

Source: RISM T 137

Reference: AAA, 13 November 1758; AAA, 18 January 1759

### Tessarini, Carlo

#### T.4.1

*Il piacer delle dame, facile ariete instrumentali con violino, flauto traversier, pardessus de viola e basso* (Paris, [1748])

Location: F-Pn\*

Source: RISM T 575

#### T.4.2

*Trattenimento musicale, duetti a due violini o due pardessus de viole senza basso...opera XV* (Paris, [1750])

Location: CH-Zz, F-Pn\*, GB-Lbl, US-NYp

Source: RISM T 568

#### T.4.3

*Sei duetti a due violini o due pardessus de viola senza basso, libro secondo...opera XV* (Paris, n.d.)

Location: F-Pn\*, US-NYp, US-Wc

Source: RISM T 569

Note: RISM lists this work as a reprint of the *Trattenimento*; however, the *Sei duetti* is a completely different work with the same opus number.

#### T.4.4

*Pantomine a due violini o sia due pardessus de viola* (Paris, n.d.)

Location: F-Pn\*

Source: F-Pn

### Veginy, Giacomo

#### V.1.1

*Sei duetti notturni a flauto traverso e mandolino o due violini o pardessus di viola...I<sup>re</sup> oeuvre* (Paris, n.d.)

Location: F-Pc\*, GB-Ckc

Source: RISM V 1091

### Vento, Mattio

#### V.2.1

*[6 Sonates en trio pour 2 violons ou par dessus-de viole avec la basse...I<sup>re</sup> Oeuvre]* (Paris, [1765])

Location: LOST

Source: AAA, 10 January 1765

### Vibert l'aîné, Nicolas

#### V.3.1

*Première suite d'airs gracieux en trio pour deux pardessus de viole ou deux violons avec la basse...oeuvre III<sup>e</sup>* (Paris, [1759])

Location: F-Pc\*, F-Pn\*

Source: RISM V 1411

#### V.3.2

*Deuxième suite d'airs gracieux en trio pour deux pardessus de viole ou deux violons avec la basse...oeuvre IV<sup>e</sup>* (Paris, [1760])

Location: F-Pc\*

Source: RISM V 1412

Note: Incomplete

#### V.3.3

*Troisième suite d'airs gracieux en trio pour deux pardessus de viole ou deux violons avec la basse...oeuvre V<sup>e</sup>* (Paris, [1760])

Location: F-Pc\*

Source: RISM V 1413

Note: Incomplete

### Villeneuve, Alexandre

#### V.4.1

*Conversations en Maniere de Sonates Pour Deux Flutes, ou Deux Violons, ou Deux Violes. Second oeuvre* (Paris, 1733)

Location: F-Pn\*

Source: F-Pn

Note: The title page of this work is missing. The Minkoff edition title page is computer generated. The reference to "violes" comes from a catalog of works by Villeneuve.

Edition: Minkoff

**Villeneuve, Jean-Pierre****V.5.1**

"Pièces de viole ajustées pour le pardessus de viole à cinq cordes" (ms., 1759)

Location: F-Pn\*

Source: F-Pn, Miloradovitch

Note: The call number for this manuscript is Vm<sup>7</sup> 6275.

**V.5.2**

"Trio de Corelli et pièces de Marais à deux et trois violes en partition" (ms., 1762)

Location: F-Pn\*

Source: F-Pn, Miloradovitch

Note: The call number for this manuscript is Vm<sup>7</sup> 1107.

**Anonymous****X.1**

*[Airs choisis des meilleurs auteurs modernes, arrangés par suite, mis en duo pour deux violons ou deux pardessus de viole. On trouvera à la fin de ce livre six suites de jolis airs, qui peuvent se jouer seuls ou avec l'accompagnement. Oeuvre premier]* (n.p., [1757])

Location: LOST

Source: MF, January 1757; AAA 10 February 1757

**X.2**

*[Dialogues en duo]* (n.p., [1761])

Location: LOST

Source: Guerini, De La Chevardiere

**X.3**

*[Duetts formes d'arietes Italiennes]* (n.p., [1761])

Location: LOST

Source: Guerini, De La Chevardiere

**X.4**

*[Les nouveautés amusantes, ou la feuille harmonique, ouvrage périodique, qui paroîtra successivement, contenant plusieurs menuets, romances, airs, brunettes, &c, en duo pour deux violons, flutes ou par-dessus de viole, d'une exécution facile & à la portée de tout le monde. Ces airs pourront aussi se jouer par un seul instrument, le second-dessus n'étant pas obligé. Première feuille.]* (Paris, [1764])

Location: LOST

Source: AAA, 26 November 1764; MF, December 1764

**X.5**

*[Petits airs a jouer ou a chanter]* (n.p., [1761])

Location: LOST

Source: Guerini, De La Chevardiere

**X.6**

*[Les petits récréations de la campagne I livre contenant VI duetti a 2 violons pardessus ou mandolines. Composte da varri autori. On peut les exécuter sur la flutte, les faisant accompagner d'un violon au deuxième dessus.]* (Paris, [1762])

Location: LOST

Source: AAA, 17 June 1762; MF, August 1762

**X.7**

*[Les petits récréations de la campagne II livre contenant VI duetti a 2 violons pardessus ou mandolines...]* (n.p., [1762–1765])

Location: LOST

Source: RISM Recueils

**X.8**

*Les petits récréations de la campagne III<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines. Composte da varri autori. On peut les exécuter sur la flutte, les faisant accompagner d'un violon au deuxième dessus.* (Paris, [1762–1765])

Location: US-BE

Source: RISM Recueils

**X.9**

*Les Petits récréations de la campagne IV<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines. Composte da varri autori. On peut les exécuter sur la flutte, les faisant accompagner d'un violon au deuxième dessus* (Paris, [1765])

Location: F-Pc\*

Source: RISM Recueils

Reference: MF, April 1765

**X.10**

*[Les petits récréations de la campagne V<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines...]* (n.p., [1765–1767])

Location: LOST

Source: None found; inferred from exemplars/announcements of X.6–X.9 and X.11–X.15.

**X.11**

[*Les petits récréations de la campagne VI<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines...*] (Paris, [1767])

Location: LOST

Source: MF, April 1767 (second volume); MF, 17 May 1783

**X.12**

[*Les petits récréations de la campagne VII<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines...*] (Paris, [1768])

Location: LOST

Source: AAA 30 May 1768; MF, 17 May 1783

**X.13**

[*Les petits récréations de la campagne VIII<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines...*] (Paris, [1768])

Location: LOST

Source: AAA, 30 May 1768

**X.14**

[*Les petits récréations de la campagne IX<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines...*] (Paris, [1768])

Location: LOST

Source: AAA, 30 May 1768

**X.15**

[*Les petits récréations de la campagne X<sup>e</sup> livre contenant VI duetti a 2 violons pardessus ou mandolines...*] (Paris, [1768])

Location: LOST

Source: MF, September 1768

**X.16**

"Pièces de Viole" [ms., 1725–1740]

Location: F-Pn\*

Source: F-Pn

Note: This manuscript (Rés. Vmc. ms. 85) contains many arrangements for different types of viols.

**X.17**

*Recueil d'Airs (Principes de Musique pour le Pardessus de Viole)* [1763]

Location: CH-Geneva (private collection)

Source: Miloradovitch

**X.18–X.20**

[1<sup>er</sup> [–3<sup>eme</sup>] *Recueil de menuets en duo pour les violons, flûtes, hautbois et pardessus*]

Location: LOST

Source: F-Pc

**X.21**

4<sup>eme</sup> *Recueil de menuets en duo pour les violons, flûtes, hautbois et pardessus* (Paris, [after 1765])

Location: F-Pc\*

Source: RISM AN 2321

**X.22**

1<sup>er</sup> *Recueil nouveau de pièces de différents auteurs pour deux flutes, violons et pardessus de viole* (Paris, [1772])

Location: F-Pn\*

Source: RISM Recueils

Note: This work appears in the card catalog of the F-Pn under Bondu but there is no reference to Bondu on its title page.

**X.23**

2<sup>e</sup> *Recueil nouveau de pièces de différents auteurs pour deux flutes, violons et pardessus de viole* (Paris, [1772])

Location: F-Pn\*

Source: RISM Recueils

Note: This work appears in the card catalog of the F-Pn under Bondu but there is no reference to Bondu on its title page.

**X.24**

[*Pieces pour le Pardessus*] (n.p., [1762])

Location: LOST

Source: De La Chevardiere



## RECENT RESEARCH ON THE VIOL

### Ian Woodfield

This bibliography is intended as a concise guide to recent research related to the viol. It lists books, articles, dissertations, selected reviews, published 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 would be most welcome. They should be sent to Ian Woodfield, School of Music, Queen's University Belfast, Belfast BT7 1NN, Northern Ireland, or e-mailed to <i.woodfield@qub.ac.uk>.

**Ashbee, Andrew**, ed. *William Lawes, 1602–1645: Essays on His Life, Times, and Work*. Aldershot, England and Brookfield, Vermont: Ashgate Publishing, 1998.

**Cheney, Stuart**, ed. *Recueil de pièces de viole en musique et en tablature, 1666. Fac-similé du Ms M.2.1 Book T2, 17C Case, Washington, D.C., Library of Congress*. Geneva: Minkoff, 1998.

**Coeyman, Barbara and Stuart Cheney**. "The Viola da Gamba Family." *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter. New York: Schirmer, 1997: 178–97.

**Flassig, Fred**. *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert*. Göttingen: Cuvillier, 1998.

**Fleming, Michael**. "Unpacking the 'Chest of Viols.'" *Chelys* 28 (2000): 3–19.

**Goy, François-Pierre**, ed. Jean (?) de Sainte-Colombe, *Recueil de pièces pour basse de viole seule, ca 1690. Fac-similé du manuscrit M.3 de la Bibliothèque municipale de Tournus. Manuscript de Tournus*. Preface by Henri Lévêque. Paris: Minkoff France Éditeur, 1998.

**Hebbert, Benjamin**. "A Catalogue of Surviving Instruments by, or Ascribed to, Barak Norman." *Galpin Society Journal* 54 (2001): 285–329.

**Hoffman, Bettina**. *Catalogo della musica solistica e cameristica per viola da gamba*. Lucca: Antiqua, 2001.

**Kambe, Yukimi**. "Viols in Japan in the Sixteenth and Early Seventeenth Centuries." *Journal of the Viola da Gamba Society of America* 37 (2000): 31–67.

**MacCracken, Thomas G.** "Research Report: Conferences in Magnano and Edinburgh." *Journal of the Viola da Gamba Society of America* 37 (2000): 68–83.

**Mitchell, Nicholas**. "Pitch in Viols and Harpsichords." *Galpin Society Journal* 54 (2001): 97–115.

**Muthesius, Tilman**. "The English Chest of Viols." *Chelys* 28 (2000): 20–27.

**Payne, Ian**. "'The first that he ever made': Byrd's First Pavan and Galliard and Techniques of Transcription and Reconstruction in the 'Lost' Consort Dances." *Chelys* 28 (2000): 28–58.

———. "Three Chorister-Play Consort Songs in Sources Associated with the Lute." *Lute Society Journal* 40 (2000): 51–69.

———. "Apt for Viols and Virginals?: The Consort Element in the Late Keyboard Music of Thomas Tomkins (1572–1656)." *Consort* 56 (2000): 35–52.

**Rasmussen, Mary**. "Viols, Violists and Venus in Grünewald's Isenheim Altar." *Early Music* 29 (2001): 60–75.

**Reiners, Hans**. "Baroque Bows." *Chelys* 28 (2000): 59–76.

**Shay, Robert and Robert Thompson**. *Purcell Manuscripts: The Principal Musical Sources*. Cambridge: Cambridge University Press, 2000.

**Sutcliffe, Richard**. "De pardessus de viole en zijn literatuur opnieuw onderzocht" (transl. Thomas Baete). *Musica antiqua* 16/4 (November, 1999): 174–81.

———. “Re-examining the Pardessus de Viole and Its Literature, Part I: Introduction and Methods.” *Journal of the Viola da Gamba Society of America* 37 (2000): 5–30.

**Webber, Oliver.** “Real Gut Strings: Some New Experiments in Historical Stringing.” *Consort* 55 (1999): 3–29.

## REVIEWS

**Tobias Hume.** *Captaine Hume's Musிக்கall Humors, the bass viol music from The First Part of Ayres* (1605). Edited by Patrice Connelly. Saraband Music, 1996. \$16.00.

**Christopher Simpson.** *Six Ayres for Lyra Viol and Bass*. Edited by Joëlle Morton. PRB Productions, 1999. \$6.00.

**Philip Hacquart.** *The Complete Works for Solo Viola da Gamba*. Edited by François-Pierre Goy. PRB Productions, 1999. \$10.00.

Tobias Hume's attractive pieces from *The First Part of Ayres* (London, 1605) offer an excellent introduction to tablature playing, but I wonder how many viol players know his pieces from the same volume that are written in staff notation. Because they are written in baritone clef and include passages of colored notation, I suspect that many players have hesitated to play them. Patrice Connelly has issued an attractive new edition of these thirty-five pieces, making them more accessible and demonstrating that they make a very welcome addition to the repertoire. This volume appeals in particular to players at the beginner to upper intermediate level and would be a wise choice for one's first solo collection. Some pieces are short, simple tunes using only first position without any left-hand extensions. Other pieces introduce a few chords or double stops, and the chordal texture of a few, such as “A Caveleiros Humor” or “A Freemans Song,” rivals many of the tablature pieces. “Captaine Humes Galliard” is the longest of all and a particularly appealing example of division-style variations that demonstrate brilliance without excessive technical difficulty. There is something here for everyone, and the edition is nicely laid out with print that is large and easy to read.

A new volume in the Viol Consort series from PRB Editions offers six ayres for lyra viol and bass viol by Christopher Simpson. They were originally published as an appendix to his instruction book on music, *A Compendium of Practical Musick* (London, 1678), and were titled “Short and Easie Ayres Designed for Learners.” They bear a dedication “For John St. Barbe, Baronet,” who is known to have been a pupil of Simpson's during the period after 1645 while he enjoyed the patronage of Sir Robert Bolles at Scampton. John St. Barbe was the nephew of Bolles and was ten

years old at the time of Simpson's first edition of the *Compendium* in 1665.

Players will quickly discover that Simpson's ayres are short, but they are anything but easy. The ten-year-old for whom they were intended must have been a very accomplished player. The ayres all use normal viol tuning, lie predominantly on the upper three strings, and make considerable use of chords and double stops on the *f*, *g*, and *h* frets and higher. They make excellent practice for the seasoned tablature player, who might begin with Ayre No. 5 and proceed to very challenging pieces such as Ayre No. 2, which begins with double stops on the *i* and *h* frets and extends farther above the frets to *k* and *l* with some frequency. Double stops and chords above the frets are relatively uncommon in earlier lute viol literature, so Simpson's pieces offer new challenges for most players. In the more difficult ayres, the bass line doubles the lowest line of the first part and helps to add support. In other places (such as Ayre No. 5), the bass is independent, and the result is more of an equal duo with only a few passages of doubling. The editor has provided a separate transcription in score format, in which the bass line is included under the solo part, which is in alto clef rather than tablature. This is very handy for a keyboard player who may wish to accompany instead of the bass viol. The preface, notes, and textual commentary are useful, and the edition is very clear, though somewhat crowded on those pages that have five staves. Adding to the difficulty of these pieces is the editor's choice of symbols for some of the tablature letters such as *y* for *i* and something closer to *s* for *c*.

Another volume from PRB's impressive library of viol music offers the complete works of Philip Hacquart, younger brother of the more famous Carel Hacquart. Philip was born in Bruges in 1645, five years after Carel, and both of them settled in Amsterdam and later Haarlem, where Philip died in 1691. Nothing is known about his employment or education, but records survive of his marriage and the christenings of three children. The four suites in this collection survive in two related manuscript sources in the Bodleian Library, Oxford (MSS Mus. Sch. F. 573 and F. 574). The dedication in F. 574 of one menuet by "Lartigue" for two viols to Joanna Hacquart, one of Philip's daughters, suggests that the scribe had a personal connection with the family. Alongside

Philip's work can be found pieces by French, English, and German composers, some of which appear in versions for the violin. The editor proposes a date for Philip's music of 1685–1690, which would align Philip's works with those of Johann Schenck, who published his op. 1 in 1687.

Hacquart's unaccompanied works fall into suites of four movements, with an allemande, courante, sarabande with *double*, and gigue. (The word "suite" is however absent from the original sources.) Two additional pieces are included in the edition for the sake of completeness. These were known only in a violin version in F. 573 and are here returned to a possible "original" version for the viol. Two suites are in D minor, one in D major, and the fourth is in A minor. They have more immediate melodic appeal than some of Schenck's music and are on the whole somewhat easier to perform. They make use of some double stops and chords but lie neatly in first position for the most part and feel quite idiomatic. The sarabandes are particularly worthy of study, because they have either written-out ornaments for the repeat of each strain or a full *double* or "*variatio*." Whereas the style of Hacquart's music lies close to the French lute and viol tradition, his ornamentation is based more on the English division style. Both of these characteristics allow close comparison with the music of Johann Schenck. Hacquart's music is attractive and well worth performing. It is a fascinating discovery for viol players who are eager to expand their seventeenth-century unaccompanied repertoire, and the clear presentation in this edition from PRB Productions makes them particularly attractive.

Mary Cyr

**August Kühnel.** *Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo. D'Augusto Kühnel Maestro di Capella nella Corte Dell'Altezza Serenissima Di Carlo Landgravio di Cassel nell'Anno 1698.* Edited by George Houle in four volumes. Stanford, CA: Santa Ynez Music, 1998. Vols. 1 and 2 \$20.00 each, vol. 3 \$25.00, vol. 4 \$18.00; set of all four vols. \$70.00.

Many viol players first encountered the music of August Kühnel in Folkmar Längin's *Meister der Gambe* (1964), or per-

haps in his *Gamben-Studien* (1968). In 1984, Alamire published a facsimile of Kühnel's three partbooks, and intrepid players had the complete pieces from which Längin drew his excerpts, albeit not in a form that is very easy on the eye. That facsimile is now out of print, and George Houle has published a new edition of the pieces. He divides Kühnel's single collection into four volumes of score plus attendant parts: sonatas for two viols with optional continuo, partitas for two viols with basso continuo, sonatas for one viol and continuo, and partitas for solo viol with optional continuo.

Kühnel tells us in his Preface that his collection "is organized in a manner to enable those who have not played the instrument for a long time to find suitable partite, as well as to gratify those who are more expert." Indeed, the music varies dramatically in its technical difficulty, though it does not appear to be strictly ordered by difficulty. The practicality of dividing Houle's edition into four volumes is obvious, as the contents of the publication fall into such neat groups. Both inexperienced and very experienced players can choose music that will challenge and amuse them. The second volume seems easier than the first, containing very few chords, with the last of the pieces, the "Echo" partita, the simplest of all. At the other end of the spectrum lie the solo partitas in volume 4, which call for a technical prowess that will not attract the acrophobe. Kühnel's music explores the upper reaches of the instrument more adventurously than Simpson; for example, thumb position makes the passage around measure 49 of Sonata VIII easier to play.

Professor Houle identifies pieces IV–VI (called "sonatina" by Kühnel) and XI–XIV (labeled "preluda solo" for the first movement but called "partite" in Kühnel's preface) as "partitas," which he says seems appropriate for the French-style pieces. He goes on to say that the French-style pieces are modeled on Italian versions of French suites, with Italian correntes and gigas combined with French allemandes and sarabandes. Kühnel traveled extensively in Europe, studying in Paris in 1665, when Sainte-Colombe was presumably in his tree house practicing; spending time in England in 1682 and 1685 (the Purcell fantasies are from 1680); and traveling around Germany at the time of Muffat and Farina. It is understandable that his music does not fit neatly into categories; no doubt, we are more worried about the terminology than the composer would have been.

It would be interesting to know a bit more about what the original Kühnel looks like, how many copies were printed, and how many survive, especially as there is no facsimile in Professor Houle's edition. Predictably enough, the original Kühnel print has no score, just a separate figured partbook for the continuo. The Houle edition includes both the optional and required basso continuo parts complete with figures, though unrealized, in score form. Sometimes it seems that Santa Ynez Music overcompensates for Kühnel's tight spacing in the original with overly wide spacing of notes, as for example in Volume II, score pages 15–20, VdG Prima pages 2, 8–9, VdG Seconda pages 2–3, 8–9. Other times this eye wished for staves slightly smaller and further apart (Volume II and III scores), and more consistency of font sizes for the music. The staves in some of the solo parts are rather closely packed. But these small quibbles are explained by page layout convenience and do not detract unbearably from the readability of the edition, especially when compared to the facsimile.

Each volume of the new edition is enhanced by the same detailed and informative introduction, in which Professor Houle summarizes what is known about Kühnel, analyses the music stylistically, comments authoritatively on aspects of tempo, meter, and rhythm, and discusses technical aspects of the music, especially ornamentation, ending with comments about aspects of left-hand technique in the music. Kühnel uses only one sign for ornamentation, which he calls "il trillo." He tells us that the "other ornaments that music lovers admire according to their own taste and pleasure are impossible to put in notation." Professor Houle suggests a vocabulary of French and Italian ornaments from which one might draw inspiration. More consideration of bowing will enhance the player's options further, in terms of both dynamics and articulation. (For example, in all the discussion of ornamentation, no mention is made of Marais's *enfler*, a crescendo on an individual note.) There are also interesting questions about how the bow was held in Germany at the time, and indeed what sort of instrument might have been played, that would certainly affect how the music sounds.

One of the most interesting issues addressed by Professor Houle is that of decoration of an authentic cadence. Kühnel often presents us with the dominant note plus the note a fourth above it,

which note is marked with the trillo sign. If the trill starts from the note above the fourth, we are trilling from a fifth to a fourth, though a 4–3 suspension is implied by the harmony (and often clearly indicated in the continuo figures). This sounds odd enough on its own, but even more so when played with another part that is trilling from the sixth to the fifth above the bass note, as in, for example, Volume I, Sonata 1, measure 11.

What could this Weird Cadence mean to the performer? Could it be that trilling in parallel major seconds with yet a third descending dissonance (the 4–3 suspension) is the intended dissonance before the resolution, and we're supposed to enjoy it? So to get to a resolution on *g* we have one viol trilling *b–a*, another trilling *a–g*, and a keyboard player resolving *g* to *f#*? Or should we take pains that the trills in all parts are not at the same moment, nor parallel? Professor Houle suggests that we judge each individual situation on its harmonic context to determine whether the trill ought to go to the note below or the note above, a suggestion that will vex players who have spent significant energy training their fingers to go automatically to the note above the written one! A good musician can make almost anything work. Professor Houle suggests several possible approaches to the Weird Cadence. Alternatively, one might consider a Caccini-esque bowed trillo that remains on the same pitch, thereby avoiding the question entirely. This Weird Cadence is not uncommon in Kühnel's music, nor is it unique to him: it can be found in the work of Marais (the Folies, for instance), Schenck, and Schwartzkopf—interestingly, all player-composers. Might the Weird Cadence be partly related to the geography of the viol, in that these trills might be born of convenience and/or habits of the player? And what about the opening theme of the second movement of the first Bach Gamba Sonata?

There are bowings indicated in the original print that might raise the odd eyebrow, such as Volume IV, Partita IX, Corrente, measure 9; Volume I, Sonata II, measure 108 (viol 1); and Volume III, Sonata VIII, measures 62–63 and 82–83. In his introduction, Kühnel explains that "the notes included under this half circle or stroke should be bowed in one stroke, up or down." In the first instance (and other similar cases) one could simply bow both notes in the same direction rather than attempt a legato connection between them. The player is encouraged to try Kühnel's other bow-

ings as indicated for some slightly quirky, but not impractical, solutions to bow management problems.

The modern edition has some errors. The following corrections apply to Volume IV, the one with the most complex solo writing:

Partita XI Corrente, measure 7, note 1 should have an *f*, not a *c*

Partita XII, measure 5, last note needs *D#*; measure 20, note 1, *d#*

Allemande, measure 5, last 3 sixteenths should be down a step

Partita XIII Allemande, measure 8, slur misaligned; measure 16, slur incorrect

Sarabande, measure 5, note 1, *b* should be an *a*

Partita XIV Giga, measure 8, note 2 should be *Eb*

In the same volume, some might think that the following are mistakes in the original print, though Professor Houle has transcribed them faithfully:

Partita XI, measure 12 makes more sense with a *b#*

Partita XII, measure 2, note 1, which surely must have a *d#*

Partita XIII Allemande, measure 3, *f#* on last quarter note

Partita XIII Allemande, measures 8 and 16, the sixteenths in measure 16 should be dotted (as in 8) and both measures should be bowed the way 16 is marked in the edition

Viol players who have heard and played the music of Schenck, Schwartzkopf, Hacquart, Sainte-Colombe, and other seventeenth-century viol player-composers will recognize Kühnel to be one of their number, a composer of idiomatic, idiosyncratic viol music that has a distinctly improvisational feel. Kühnel's music does not always sit very obviously on the page; one's freedom must be hard won to get at the music that is imprisoned in the notation.

Advanced players should learn this music, which demands the sort of fearless competence that Forqueray does, though only a six-stringed bass is required. Less advanced players should start with the partitas for two (Volume II), then advance to Volume I. There is no question that Kühnel's work is "good for us," but is it "good music?" It is idiomatic for the instrument, to be sure, just as Marais, Schenck, and Sainte-Colombe are, which leads to satisfyingly playable virtuosic moments. Like that of Sainte-Colombe and Marais, Kühnel's music is more about melody and sonority

than about counterpoint and harmony. Kühnel's music is for both the player and the listener in that it flatters the viol and lets it sing; that qualifies it in most books as "good music."

The grand tradition of the viol amateur is embodied at its best in the United States by scholar-performers such as George Houle and George Hunter. Both have devoted themselves to the viol and its literature, making music that has been hitherto difficult to find available in affordable, well-researched, readable editions. Players around the world benefit from their expertise and enthusiasm. While neither Professor Hunter nor Professor Houle is likely to become wealthy by his efforts, the viola da gamba world is much enriched by them.

Wendy Gillespie

**Wolfram Wagner.** *Fantasy and Canon for Bass Viol.* Albany, CA: PRB Productions, 2000. Contemporary Instrumental Series No. 12. \$5.00.

**Martha Bishop.** *Preludio and Passacaglia for Seven-string Bass Viol.* Albany, CA: PRB Productions, 1998. Contemporary Instrumental Series No. 10. \$5.00.

**Will Ayton.** *Music for Three Viols or String Trio.* Albany, CA: PRB Productions, 1999. Contemporary Consort Series No. 35. Score and parts \$8.00.

**David Goldstein.** *Daybreak for Viol Quartet.* Albany, CA: PRB Productions, 1999. Contemporary Consort Series No. 33. Score and parts \$5.00.

**Peter Seibert.** *Five for Seven: A suite for seven viols.* Albany, CA: PRB Productions, 1998. Contemporary Consort Series No. 32. Score and parts \$16.00.

These five compositions join the growing number of works for viol solo or consort written in recent years. Each is different in many ways from the others, reflecting the many choices today's composers face in matters of instrumentation, genre, and style. These publications are all pleasant, do not strain the technical resources of the viol or its players, and each has its point of interest. The editions are legible, rehearsal numbers have been provided, and, where needed, attention has been paid to page turns. A brief

biography of each composer has been included, except, inexplicably, for David Goldstein. The covers are attractively designed, most notably that of *Daybreak*, which is of a landscape photographed by the publisher.

The latest of the five pieces and the only one new to this reviewer is Wolfram Wagner's *Fantasy and Canon* for solo bass viol. Wagner, at age 39, has impressive credentials. He studied composition in Vienna, London, and Frankfurt, was composer-in-residence of the Academy of St. Martin in the Fields at age 30, and in 1997 won the Anton Bruckner Prize in Linz, Austria. His vocal and instrumental output includes some chamber music, but judging from his biography this work seems to be his first for viola da gamba. He exploits the open-string tuning intervals and chordal possibilities of the viol in the opening *Fantasy*, which has the character of a prelude. Like the following *Canon*, it is unmeasured. The rapid figuration and lofty pitches (several high Fs) in both sections require agility of both the left hand and the bow, making this piece suitable for advanced or professional players. The musical challenges are as great as the technical ones. The opening *lento* is very free with an *accelerando* leading to a *vivace* and various tempo changes. The implied counterpoint of the *Canon* is difficult to bring out, despite the composer's use of upward and downward stems to indicate the two voices.

The few bowing marks are helpful except for a misleading one halfway through the first page, which, if followed, causes a long passage of sixteenth notes to be bowed backwards. One is puzzled by the choice of alto clef on the first page and treble clef on the third for notes in the same high range. In the right hands this music could sound impressive. Just playing the notes could make the piece sound like an etude; following the tempo markings could make it sound brilliant and more difficult than it is.

Martha Bishop is well known to the gamba world for her teaching and composition as well as for her playing. In her *Preludio and Passacaglia* for seven-string bass she demonstrates her homage to Marin Marais. This listener was present at a performance Bishop gave of this work; it made a strong impression as a concert piece. On the level of sheer technical prowess this piece requires even more "chops" than the Wagner. The low A string is indispensable. No performance notes are given, but both fingerings and bowings

are generously provided. (One wonders how many gamba players will recognize the symbol for the thumb.) The prelude is quite chromatic, perhaps in anticipation of the passacaglia bass progression. The successive variations over that bass line change character at the double bars, marked variously "marcato," "aggressively," "misterioso." Double stops at quarter-note and eighth-note speed lead to a final section with twenty-three measures of arpeggios, some of them "sul ponticello." In short, this piece is a workout for gambists looking for a challenge, matched perhaps by Christopher Simpson or by Marin Marais, Bishop's inspiration.

The three publications for viol consort are considerably less demanding technically than the two solo pieces. David Goldstein composed *Daybreak* in memory of Richard Bodig, whose death he called "an irreparable loss." Richard was a past president of the Viola da Gamba Society of America, an enthusiastic viol player, a scholar, and a linguist. He transcribed many Renaissance pieces from manuscript and made a brilliant translation of Ganassi's *Regola Rubertina* (published in this *Journal* XVIII [1981], 13–66; XIX [1982], 99–163). According to Goldstein, Richard Bodig was very proud of his Armenian heritage. The piece is based on an Armenian folksong, the text of which translates as follows:

*Daybreak*  
*I await his return*  
*His horse stumbles in, grievously wounded*  
*He does not come home*

The four lines of the poem provide the form of the composition. There are four sections, numbered in each playing part to correspond to the poem's lines. *Daybreak* was performed by members of the 1998 VdGSA Conclave faculty in Minnesota as part of a memorial concert for Richard. It is scored for treble, two tenors, and bass. The tessitura is generally low, in keeping with the somber mood of the piece.

Will Ayton, a prolific writer for both the viol and the recorder, follows a time-honored tradition in offering his three-part consort music for modern string trio as well as for treble, tenor, and bass viols. The menu of this collection is mixed, the pieces having only their instrumentation in common—a Sephardic song, a piece from the *Cancionero de Uppsala*, and a prelude and fugue. But it is a menu that viol players would enjoy as much as string quartet play-

ers enjoy sitting down to an evening of mixed quartets, although the century-hopping is less extreme among the latter.

Ayton gives the Sephardic song, "La Rosa Enflorece," a simple treatment, the tune marked off in each part with quotation marks in the opening measures. The final section presents the song in a more elaborate style. "Fantasia on an Iberian Theme," the second piece in this collection, is based on an anonymous two-part piece from the Spanish Renaissance. The middle section is in compound rhythm, a hallmark of Ayton's style, which leads to a return of the opening theme. The "Prelude and Fugue" are more substantial than the two fantasias. The fugue is in a different key from the prelude, and its subject is stated in a variety of positions, tonalities, note values, and dynamic levels.

Peter Seibert is known in early music circles as the director of the Seattle Recorder Society and of the Port Townsend Early Music Workshop. As a work calling for seven viols, Seibert's suite *Five for Seven* takes its place beside Giovanni Gabrieli's *Canzon a 7* and a rather dull English *In nomine*. Normally one does not have occasion to play seven-part music unless an unexpected guest joins a sextet or a member of an octet decides to sit out one piece. This septet provides a good excuse to add or subtract a player. It calls for two trebles, three tenors, and two basses, although the third tenor part would fit easily on a bass. The composer has based all five movements on the first two measures of the Fantasia, the opening movement. In his "notes on performance" he makes a request to the players reminiscent of Thomas Mace, who declared in *Musick's Monument* (1676) that "our great care was to have all the parts equally heard, by which means this caution made the musick lovely and very contentive." Seibert, equally concerned with balance, instructs his players to bring out the patterns in his music. The opening fantasia has points of imitation in staggered entrances in both ascending and descending lines. The gigue-like scherzo movement expresses the material in dotted rhythm; the sarabande, in half notes. The fourth movement, "fast dance," uses a repeated eighth-note pulse under the theme. The suite ends with a "chorale." The writing is very straightforward and well within the ability of intermediate-level players, with the possible exception of several high Cs in the first treble part.

There is more than enough material here to engage the attention of viol players, be they soloists searching for that one piece to fill out a recital program, or consort players looking for a novelty to add to an evening of consort playing. Still, one must consider the questions asked by our diehard traditionalist fellow gambists: Why write new pieces? Why play them? Why listen to them? Who can compete with Gibbons or Purcell or Lawes? To be sure, there is already music for viols sufficient to occupy us for years to come without writing any more, although Hubert Le Blanc complained in 1740 (in his *Défense de la Basse de Virole*, pp. 117–18) that viol players were not keeping up with the times by trying the new music played by violinists. The last century has produced upwards of 800 compositions for or including viols, some of them worthy of repeated hearing and playing. The results of an informal survey of composers writing for the viol a few years ago revealed that the majority of them were initially inspired by the Purcell fantasias. Others were attracted to the *sound* of the viol. By making their music available to viol players, professionals and amateurs alike, we can encourage the creation of works that just might make it to the top of the charts. PRB Productions has given us a good start.

Judith Davidoff

**Carl Philipp Emanuel Bach.** *Sonata in C Major for Viola da Gamba and Continuo, W. 136.* Edited with continuo realization by Charles Larkowski; introduction by Donald Beecher. Ottawa: Dovehouse Editions, Baroque Chamber Music Series Number 23, 1998. Score and two parts \$10.00.

Carl Philipp Emanuel Bach (1714–1788) hardly needs an extensive biographical introduction. Although the popularity and availability of his music have fluctuated since his death, he has retained a distinguished reputation. During his youth, he received rigorous musical training from his father, Johann Sebastian Bach, and obtained a law degree at the university in Frankfurt an der Oder. An innovative composer in the *empfindsamer* (sensitive) style, a virtuoso keyboard player, and an influential theorist, he held long-term musical posts first in Berlin and later in Hamburg. His Sonata in C Major was composed in 1745 or 1746 when he was

in his early thirties. Although C.P.E. Bach's total output was extensive, he wrote only three pieces for the viola da gamba, which was declining in popularity by mid-century as the cello took its place.

This sonata's three contrasting movements—Andante, Allegretto, and Arioso—suit the viol's expressive capabilities, each in a different way. The Andante's rhythmically quirky main theme moves into gliding triplets countered by syncopated sixteenths. The overall effect is both energetic and flowing. The Allegretto can only be characterized as virtuosic, with long sequences that combine stepwise or broken sixteenths and fleet thirty-second notes. Sudden expansive, sweet passages and brief motives separated by eighth rests create pleasing contrasts. The Arioso falls into short phrases interspersed with lovely, singing lines interrupted by an unexpected cessation in measure 63.

The volume contains a score with a harpsichord part realized by Charles Larkowski, followed by the three-page "Edition Notes" and "A Note on Style and Ornamentation" written by Donald Beecher. There are separate parts for the solo viola da gamba and continuo cello. The appearance is pleasing; it is printed on quality paper with decorative woodcuts in the score to fill the blank spaces at the bottom of several pages. In my copy, some of the pages are imperfectly printed, resulting in faded notes and disappearing bar lines. The ink also rubs off when pencil marks are erased. These problems are outweighed by the excellent note spacing, generous point size, and overall clarity.

Beecher's meandering "Edition Notes" contain a biography of C.P.E. Bach. They also detail a number of the sonata's more unusual characteristics, especially when compared to the composer's succeeding works. He points out the exceptional use of the home key in all three movements, and the slow-fast-medium sequence of movements rather than the conventional fast-slow-fast. In the concluding paragraph, Beecher explains his and Larkowski's "hands-off" editorial choices: they have not produced a heavily edited performance version, but have preserved the integrity of the original manuscripts. Yet, to provide a guide for performance, Beecher has written an additional section that covers style and ornamentation. They have maintained the manuscripts' original treble clef in the score, but have placed the viola da gamba part in the



alto clef, which is most familiar to present-day players. Beecher does not mention the *ad libitum* cello part or any related historical facts, leaving the decision for its use up to the performers.

While the above information is generally illuminating and useful, there is one paragraph devoted to the two extant manuscript sources that is totally mystifying. To write this review, I used a 1992 facsimile edition of the manuscript located at the Library of the Royal Conservatory in Brussels. This manuscript is listed by Eugene Helm, author of the 1989 *Thematic Catalog of the Works of Carl Philipp Emanuel Bach*, as Ms. B Bc, 5634 (Helm's catalog number for the sonata is H. 558; Alfred Wotquenne, who cataloged C.P.E. Bach's works at the turn of the twentieth century, numbered the sonata W. 136). Beecher describes the manuscript at Brussels as possessing *three* staff systems with a blank middle line—which bears no resemblance to the facsimile that I studied, traditionally laid out with only two lines for solo and continuo instruments. According to Helm's *Thematic Catalog*, the other manuscript (which I haven't seen) is actually a modern copy located in the Berlin Staatsbibliothek (Ms. D-ddr Bds, Nachlass Klingenberg 6). What sources did Larkowski actually use? I am surprised that in this paragraph there is no reference to Helm's definitive *Thematic Catalog*, which might have been helpful in solving this puzzle.

Beecher's "A Note on Style and Ornamentation" offers a discussion of *galant* and *empfindsamer* styles, the terms that define the vocally based musical gestures popular in Germany between 1740 and 1780. The greater part of this section covers trills and appoggiaturas, the information adapted from C.P.E. Bach's extraordinary *Versuch über die wahre Art das Clavier zu spielen* (True Art of Playing Keyboard Instruments), published in 1753. First, Beecher points out that C.P.E. Bach's trill sign (*tr*) is nonspecific. He then mentions that trills begin on the beat, but he should have brought up Bach's hard-and-fast rule that trills always begin on the tone above the principal note (p. 100 from William J. Mitchell's English translation of the *Versuch*). The next paragraph shows notated trill-types with a short discussion of each. Here he combines examples and instruction from the *Versuch* with sample trills taken from the sonata. The dryness of the material would have been relieved by one or two sentences suggesting ways to shape

trills fluently on a *bowed* instrument—including the necessary addition of slurs to written-out trills with prefixes and suffixes. The paragraphs on appoggiaturas are more helpful. Beecher offers clues about bowing, advising decrescendos during "dying" appoggiaturas and the use of slurs "whether marked or not." Then follows a practical discussion concerning the duration of different types of appoggiaturas.

The final paragraph covers articulation. Beecher's approach is guarded; he gives cautious approval to reapplying the initial notated articulations for repetitions of the same material, but refrains from making suggestions for adding unnotated slurs. It is true that Bach was not generous in supplying articulations for this sonata; the notated slurs—placed above eighth-note stepwise passages and arpeggios (usually in conjunction with a *piano*)—indicate a specific *dolce* affect. I feel that a discussion about adding a few "serviceable" slurs would have been beneficial—mainly those that enhance the flow of the phrases, helping to blend occasional triplets, dotted notes, and the fastest thirty-second notes into the texture. As I mentioned in the previous paragraph, there is no doubt that the written-out trills need slurs. To sum up, most players would prefer to read a few knowledgeable suggestions about adding articulations (which they are free to reject) than to remain uninformed.

The volume's most glaring defect is Beecher's omission of Critical Notes, a tool that scholars, performers, and students have come to expect in modern editions. Here is one example of its importance: Bach's dynamics (*forte-piano-forte*) from the Andante at measures 47–50 exist in the Brussels facsimile but are missing in this edition. Perhaps they are not present in the other source, the Berlin manuscript copy, thus prompting the editor's decision to leave them out. I don't consider this an insignificant detail; I'd like to know more about the fate of these dynamics, which appear at a climactic moment—the conclusion of the first movement. Here is a second example: all of the cautionary accidentals (from the Brussels facsimile) have been omitted by the editor. Although they aren't necessary for an accurate reading, many of them indicate dramatic harmonic shifts that Bach (or the copyist) obviously thought were important enough to acknowledge. There are other

discrepancies between the facsimile and the edition that should have been displayed in Critical Notes.

In addition to the ambiguities described above, both the score and the viola da gamba part have evident wrong notes and omitted ties. (A note-by-note comparison with the Brussels facsimile brought these to light; furthermore, the mistakes occur in either the score or the parts, but never in both—which would suggest a need for more careful proofing.) In the Andante (in the score), the last sixteenth note of measure 6 needs a sharped D. In the Allegretto (also in the score), a tie in measure 43 is omitted. Another tie from the Arioso movement is missing (bass line, measures 66–67). In the Andante (viola da gamba part), there is a wrong note in measure 6: the second sixteenth-note A should be a G. A tie is also omitted in measure 20.

Even though seasoned keyboardists would not need Larkowski's harpsichord realization, amateurs who play it note-for-note or use it as a guide (it is unfigured) will discover stylistic inconsistencies and technical errors. In the "Edition Notes," Beecher calls the realization "conservative," which should imply a minimal number of notes in order to leave room for elaboration. But instead, it is chunky and obtrusive, detracting from the solo line. The almost constant four-part chordal accompaniment does not emulate C.P.E. Bach's teaching: "Three and fewer-voiced accompaniments are used in delicate works where the taste, performance, or affect of a piece requires a husbanding of harmonic resources" (*Versuch*, p. 175 from Mitchell's translation). Furthermore, the unisons between inner voices and the solo line thicken the texture without adding interest. Technical errors abound. Throughout, the highest voice in the realization moves in parallel motion an octave above the viola da gamba part, sometimes for three or four consecutive notes or even for several measures. Bach reiterates the centuries-old admonition against parallels: "Two octaves... in a pair of voices may never be played in parallel motion, either by leap or by step" (p. 191). For accompaniment that lies above the solo line he writes: "Care must be taken to construct a good melody in the upper part..." (p. 377). In addition, some measures possess glaring cross-relations that suggest mistakes in the realization. (I would like to thank Janet Palumbo, harpsichordist with *Triomphe de*

*l'Amour*, for assisting me with the analysis of the realization for keyboard.)

A "modern" version of C.P.E. Bach's Sonata in C Major was published by Breitkopf and Härtel in 1930. The famous German musicians Paul and Julius Klengel collaborated, Paul arranging the work for cello or violin and creating a piano realization, and Julius, a cellist, adding bowing and fingering. Helm, in his *Thematic Catalogue*, describes this edition as "much distorted." And so it is, although it has provided the only available access (other than the aforementioned facsimile published in 1992) to this work—until the appearance of the present edition.

David Schulenberg, in *The Instrumental Music of Carl Philipp Emanuel Bach*, 1984, p. 134, singles out the Sonata in C Major for "passages of extraordinary virtuosity in some of the *Fortspinnung* [extended, sequential] sections." In addition, there are prodigious leaps into the viol's high register. Even though none of the movements requires a particularly rapid basic tempo, the frequent triplets, sixteenths (often arpeggiated), and thirty-second-note passages demand considerable speed of execution. Perhaps most challenging are those features that haven't been spelled out by the notation: a graceful rendering of the many ornaments, the possible addition of occasional, tasteful slurs to this nearly untouched edition, and, most important yet most elusive, the application of the sensuous, delicately overwrought *empfindsamer* style. I would recommend the sonata to advanced students and professional players who would find its study and mastery both gratifying and personally fulfilling. Written as it is by a first-rate composer, its uncustomarily late style and virtuosic displays make it ideal for concert performance.

Margaret Panofsky

## CONTRIBUTOR PROFILES

**Mary Cyr** earned her Ph.D. in music from the University of California at Berkeley in 1975. She taught at McGill University in Montreal for sixteen years before moving to Guelph in 1992, where she is currently Director of the School of Fine Art and Music at the University of Guelph. She has recorded the Bach sonatas for viola da gamba and harpsichord, lyra viol solos, and cantatas with solo viol by Buxtehude and Rameau (McGill Records label), and continues to perform both as soloist and in chamber music performances with several Toronto-based groups. Her current research interest is the music of Elizabeth-Claude Jacquet de la Guerre.

**Judith Davidoff** is the artistic director of the New York Consort of Viols and the cellist of the Arioso Trio. She teaches at Sarah Lawrence College, where she also directs the Collegium. She is on the early music faculty of Columbia Teachers College. Her catalogue of twentieth-century music for/including viol is being prepared for publication.

**Wendy Gillespie** performed professionally in her early twenties with the New York Pro Musica, and since then has appeared all over the world in concert and on radio and television, performing with ensembles that include Ensemble for Early Music, Les Filles de Sainte-Colombe, Sequentia, and the Newberry Consort. She has taken part in over sixty recordings for Virgin, Decca, Nonesuch, Harmonia Mundi, and Channel Classics, among others. Most of her performing in recent years has been with the award-winning viol consorts Fretwork and Phantasm. Associate Professor of Music at the Early Music Institute, School of Music, Indiana University, Bloomington, she enjoys teaching bowed strings, performance of early music, and other erudite undertakings in order to support her habit of playing the viol.

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**Margaret Panofsky** performs on viola da gamba throughout New York, Massachusetts, and New Jersey; she has made guest appearances with many ensembles, including the New York Consort of Viols, the Fairfield Period Instrument Academy, Le Triomphe de l'Amour, and Ensemble Soleil. She is a member (continuo and solo) of the Choir of Corpus Christi Church. She directs the New York University Collegium Musicum and has been director and faculty member at numerous early music workshops. Her comprehensive book *Bass Viol Technique* has been used worldwide since its publication in 1991. She has recorded on the Titanic and Despair labels. In addition to her musical endeavors, she is the publicist for Music Before 1800, New York's venerable early music presenting organization. In her free time, she may be found in ballet classes.

**Richard Sutcliffe** received his bachelor's degrees in violin performance and music education from the State University of New York at Potsdam in 1996. In 1999 he completed his *meestergraad* in viola da gamba at the Koninklijk Conservatorium Brussel with Wieland Kuijken and Gail Schroeder. An active researcher, teacher, and player of the viola da gamba and the pardessus de viole, he has performed in the U.S. and Europe with Ricercar Consort, Capilla Flamenca, and others. He is currently completing a second *meestergraad*, in early chamber music, at the Koninklijk Conservatorium Brussel.

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