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CONTENTS

Editorial . . . . .	3
George Glenn	
Jean Rousseau on the Mechanics of Viol Playing . . . . .	5
Translations and Annotations	
Karl Neumann	
History and Literature of the Viola D'Amore . . . . .	13
Rose - Marie Johnson	
The Case for the Use of Vibrato on the Viol . . . . .	52
Gordon J. Kinney	
The Bowed String Instruments of the Baroque Basso Continuo . . . . .	65
Ca. 1680 - Ca. 1752 - In Italy and France	
Henry Burnett	
Tobias Hume's <i>First Part of Ayres</i> (1605) . . . . .	92
Chapter III	
William V. Sullivan	
Portraits of Our Members . . . . .	112
Efrim Fruchtman	
John Hsu	
Museum Pages . . . . .	116
A Gavines Pardessus Virole	
Review of Working Plans for a Bass Viol . . . . .	120

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Vol. 7 1970  
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1161  
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Editorial

One of the principle purposes for which this society was founded was to encourage and promote the formation of viol consorts in the homes of America. We have not, however, advanced very far in this direction.

No other instruments of the Renaissance have such a wealth of consort music as has the family of viols. There are literally thousands of selections of English music written for from two to seven viols by English composers from the time of Taverner to that of Purcell. And although viol consort playing at this period was indigenous to England, there is also a large amount of work by the Italians and Germans that is suitable for viol consorts. All of the great English Madrigal writers -- Byrd, Gibbons, Welks, etc. -- indicated that this form was apt for viols as well as voices. But even with this enormous available literature, viol consorts in this country are few and far between.

Although English Consort music was written by great composers, it was composed for the amateur and viol consorts performed for their own pleasure -- not for exhibition. Solo playing was left to the professional who had devoted years to his instrument.

The interest of viol players in this country is toward the solo music for the bass viol written during the Baroque era, and nine out of ten prospective viol players begin by purchasing a bass viol. They begin playing the ground in Baroque ensembles (with or without keyboard), hoping and finally attempting to do solo parts in such groups. If, eventually, they do acquire a treble or tenor, these instruments are looked upon by the owner as poor brothers upon which they can "double" if the occasion demands.

This is not so with the English. The Englishman who purchases a small-size instrument approaches his viol with the same seriousness that we accord the bass and devotes his time and energies to that instrument alone. He is not a switcher -- knowing that it is just as difficult to switch from treble to bass as it is for a violinist to double on the cello during an evening session.

When the American viol player develops a seriousness toward the treble or the tenor viol and concentrates all of his energies on that treble or tenor rather than playing the viol merry-go-round, America will have more and better viol consorts.

George Glenn

## Jean Rousseau on the Mechanics of Viol Playing

TRANSLATIONS AND ANNOTATIONS  
BY  
KARL NEUMANN

Jean Rousseau's "Traité de la viole" (Paris, 1687) shares with its somewhat older English companion, Christopher Simpson's "The Division-Viol (London, 1659 and 1665), the distinction of having more clearly and succinctly than any previous treatise laid down the principles of the mechanics of viol playing. As for Rousseau's work, it has paid the price, quite unavowedly, for having been recognized as the undisputed French classic in its field—it has been often imitated, oftener plagiarized, that is to say, its ideas and precepts have served as source material, with or without acknowledgement, for various later string treatises.<sup>1</sup>

Consequently, Jean Rousseau's concepts concerning viol playing are known nowadays mainly from secondary sources.<sup>2</sup> This is to be regretted, seeing that Jean Rousseau was not only an important musical figure in his day,<sup>3</sup> but is an eminently practical instructor even for the modern viol student. The following three chapters taken from the early sections of the "Traité" might prove that point.

The given translation has, for the sake of clarity, taken certain liberties with Rousseau's "baroque" style of expression abounding in involutions, illogicalities, faulty constructions, etc. Bracketed passages point to such emendations.

Commentaries to Rousseau's text, in particular with regard to comparable passages in Ch. Simpson's "The Division-Viol", are given in footnotes and Rousseau's opposition to what he considered "lute-influences" in the field of viol technique is being discussed in the final Note.

1. A case in point of such "borrowings" from Rousseau's store has received attention in Albert Cohen's article "An 18th-Century Treatise on the Viol by Étienne Loulié", published in this Journal in vol III. (1966), p. 17.
2. Nathalie Dolmetsch, *The Viola da Gamba* (London, Hinrichsen Edition Ltd., 1962) contains liberal quotations from Rousseau's "Traité".
3. His influence was not limited to France, witness the respectful references to his musical contributions, to be found in Johann Gottfried Walther, *Musikalisches Lexicon* (Leipzig, 1732) and in Johann Mattheson, *Der Vollkommene Kapellmeister* (Hamburg, 1739), p. 173, par. 22 ff.

Jean Rousseau:

Traité de la viole

.....  
.....

p.26 PART ONE

*How to hold the viol, place the (left) hand, and hold and move the bow.*

I have always considered it futile to attempt to teach by written word how to hold the viol, and how to place the (left) hand, and how to hold and move the bow, all these being matters hard to understand by simply reading about them and even harder to put into practice without the assistance of a master;<sup>4</sup> for our daily experience convinces us that the masters themselves, for all their superior knowledge and diligence, are hard put to it to make their students, particularly in the beginning stages, apply the rules of art.

p.27 Moreover, taking into account that those matters had already previously been brought before the public, I felt inclined to pass them over in this book. Yet, giving proper thought to the fact that a treatise dealing with rules of art ought not to omit matters closely affecting that particular art and that some persons might find fault with such omission, I (in the end) felt obliged to dismiss any consideration that might prevent me (from dealing with those matters).

CHAPTER ONE

*How to hold the viol*

The first point to observe for the (correct) holding of the viol is the selection of a comfortable chair, neither too high nor too low; not that all viol players have to adhere to that rule; for one has to get used to playing on all kinds of chairs, according to the

4. David D. Boyden, *The History of Violin Playing* (London, Oxford University Press, 1965), pp. 244-246, points out that late-17th century instrumental tutors, including Rousseau's "relatively advanced work" addressed mainly the amateur player and accordingly meant "to leave the burden of instruction to the teacher". Rousseau stresses the indispensability of a teacher also in his "Avant Propos" to his treatise.

occasion where one happens to find them, and not to hide behind the ridiculous excuse that for want of a chair proportionate to one's size one ought to be exempt from playing altogether. Yet there can be no doubt that in the early stages it is good to use a comfortable chair.

p.28 Second, one should sit on the edge of the chair so that—the body being in equilibrium—one might play freely and in an easy manner.

Third, with one's left hand one should pick up the viol at the low end of the neck, near the body of the viol, and not by the middle of the neck, where one is liable—and this indeed happens quite frequently—to displace the frets.

Fourth, one should hold the viol between both calves, somewhat higher or lower according to the size of the person, the height of the chair, and the size of the instrument; one should then turn the latter a little inward and move the neck a little sideways, away from the head (of the player), and (at the same time) push it slightly forward. The feet should be kept turned outward, particularly the left foot, which must be turned outward more (pronouncedly) than the right one and must moreover be brought farther forward. Both feet must be kept flat on the floor, without turning on their sides or lifting the heels (off the floor).<sup>5</sup>

p.29 CHAPTER II.

*How to place the (left) hand.*

In order to place the (left) hand (correctly), one lifts it towards the uppersection of the neck, there where the frets are (fastened), while (simultaneously) arching the wrist and the fingers;<sup>6</sup> thereupon one places the thumb behind the neck, directly under the middle finger,<sup>7</sup> drawing it somewhat towards the left side of the

5. A similar, less explicit rule is given in Christopher Simpson, *The Division-Viol* (London, 1665), p. 2, par. 4.

6. Thomas Mace, *Musick's Monument* (London, 1676), p. 74, is here at his picturesque best, by instructing the player to bend wrist and fingers "just like the Talents (sic!) of a hawk".

7. Ch. Simpson, *op. cit.*, p. 4, par. 6, advocates the placement of the thumb opposite the first finger, imitating "those that Play on the Lute". Rousseau is violently opposed to this placement, which he considers inappropriate for the viol and a foreign intrusion. This controversy will be discussed in the final Note.

neck; for it is a general rule, observed by all the masters, requiring the thumb to be placed invariably under the middle finger.

Care must now be taken to hold the viol firmly between the legs, so that there should be no need for the hand to support it;<sup>8</sup> for (not only) must the hand always remain free and unhampered in its movements, but there are cases requiring the thumb to be taken off the neck, as in the vibrato;<sup>9</sup> if the viol were not held firmly between the legs, it would then drop down to (the player's) shoulder. There is only one occasion in which the thumb is required to move the viol forward: this happens when one plays on the low strings; if one wanted to avoid (this thumb action), one would have instead to take the (greater) trouble of pulling one's body back, and this into a quite uncomfortable posture. When the moment comes for re-establishing the original position (of the p.30 viol), one lets the fingers, that are kept placed on top of the fingerboard, pull it back.

When the fingers are to come down to the fingerboard, they should be placed next to the frets, never on top of them. They should press the strings (firmly down), for with an insufficient pressure the bow would be unable to produce the proper viol sound.

It is always with the tips of the fingers and not with their flat part that the strings should be touched, the one and only exception being the playing of certain chords requiring the flat placement of the first finger.<sup>10</sup>

. . . . .  
. . . . .

(There follows a lengthy, desultory and somewhat disjointed diatribe against the contamination of the pure viol style by principles derived from the lute. This point shall be discussed in the final Note.)

8. Thomas Mace, op. cit., p. 248, gives again a more striking picture by requiring the viol to be held "so fast, that a Stander by, cannot easily take It Thence".

9. Rousseau calls it "languueur" and explains its execution on p. 101.

10. Rousseau's term: "coucher le premier doigt".

### CHAPTER III.

p.32 *How to hold and move the bow*

The bow is held with the right hand by setting the middle finger against the inner (surface) of the hair, supporting the stick with the outstretched first finger and fastening the straightened thumb opposite the first finger; the hand remaining thereby at a distance of about two or three fingers from the frog.<sup>11</sup>

In order to move the bow, the wrist should be advanced inwards, and as we now begin our up-bow at the point of the bow, the wrist should yieldingly follow the arm motion; that is, the hand should advance in an inward direction. In the down-bow, on the other hand, one should carry the hand outwards, letting it always follow the arm without exerting a pull at the elbow;<sup>12</sup> for the latter should neither be pushed forward in the up-bow nor pulled back in the down-bow.

I have said before that the up-bow should begin at the tip of the bow, the reason being that, if one starts it in the middle, the bow stroke will prove too short and too dry,<sup>13</sup> the arm moreover will lack sufficient strength and one will not be able to draw from the viol a beautiful sound; similarly, if one begins the down-bow in the middle of the bow, one gets the same results. Accordingly, just as one finds it necessary to begin the up-bow at the point, so should one begin the down-bow as near the hand as can be done without awkwardness. One shall thus learn to use long bow strokes, which are indispensable for eliciting the best results from the instrument and which, be it in down-bow or up-bow, can never be overdone.<sup>14</sup>

11. Ch. Simpson, op. cit., p. 2. par. 5, is less definite on that point; he only advises to hold the bow "near the Nut". Th. Mace, op. cit., p. 248, on the other hand, after quoting Simpson's authoritative opinion in that matter, has this to add: "Yet I must confess, that for my own part, I could never use (the bow) so well, as when I held it 2 or 3 inches off the Nut".

12. Ch. Simpson, op. cit., p. 7, par. 12, advocates the principle of the "stiff elbow-joint".

13. "dry" means: disconnected, quasi-staccato.

14. cf. Ch. Simpson, op. cit., p. 5, par. 8, "Give as much Bow to every Quaver, as the length thereof will permit." Similarly Th. Mace, op. cit., p. 248: "Only draw your Bow . . . with a Long Bow, wellnigh from Hand to Point, and from Point to Hand Smoothly".

p.34 It has to be admitted that at a certain speed and with certain note values one has often no other choice but to begin a down-bow in the middle and even near the point, this being due to the fast execution demanded by the meter and the tempo: it is, however, never permissible to begin the up-bow elsewhere than at the point and, besides, to do so with good results would be almost impossible.

The stick of the bow should, in the act of playing, be turned slightly downward, permitting thus a natural and relaxed carriage of the hand; but one should beware of turning it down too much and, by rubbing against the strings, letting it disturb the sound.

In order to produce a clear sound, the bow should touch the strings at a distance of three to four fingers from the bridge:<sup>15</sup> for, if placed lower, the resulting sounds would be unpleasant; if placed higher, there would be the danger of touching simultaneously other strings, avoiding which would be difficult, because in that region the strings yield all too easily to the pressure of the bow.

#### NOTE

##### *on Rousseau's disparagement of the lute*

The lengthy final passage omitted from Rousseau's above-given chapter II has little bearing on the concrete problems of viol mechanics, but it is historically interesting, because it shows that even in Rousseau's time the age-old artistic rivalry between viol and lute had not entirely subsided.

The particular occasion that provoked Rousseau to deliver there a passionate, partisan defense of the viol and to reject roundly any technical "borrowings" from the lute was the recent publication of a pamphlet, urging viol players to use alternatively two hand positions (*port de main*), or rather, two thumb placements, namely in addition to the traditional one (with thumb under middle-finger) another one borrowed from the lute (thumb under fore-finger).

Rousseau disallows, with a show of considerable irritation, that second hand position. "All the masters", he says, including his venerated teacher Sainte Colombe, have used only the first position—the only legitimate one.

15. Ch. Simpson, *op. cit.*, p. 2, par. 5 appears in full agreement; Th. Mace, *op. cit.*, p. 248/249 on the other hand advocates, very sensibly, a variable distance according to size of instrument, thickness of string, size of hall, musical style, etc.

(Rousseau admits, however, that on special occasions this "legitimate" usage can be set aside, namely in order to facilitate the playing of "certain chords". He does not qualify his statement, but it would seem from his other observations that the reference is to such chords as require a "contraction" of the hand, e.g. in the case where two or more fingers are to be placed against the same fret.)

In his defense of the viol against "intrusions" of lute practices, Rousseau produces a threefold argument:

a) He points to the different placement of the lute and the viol with regard to the body of the player and argues, quite convincingly, that from this a dissimilar hand placement should be taken for granted;

b) in a more partisan and cliquish vein, he disparages the lute, pointing to its inability to "sustain the sound and closely approach the human voice", and on that account considers it unworthy to be taken for a model by the viol;

c) he calls attention to a basic difference in the left-hand technique of the lute and of the viol: he finds that on the viol "the hand is almost constantly extended, most often covering five frets—a disposition never or very rarely required on plucked instruments, where the hand is held more closed (*plus ramassée*), with the result that lute players are induced to place the thumb under the first finger, whereas on the viol one places it under the middle-finger".

Rousseau's first point appears to be well taken, but it represents in actual fact an oversimplification. A different placement of instruments need not necessarily exclude the possibility of similar fingerings and hand placements. This can be seen from the fact that the different "holding" of lute and viol, to which Rousseau refers, did not prevent a technical evolution in which the hand placements on both those instruments, which in earlier phases were greatly at variance, were gradually brought into mutual conformity, if not uniformity.

The second point is more than the expression of Rousseau's own artistic prejudice: it reflects a general change of artistic values and attitudes that occurred in Rousseau's generation and that—by a trend inaugurated in Italy, but reaching France as well—was giving high prominence to the "singing" instruments, those capable of imitating the voice, the pacesetters among those instruments being the violins.

As for the different dispositions of the hand, to which Rousseau alludes in his third point, the following explanation might be offered. Whereas the

classical lute style had always remained rooted in chordal practices,<sup>16</sup> the viol of Rousseau's time had evolved two distinct styles, a chordal and a purely melodic (in Rousseau's terms: "jeu d'harmonie" and "jeu de melodie"). From a good many of Rousseau's observations<sup>17</sup> it is clear enough that his true sympathies lay with the latter style, a style, let it be said, which just then was gaining a decisive ascendancy over the rival style. Now it can be seen that a prolonged chordal passage will call for frequent "contractions" of the hand, while a melodic passage, particularly owing to the many ornaments required by French taste, will favor an "open" disposition of the hand. From this would follow that the two different hand dispositions observed by Rousseau might be less the result, as he seems to suggest, of the different way the two instruments in question were being "held" than of different musical styles predominating on each of them.

One final word now about Rousseau's dogmatizing on the correct placement of the thumb (sc. opposite the middle-finger). Both Simpson and Mace contradict him in this point. The first advises explicitly "to keep your Thumb on the back of the Neck, opposite to your fore-finger".<sup>18</sup> Mace, treating of the viol only after a long and detailed discussion of the lute, makes a statement<sup>19</sup> that would have been anathema to Rousseau: speaking of the "use of the Left Hand" on the viol, he recommends that "the same Order and Directions, which I have given for the Lute, must be Exactly Performed upon the Viol"; and his previous "Order and Directions",<sup>20</sup> places "That Thumb a little above the 'b' Frett underneath the Neck", which is equivalent to saying: opposite the first finger.

16. cf. Wilfred Mellers, *Francois Couperin* (New York, Roy Publishers, 1951), p. 193.

17. cf. his statement on p. 58: ". . . the viol is an instrument in which the melody ought to dominate the harmony; for its very spirit lies in the sweetness of its singing tone."

18. Ch. Simpson, op. cit., p. 4, par. 6.

19. Th. Mace, op. cit., p. 249.

20. Th. Mace, op. cit., p. 84.

## THE HISTORY AND LITERATURE OF THE VIOLA D'AMORE

by  
Rose-Marie Johnson

### CONTENTS

- I. Bibliography
  - A. Encyclopedias, Histories and Other Books
  - B. Periodicals
  - C. Appendix - The Erich Lachmann Collection of Historical Musical Instruments
- II. Music Publications
  - A. Methods and Etudes
  - B. Sonatas and Suites (with Keyboard and Unaccompanied)
    1. Baroque
    2. Classical
    3. Romantic
      - 4a. Contemporary Foreign
      - 4b. Contemporary American
    5. Sonata Annotations
  - C. Concertos
    1. Baroque
    2. Classical
    3. Contemporary
    4. Concerto Annotations
  - D. Chamber Music
    1. Baroque
    2. Classical
    3. Contemporary
  - E. Cantatas, Passions, Operas and Oratorios (using Viola d'amore)
    1. Baroque
    2. Romantic
    3. Contemporary



F. Appendix – Library of Congress Catalogue System for  
Viola d'amore Music

LC = Library of Congress  
NYPL = New York Public Library  
UCLA = University of California, Los Angeles, Music Library

I. Bibliography

A. ENCYCLOPEDIAS, HISTORIES, AND OTHER BOOKS

Libraries in which hard to obtain references are found. The only book or music listed under "Viola d'amore" in the USC catalogue of the Music Library is Stumpf's "Method".

LC Altman, Wilhelm, and Wadim Borissowsky. *Literaturverzeichnis für Bratsche und Viola d'amore*. Wolfenbütel: Verlag für musikalische Kultur und Wissenschaft, 1937. pp. 109–122. Contents: a history, musical publications, and bibliography. The history is detailed but, of course, outdated. The lists of music contain c. 400 entries, the bibliography c. 60 entries.

NYPL Apel, Willi. *Harvard Dictionary of Music*. Second edition. Boston: Harvard University Press, 1970. pp. 907 – 908. 1. In the list of music for the viola d'amore Apel mentions the Durand edition of the Ariosti Sonatas which is not available nor authentic and he fails to mention Biber's "Partia", the three cantatas of Bach, the 8 Vivaldi concertos, the Telemann concerto, and the Martin "Sonata da chiesa". 2. The Boyden article on the Ariosti sonatas certainly should have been included in the second edition bibliography, and Arazi's Fall, 1969, ASTA article should be included in the third edition.

NYPL Briqueville, Eugene de. *Le Violo d'Amour*. Paris: Librarie Fischbacher, 1908. Lav E ii 3, 1781 ff. Martens, in his "Historical Preface" to Schirley's "Method" says: "Every lover of the instrument should read Eugene de Briqueville's delightful little monograph, *La Violo d'Amour.....*," (footnote p.iii).

NYPL Casadesus, Henri Gustave. *Technique de la Violo d'amour*. Paris: Editions Salabert, cop. 1931. Introduction in French, Italian, English and German.

NYPL Devlin, Charles. "La Violo d'amour; Legende de Sainte-Cecile", *Chronique Musicale*. Paris, 1873. Vol. 2 pp. 209 – 214.

Dolejsi, R. *Modern Viola Technique* (1939), pp. 38 ff, 133. Listed in Apel's bibliography, (see Addenda, p. 8b).

Dolmetsch, Arnold. *The Interpretation of Music of the Seventeenth and Eighteenth Centuries*. Washington Paperbacks, 1969. pp. 452 – 453. Dolmetsch suggests that the name may be a corruption of "Viol da more", viol of the moor, since sympathetic strings are characteristic of many Eastern instruments. Vivaldi, Handel, Bach and Ariosti are mentioned as composers for the instrument, but Biber, and other important eighteenth century composers are omitted. Dolmetsch believes "a few – very few – solo pieces exist for it", (p. 453), which is quite erroneous.

Donington, Robert. *Grove's Dictionary of Music and Musicians*. Fifth edition, 1954. Vol. 8, p. 805. Donington quotes various early sources on the "tonal effects" of the instrument. He says:

"The viola d'amore has very little music of its own: almost the only important work is a concerto by Vivaldi in D minor". Again erroneous.

Farish, Margaret K. *String Music in Print*. New York: R. R. Bowker Co., 1965.

1. Methods pp. 404 – 405.
2. Concertos pp. 376, 319, 295.
3. Sonatas p. 156.

An instrument index would be helpful. Unless the instrumentation is known (say of a chamber work) it may be very difficult to find.

- a. The Lorenziti "La Chasse" has not been included on p. 9.
- b. The Stamitz sonata in D should have been included on p. 156.
- c. Where is the Vivaldi concerto with winds listed? P. 309?
- d. P. 376 fails to mention the Hindemith Concerto and the Frank Martin "Sonata da chiesa" (with strings).

----- *Supplement*. 1968

1. Sonatas p. 34.
2. Studies p. 130.
3. Quintets p. 68
4. Unaccompanied p. 6

NYPL

Garnault, Paul. "Les Violes", *Encyclopedie de la musique et dictionnaire du Conservatoire .... Paris*. Second edition, 1927. Vol. 3, pp. 1752–1753. Includes bibliographies.

Kaiser, Fritz. "Karl Stamitz", *Die Musik in Geschichte und Gegenwart*. Barenreiter Kassel, 1966. Includes a list of works in manuscript, libraries where these may be found, and modern editions.

Köhler, Werner Eginhard. *Beiträge zur Geschichte und Literatur der Viola d'amour*. Berlin: Graphisches Institut P. Funk. (Dissertation: 1938). 95 p. This thesis was done under the direction of Arnold Schering. Unfortunately, I have not yet translated it from German, but it is obviously the most scholarly and comprehensive source of information on the viola d'amore. Contents:

- I. The Instrument and Its Development (including a discussion of the Viol Bastarda, the Norwegian Hardanger Fiedel, Haydn's Baryton Trios). p. 7
- II. The development of the Viola d'amore in the Writings of Theorists: (Francis Bacon, John Playford, Jean Rousseau, Matheson, Walther, etc., with a discussion of various technical matters). p. 18
- III. The Viola d'amore Literature. p. 50
  - a) The Literature from the Beginning of Its Development until the Year 1760. p. 51
    - b) The Time of Virtuosity p. 66
    - c) The Time of Its Descent p. 80
    - d) The Return of the Importance of Viola d'amore Playing p. 81
  - Synopsis p. 89
  - Bibliography: (1619 – 1932) p. 91
  - Dates of Various Composers for the Viola d'amore p.93
  - Plates, Illustrations and Musical Examples Appendix

Mozart, Leopold. *Violin Playing*. Second Edition, trans. by Editha Knocker. Oxford U. Press, 1951. p. 12. Leopold Mozart says the Viola d'amour has only six top strings and that "This instrument unfortunately suffers frequently from mistuning .... the English Violet (is) chiefly distinguished from the Viola d'amore by

having seven strings above and fourteen sympathetic strings below .....

Newman, William F. *The Sonata in the Baroque Era*. Revised edition. Chapel Hill: University of North Carolina, 1966. pp. 319 – 320 (Ariosti).

----- *The Sonata in the Classical Era*. Chapel Hill: University of North Carolina, 1963. pp. 572 – 573, 584 – 585. An important source of information on the music of K. Stamitz and Rust. 1. Using Riemann as a reference for K. Stamitz he says there are four sonatas for viola d'amore and one or more accompanying instruments, two of these using scordatura in the solo part. These works are found in *Denkmäler der Tonkunst in Bayern* (DDT-m. 2<sup>nd</sup> series) Bd XV, XVI and Bd VIII 2. Regarding the Sonata No. 1 he writes, "The Sonata par la Viola d'amour e Basso' by Karl Stamitz that Riemann first published is a virtuoso, 4-movement work that still has elements of the old church sonata and the binary design of its separate movements", (p. 573). 2. Newman says that Rust wrote 4 sonatas for viola d'amore with and without accompaniment, as catalogued in Rudolf Czach's, *Freidrich Wilhelm Rust*, Essen: Julius Kauermann, 1927. About his music Newman says, "Rust does reveal striking similarities with Beethoven", (p. 587).

NYPL New York Public Library, Music Division. *Dictionary Catalogue of the Music Collection*. Vol. 31, pp. 771 – 777 (Viola d'amore) \$3.80. A fantastic collection of books and music, including:

1. Books and Periodicals
2. Methods
3. Studies and Exercises
4. Viola d'amore and Flute, Oboe and Orchestra

5. Viola d'amore and Harp
6. " " " Harpsichord
7. " " " Orchestra to 1800
8. " " " Piano
9. " " " Violin
10. " " in Trios
11. " " " Quartets

A similar catalogue may be obtained from the Library of Congress.

Sabatini, Renzo. *Collection of Lessons for the Viola d'amore by Ariosti*. Edition de Santis, 1956. English translation by Claire Sheftel Kroyt. 3 pages of "Explanatory Notes", and 4 pages of facsimiles from an original edition including the keyboard part of Ariosti's introductory "Let-tore", "Avertimenti", and "Accordatura" (tuning). The "Explanatory Notes" which follow give an historical preface, explanations of the tuning (there is an error – Lessons III and V are in E minor, Lesson IV is in D), and a scholarly "observations on the realization of the bass".

Sachs, Curt. *History of Musical Instruments*. New York: 1940. P. 364 – 367. Various 17<sup>th</sup> and 18<sup>th</sup> century treatises are listed and a long discussion of sympathetic strings is given. Sachs says: "We do not know why this instrument was called the viola d'amore. Its tone was not loving but metallic. The name is probably not connected with love. As a majority of these viols have a blindfolded boy's head instead of a scroll, it seems more logical to interpret the name as 'Amor's fiddle' without any reference to the emotion that the little god symbolizes. Moreover the blindfolded head is not confined to the viola d'amore and, therefore, is not indicative of its characteristic sound".

Strobel, Heinrich. *Paul Hindemith - Testimony in Pictures*. Mainz: B. Schott's Sohne, 1961. Pp. 35, 48. Two photos of Hindemith playing the viola d'amore.

NYPL

Scherber, Ferdinand. *In Musikbuch aus Oesterreich*. Wein: 1910. V. 7 pp. 30 - 37.

Schirley, Paul. *The Study of the Viola d'amore*. C. F. Peters 6143, 1958. Pp. III - XII. German, English and French texts.

1. In the "Historical Preface" by Friedrich H. Martens four 17<sup>th</sup> and 18<sup>th</sup> century treatises are mentioned but no music of this period. Romantic operas which use the viola d'amore are mentioned but not contemporary operas or other important works such as the Hindemith sonata and concerto.
2. In the "Introduction" problems of the instrument and tuning are discussed.
3. In the "Strings of the Viola d'amore" Schirley tells which violin and viola strings may be substituted for the viola d'amore's top strings (useful to know in an emergency) and suggests that steel and guitar strings be used for the sympathetic strings, (*not* recommended by Stumpf). Viola d'amore strings both top and sympathetic of the proper length and thickness (some aluminum-on-gut, some unfortunately only gut) may be ordered at nominal cost from:

The House of Mari  
3801 - 23rd Avenue  
Long Island City 5, N.Y.

4. In "Practical Application" the peculiar sonority of the viola d'amore is discussed in a flowery fashion.

Stumpf, Karl. *Neue Schule für Viola d'amore*. Second edition. Wien: Oesterreicher Bundesverlag, 1967. Introduction pp. VIII - XVI, and last page of cover. Much useful information will be found here.

1. In the "Introduction" an important footnote on p. IX gives the addresses of Austrian and German manufacturers of aluminum-on-gut or steel strings.
2. "Fundamentals" contains the following:
  - a. "A Short History of the Viola d'amore", p. X. 17<sup>th</sup> and 18<sup>th</sup> century instruments were flat backed and less sonorous than modern instruments.
  - b. "Tuning and Range", p. XI. According to Stumpf, nineteen tunings are possible.
  - c. "The Modernized Instrument", p. XII. Ways of improving the resonance of old instruments are suggested.
  - d. "The Sympathetic Strings", pp. XII - XIII. Stumpf advises that the top and sympathetic strings be tuned alike - a good idea.
  - e. "The Bowing", pp. XIII - XIV. The "arched" Bach bow is recommended for Baroque compositions that are chordal. An interesting and controversial idea.
  - f. "Literature on the Viola d'amore" (refers the reader to Altmann and Borissowsky's bibliography).

3. A good list of music for the viola d'amore by contemporary composers (Austrian and Foreign) is given, p. XV.
4. The last page of the second edition lists 20 additional compositions, and some fairly important ones which are mostly contemporary.

Zoeller, C. *The Viola d'amour*. (n.d.) Listed in Apel's bibliography.

#### ADDENDA

Childs, Gordon B. *The History, Technique, and Literature of the Viola d'Amour*, Masters Thesis, Brigham Young University, 1952. Childs is Associate Professor and Coordinator of Music, Adams State College, Alamosa, Colorado, 91101.

Dolejsi, Robert. *Modern Viola Technique*. University of Chicago Press, (1939). Distributed by the American String Teachers Association, School of Music, University of Illinois, Urbana, Illinois.

#### B. PERIODICALS

Altmann, Wilhelm. In *Die Bratsche*; No. 4.

Arazi, Ishaq. "Viola d'amore con Amore", *American String Teacher's Association*, (Fall 1969), 7-10, 19. An excellent article concerning a viola d'amore enthusiast, Myron Rosenblum, currently a Ph.D. Candidate in musicology at N.Y.U. Rosenblum's library of c. 500 works for viola d'amore in music or microfilm is mentioned, along with a select list of music for the instrument, a list of artists, and a discography. There

is a comparison of Stumpf's approach (Rosenblum's teacher at the Vienna Academy of Music) to Sabatini's (with whom Claire Kroyt studied).

NYPL

Balfourt, Dirk J. "The Viola d'amore". *Caecilia*, 90 No. 2 and 3. Translated from the Dutch by William E. Keur in 1933.

Boyden, David. "Ariosti's Lessons For Viola d'amore". *MQ* 32 (1946), 545 - 563. An extremely important article on Ariosti's sonatas and the viola d'amore in general. Two complete editions of the work are mentioned, two are omitted, in the footnote 2, p. 545. A detailed explanation of Ariosti's peculiar clef notation is given which must be understood if the sonatas are to be read from manuscript. Omissions and misprints of accidentals are mentioned. The technique of scordatura playing of 18<sup>th</sup> century violin music is deduced from the sonatas. Two problems of performance are discussed, including the irregularities of the number of top and sympathetic strings, and lack of figures in the basso continuo of all the sonatas except Lesson II. 18<sup>th</sup> century bows are discussed. Boyden believes the sonatas should be played with the original tunings for color interest. "If his (Ariosti's) structural and harmonic powers had equalled his lyric invention, he would have been a serious rival of some of the great of his time". (p.560).

Danks, Harry. "The Viola d'amore". *Music and Letters*. London. 38 No. 1 (Jan. 1957). 14-20. Henri Casadesus method of tuning the sympathetic strings chromatically is mentioned. Eastern instruments with sympathetic strings are discussed. Famous makers such as Stainer, Klotz, Testore, Storioni, Gagliano and Landolfi are

mentioned. Stradivari designed (but never made) a viola d'amore in 1716. Compositions in the Musikfreunde Library in Vienna and the British Museum are listed, also Rust's manuscripts in the Brussel Royal Conservatoire. Some obscure contemporary works are mentioned.

----- "The Viola d'amore and its Repertoire", *Brio*, 3 No. 2 (1966), 10-13.

NYPL Fryklund, Daniel. In *Svensk Tidskrift för Musikforskning*, iii, Arg. 5 (1921), 1-36.

UCLA Herberger, Rolf. "Die Viola d'amore", *Musica* (Cassel), (März 1950), 95-96. A brief superficial article. Herberger says many manuscripts of the late Baroque and Rococo, unknown and unplayed, are in the German libraries (especially of Dresden, Darmstadt and Berlin) and in foreign libraries. "Especially Rust's work shows itself through musical excellence and technical problems of charm", (translation of p. 96 by RMJ).

NYPL International Congress on Music - 2nd - Florence - Cremona 1937. Firenze - Cremona, 15 (May 1937), 11-20. Firenze - F. LeMournier, 9, (1940), 338 p.

Rosenblum, Myron. "The Viola d'amore and its Literature", *The Strad*, 78 No. 931 (Nov. 1957), 250-253, 277. This article lists all of the important musical works for viola d'amore including the most recent, and contemporary performers of the instrument.

NYPL Straeten, E. van der. "Revival of the Viols", *The Strad*, London, 22 (1908-1912), 121, 482.

NYPL ----- "Viola d'amore by G. Saint-George", *The Strad*, London, 40 (1913), 79-80.

NYPL Stumpf, Karl. "Die Viola d'amore", *Das Orchester*, Mainz, 7 No. 9 (Sept. 1959) 241-245.

NYPL ----- "Die Viola d'amore", *Musikerziehung*, Wien, (June 1950), 238-240.

----- "Die Viola d'amore in der Neuen Musik" (expanded version of essay in 1965/66 annual report of Akademie für Musik and darstellende Kunst in Vienna).

*Musikerziehung*, Wien, 21 No. 4 (1968), 175-9.

*Musikerziehung*, Wien, 21 No. 5 (1968), 228-31.

NYPL Weber, Fr. Aug. "Abhandlung von der Violen d'Amour oder Liebesgeige", *Musikalis die Realzuetung*, No. 31 (1789), 241 ff.

#### ADDENDA

Dolejsi, Robert. "The Viola d'Amour Yesterday and Today", *American String Teacher*, (Spring, 1970) pp. 13, 15 - 18. A reprint from the introduction to the book *Modern Viola Technique*. An extremely detailed history of the instrument. The Appendix contains a selected list (often in poor taste) of 55 works for viola d'amore in modern editions, about half of which are published by Gunther.

#### C. APPENDIX THE ERICH LACHMANN COLLECTION OF HISTORICAL MUSICAL INSTRUMENTS

Donated to USC in 1950. Originally at the Hancock Bldg. under the direction of Arnold Donn (X 6044). The catalogue is in the USC Doheny library. It has large photographs of the instruments,

biographies of the makers and descriptions of the instruments.

USC: Archives  
f 787.074  
L 138c  
(another copy  
Spec. col.)

The introduction to the catalogue specifically states that it was the intention of Mr. Lachmann that the instruments in his collection were to be loaned to qualified players.

This collection has been sold to UCLA where it is in the Music Instrument Museum. The curator is Mr. Simmons (825-4761). Unlike the Smithsonian Inst. and Boston Museum which have viola d'amores in playing condition on loan to performers in Washington, D. C. and Boston, UCLA does not loan instruments.

#### Viola d'amores in the Lachmann Collection

1. Viola d'amore..... 6 stringed..... P. Alletsee .....1712..... p. 34  
(Munich)
2. " " " G. Arman ..... 1723..... " 36  
(Augsburg)
3. " " " P. Castello ..... 1767 ..... " 36  
(Genoa)
4. " " 7 stringed ..... N. Duclos ..... 1766..... " 40  
(Madrid)
5. " " 4 stringed ..... T. A. Hulinzky.... 1781 ..... " 40  
(Prague)
6. " " 7 stringed ..... T. A. Hulinzky.... 1781 ..... " 40  
(Prague)

(The Duclos appears to be the best instrument. The scroll heads are generally rather crudely done).

7. Viola d'amore Bow, Italian, middle of the 18<sup>th</sup> cent. .... last page.

## II. Music Publications

### A. METHODS AND ETUDES

- NYPL Casadesus, Henri (1879-1947). *Technique de la Viola d'Amour*. Sal. Introduction in French, Italian, English and German. Out of print.
- NYPL Corras, A. *Method de Viola d'Amour*. Senart, 1924. Out of print.
- Milandre (----). *Method facile pour la Viola d'amour*. 1782.
- Schirley, Paul. *Study of the Viola d'amore*. Pet. 6143, 1958. Preface by Martens. English, German and French texts. Method proper: a practical and concise modern method. The table of chords, p. 37, showing the placement of chromatic tones, might prove extremely useful as a guide for a composer. The table of natural harmonics, p. 38, is clear and helpful.
- Stumpf, Karl. *New School for the Viola d'amore*. Second edition. OBV (Assoc. Music Pub.), 1965. German, English and French texts. Method proper: an extremely detailed method, including scales and arpeggios, double stops, double trills, natural and artificial harmonics, etc. There are three original compositions of several movements each for unaccompanied viola d'amore by Stumpf, excerpts from "Palestrina", "Le Jongleur de Notre Dame", "Les Huguenots", "St. John Passion". The editing of fingerings and bowings is thorough. Reviewed by Ishaq Arazi, ASTA, (Fall, 1967), 32.

B. SONATAS AND SUITES

(with Keyboard and Unaccompanied)

I. Baroque

Composer	Work, Key and Tuning*	Date	Publisher - Library	Duration
Ariosti, Attilio (1666 - c. 1740) Contemp. of Handel. The six viola d'amore "lessons" are dedicated to George II of England.	<i>Six Lessons (Sonatas) for Viola d'amore</i> (also called <i>Cantatas</i> ) Original Keys and Tuning: I. E : ④ b e b' g' b' b' II. A : ④ a e# e' a' III. e : ④ b e' g' b' IV. F : ④ a e' f' c' V. e : ④ b e' g' b' VI. D : ④ a d' f' # a'	1728	I. Original Editions. There are four existing: A. Dresden: Landesbibl. Mus 2156 B/I B. Bologna: Bibl. Cons. Signature of Gaspari. C. LC - M 1621 .A case D. NYPL - Drexel 4230	V: 11:14
			II. Later editions - out of print. A. Sonatas I - VI ed. by Piatti (1822 - 1901) for viola (or cello) & piano. (Schott No. 152 - 957) in NYPL.	

\* Regarding Tuning: Circled number indicates number of strings actually necessary.

Composer	Work, Key and Tuning	Date	Publisher - Library	Duration
Ariosti, Attilio (cont.)	I. in D (orig. E) II. in D (orig. A) III. in e IV. in D (orig. F) V. in e VI. in D (orig.)		B. Sonatas I - VI ed. by Saint George (1841 - 1924) for violin and piano, Augener No. 11311 (1901). NYPL has only piano score). C. Sonatas I - VI ed. by van Waefelghem for viola d'amore (or violin) and piano. D. Ed. Marchet (violin and piano). Six complete sonatas (without double stops). Ed. Senart, Paris. M 219 .A 73 LC M 3 E. Sonata III was arranged for cello & string orch. by Albert Elhus (1917) Universal (in LC). F. Sonata III - ed. by Cor Kint for viola d'amore (or viola) and piano. Pub. by P. Gunther.	
	I: in D (orig. E) II: in A		III. Currently in print: A. Sonatas I and II <i>only</i> , in a	



Composer	Work, Key and Tuning	Date	Publisher - Library	Duration
Ariosti, Attilio (Cont)	Tuning, I and II: 4 A d a a f a d		facsimile edition by Renzo Sabatini. Rome Edizioni de Santis (1957).	

2. Classical

Corrette, Michel A generation after Loeillet. Contemp. with Rameau, Laclair, Boismortier. Early Rococo Style.	3 Sonatas		New ed. Lemoine (may be obtained from Doblinger).	
Krumlofski, Jan. (1719 - 1763) Czech, worked for a short time at Dresden.	<i>Partia</i> for viola d'amore, cello and keyboard. (March, Adagio, Menuet, Polonaise).		Keyboard part realized by Paul Gunther - out of print, (in NYPL and LC).	10:00
Loeillet, Jean-Baptist (1680 - 1730) Handelian solidity of themes, Bachian touches.	3 Sonatas		Ed. by Beon (Lemoine). (may be obtained from Doblinger).	

Composer	Work, Key and Tuning	Date	Publisher - Library	Duration
Lorenziti, Antoine (1740 - 1789) Son of an Italian musician in the service of the Prince of Orange.	1. <i>La Chasse</i> (La Caccia), sonata for unaccompanied viola d'amour. ⑦ A d a d'f# a d 2. <i>Suite in D</i> (with Continuo). (Allegro, Minuetto, Andante, Finale).		Played by Joseph Ceo at U. of Kentucky, Jan. 16, 1969.  (May be obtained from Doblinger).	9:07
Milandre, (---)	1. <i>Andante and Minuet</i> 2. <i>Suite in D</i>		(May be obtained from Doblinger).	
Petzold, Christian (1677 - 1733) German, working in Dresden.	<i>Partita in A</i> (unaccompanied). ④ A e a c# e a e		Ed. by Myron Rosenblum, John Markert & Co. (1966). Orig. MS. in Dresden. Sächsische Landesbibl. Mus 2354/R/1.	
	<i>Pieces Anciennes Francaises</i> Vol. I. Milandre, Barriere. Vol. II. Lully, Mondeville, Barriere.		May be obtained from Doblinger.	

Composer	Work, Key and Tuning	Date	Publisher — Library	Duration
Rust, Friedrich W. (1739 — 96) High-Classical German.	1. <i>Aria con Variazioni</i> 2. <i>Sonata f. Vad'a and Violin</i> 3. <i>Sonata per Cembalo colla Vad'a</i> 4. <i>Sonatina (La Paysanne)</i> 3 Solo Sonatas — <i>Vad'a and Basso</i> .		1. P. Gunther, 1934. 2. Ed. by Cor Kint, pub. Gunther. 3. MS. Staatsbibl., Berlin. 4. Ed. by Cor Kint, pub. Gunther MS. Staatsbibl., Berlin.	
Stamitz, Karl (1746 — 1801) Mannheim composer, son of Johann.	1. <i>Sonata No. 1. in D (Adagio, Allegro, Adagio, Menuetto con quattro variazioni).</i> ⑦ A d a d'f# 'a d''		1. DTB Jg. XVI (= Bd 28). 2. Polskiej Wydawnictwo Muzyczne (1966) 3. Mainz: Schott (1930) BSS 32611 (in LC)	
	2. <i>Sonata No. 2 in A for vad'a or cl. w. cemb.</i>		1. Mainz: Chr. Dobereiner, 1930. 2. Schott, 1958.	
	3. <i>Sonata No. 3 in D Orig. with viol. obl., viol. sec., 2 corni., 2 flauti, 2 va e basso.</i> (Altman lists this as Sonata No. 2).		Arranged by Cor Kint for viola d'amore and piano. (In LC M 1019 .s 773634 1939).	

Composer	Work, Key and Tuning	Date	Publisher — Library	Duration
Stamitz, Karl (cont.)	4. <i>Divertissement</i> (Viola d'amore and Basso) Adagio, Allegro, Menuetto.		Recorded by Rhoda Rhea. Pub. by P. Gunther, Lpz.	7:30
	5. <i>Divertimento</i> (Andantino, Allegro, Menuetto, Andantino, Allegretto).		Recorded by Horak. (Viola d'amore, theorbo, and bass viol). Probably pub. by Gunther, (in LC).	13:36
	6. <i>La Chasse</i> is an arrangement of the last movement of <i>Concerto No. 1</i> (for viola d'amore and keyboard).			
Toeschi, Giovanni (d. May 1, 1800) A member of the Mannheim Orchestra.	<i>Sonata for Viola d'amore and Basso.</i> ⑦ A D a d'f# 'a d''		Edited by Dika Newlin and K. Stumpf. Pub. by Doblinger, (1963) Nr. 127.	

Composer	Work, Key and Tuning	Date	Publisher - Library	Duration
3. Romantic				
Casadesus, Henri (1879 - 1947)	24 <i>Preludes pour Viola d'Amour et Clavecin.</i>		Out of print. Editions Salabert, (Franco Colombo), (in NYPL).	
Schubert, Franz	<i>Sonate für Arpeggione</i> No tuning is suggested by the editor.	1824	Arranged for vad'a & piano by M. L. Goldis, Pub. by Doblinger.	

4a. Contemporary

Hindemith, Paul	<i>Kleine Sonate, Op. 25 Nr. 2</i> for viola d'amore and piano. ⑦ D f# a d' f# a d''	1922	B. Mainz: Schott Söhne.	11:38
Martin, Frank	<i>Sonata da Chiesa</i> for viola d'amore and organ. ⑦ D f# a d' f# a d''	1938	Wien: Universal Ed.	13:30

Composer	Work, Key and Tuning	Date	Publisher - Library	Duration
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4b. Contemporary American

Jenkins, Joseph W.	<i>Sonata for Viola d'amore and Piano.</i>	1959	Manuscript: Joseph Willcox Jenkins, Chairman, Theory and Composition, School of Music, Duquesne University, Pittsburgh, Penn. 15219 (\$25.00 plus the cost of reproducing the score, Feb. 3, 1969).	
Nelhybel, Vaclav	<i>Sonata for Viola d'amore and Piano.</i>	1957	Manuscript: Vaclav Nelhybel, Box 523, Ridgefield, Conn. 16877. (H 15) c. \$15.00	
Brant, Henry	<i>Quombex</i> Unaccompanied (?) viola d'amore.		Manuscript: Arthur Cohn, Director of Serious Music, MCA Music, 445 Park Ave., New York, N.Y. 10022 (Available on rental only).	

For other works (chiefly by contemporary Austrian) see p. XV and last page of cover of Stumpf's Method (2nd edition).

## SONATA ANNOTATIONS

### 1. Baroque

Ariosti, Attilio. *Six Lessons (Sonatas) for Viola d'amore*.

1. Original Editions. These are very hard to play from or even transcribe for the following reasons: 1.) The use of clefs which have *absolutely no pitch significance* to indicate hand position. 2.) The player, presumably a violinist, reads his part as though it were written entirely in the ordinary treble clef as far as pitch and fingering are concerned, and regardless of Ariosti's position clefs, fingers as though he were playing entirely in first position. 3.) The original tuning and keys are not the most convenient for viola d'amore.

#### II. Later Editions - out of print.

A. Emil Seiler has written me on March 4, 1969: "The edition of Piatti, which is more or less a good treatment from a scientific point of view, is not suitable for public presentation", (trans. RMJ).

B. The Saint-George edition has many errors in rhythm and omits double stops which are inconvenient on the violin.

III. Editions Currently in Print: The Sabatini Edition. The original version of the viola d'amore part (in modern notation) is printed above the editor's version which has many chords and double stops added. Only two sonatas have been published.

Krumloffski, Jan. *Parthia*.

This sonata, which the Library of Congress sent to me by mistake, turned out to be a surprisingly charming work.

### 2. Classical

Lorenziti, Antoine. "*La Chasse*" Sonata.

A charmingly naive work (with hunting horns and bird calls) - it is well written for the instrument. Recorded by Trampler.

Rust, Friedrich W. *Four Sonatas*.

According to Newman, "Rust does reveal striking similarities to Beethoven". The four sonatas, with and without accompaniment, are catalogued in Rudolf Czach's, *Friedrich Wilhelm Rust*, Essen: Julius Kauermann, 1927, in the Appendix, pp. 3 - 18.

Stamitz, Karl. *Sonata No. 1 in D*.

1. The Polish edition has a four page introduction: presumably a biography of Stamitz and a commentary on the music (unfortunately all in Polish).

2. Newman says of this sonata:

"The 'Sonata par la Viola d'amore e Basso' by Karl Stamitz that Riemann first published is a virtuoso 4-movement work that still has elements of the old church sonata and the binary design of its separate movements".

According to Newman, Riemann found four sonatas for viola d'amore with one or more accompanying instruments, two of these using scordatura in the solo part.

a. DTB - m, XVI, XLIX, 113 (mod. Son. in D); XV, XXII, XXIII (explanation of scordatura).

b. Altmann, *Kammermusik*, 250, for other modern editions.

Toeschi, Giovanni. *Sonata for Viola d'amore and Basso*.

The viola d'amore part is extremely well edited as in all Stumpf's editions. The "introductory notes" show this was a scholarly endeavor. Toeschi was a violinist in the Mannheim orchestra. In 1774 he moved to Munich, where he was concertmaster of the orchestra to the end of his life.

### 3. Romantic

Schubert, Franz. "*Arpeggione*" Sonata.

The arpeggione was a six stringed instrument, a cross between a guitar and a cello, invented in 1823 or 1824 in Vienna. Named "arpeggione" because of the facility it afforded for the execution of arpeggios, double stops and chords. Strangely enough, Schubert took no advantage of those increased opportunities in his Sonata. Probably this sonata is most effective on the modern cello, the instrument most closely related to it.

Arpeggione tuning:

Viola d'amore tuning (?)



#### 4. Contemporary

Hindemith, Paul. "*Kleine Sonata*".

This is musically an excellent work, and one not technically too difficult. Many of the double stops, such as consecutive fourths and fifths on the top a' and d'' strings are played with the same finger on both strings. The *Kleine Sonata* was first performed in Heidelberg in 1922 by the 28-year-old composer, who was a virtuoso performer on the instrument.

Martin, Frank. "*Sonata da Chiesa*".

This sonata with its unusual organ accompaniment is almost satirical in nature – it reminds me, in a way, of the Poulenc Organ Concerto. Stumpf thinks it is "atmospheric" – I think it sounds a bit peculiar with organ, but more ironic than with the very beautiful string accompaniment he wrote in 1952. The cadenza section is difficult.

### C. CONCERTOS

#### 1. Baroque

Composer	Work, Key and Tuning*	Date	Publisher – Library	Duration
Graupner, Christopher (1683 – 1760) Contemporary of Bach, residing at Darmstadt.	<i>Concerto in D for Viola d'amore and Viola</i> with Strings and Cembalo ⑦ A d a' f# a' d''	1728 – 1731	John Markert Co. (a piano reduction is available).	
Telemann, Georg Friedrich	<i>Concerto in E for Flute, Oboe d'amore and Viola d'amore</i> with String Orchestra ③ A e a c# e' a' e''		Arranged with keyboard, Pet. 5885. Full score with strings and cembalo. Pet. 5884 – readily available.	15:39
Vivaldi, Antonio	1. <i>Concerto in A</i> (p. 288) ⑥ E a c# e' a' e''  2. <i>Concerto in d</i> ⑥ D a d' a' d''		1. Edition by Douglas Townsend, Franco Colombo NY 2532 2. Ricordi (PR 714) Tomo 189 / F II No. 1  Ricordi (PR 721) Tomo 196 / F II No. 2	10:00  8:00

\* Regarding tuning: Circled number indicates number of strings actually necessary.

Composer	Work, Key and Tuning	Date	Publisher - Library	Duration
Vivaldi, Antonio (Con't).	3. <i>Concerto in d</i> ⑥ D a d'f'a'd"		Ricordi (PR 722) Tomo 197 / F II No. 3	9:00
No. 1 - 6 with strings and cembalo.	4. <i>Concerto in d</i> ⑥ D a d'f'a'd"		Ricordi (PR 723) Tomo 198 / F II No. 4	10:30
	5. <i>Concerto in D</i> ⑥ (D) D a d'f#a'd"		Ricordi (PR 987) Tomo 337 / F II No. 5	10:00
	6. <i>Concerto in a</i> ⑥ E a c'e'a'e"		Ricordi (PR 991) Tomo 341 / F II No. 6	9:00
	7. <i>Concerto in d for Lute (or Guitar) and Viola d'amore</i> (strings and cembalo) (p. 266) ④ A d a d'f'a'd"	c. 1740	Peters	14:00
	8. <i>Concerto in F for Viola d'amore, 2 Oboes, Bassoon, 2 Horns and Basso Continuo</i> (p. 286) ④ F f a c'f'a'e"		Ricordi (PR 848) F XII No. 32	11:00

Composer	Work, Key and Tuning	Date	Publisher - Library	Duration
Vivaldi, Antonio (Con't).			Manuscript sources: Six of the concertos are in the Mauro Foa collection in the Turin Library. The remaining two are in the Dresden Landesbibliothek.	

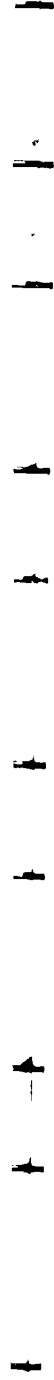
2. Classical

Stamitz, Karl (b. 1745, Mannheim. Son of Johann)	<i>Concerto No. 1 in D (with Strings, 2 Flutes, 2 Horns</i> There are K. Stumpf cadenzas. ⑥ D a d'f#a'd" (?)		1. 18th Cent. MS. in LC. 2. Arranged with piano by C. Kint, cadenza by G. Raimont. Lpz: 1937. 3. "La Chasse" Rondeau, pub. by Paul Gunther (1932), arranged for piano by Cor Kint, is the last move- ment of this concerto. 4. It is <i>not</i> published by John Markert & Co.	16:00
	<i>Concerto No. 2 in D</i>		Arranged with piano by Cor Kint. Lpz: 1938.	

Composer	Work, Key and Tuning	Date	Publisher — Library	Duration
Stamitz, Karl (Con't).	<i>Concerto No. 3 in D</i> ⑥ D a d'f# 'a d'		Published by Paul Gunther in 1938 (in LC). Cor Kint has arranged it for viola d'amore and piano. All three concertos are in the Bibliothek der Gesellschaft der Musikfreunde in Wien.	

### 3. Contemporary

Ghedini, Giorgio Federico (b. 1892 — ) Neo-Baroque Style	<i>Concerto for Viola and String Orchestra</i> (last movement is for Viola d'amore).	1953	Ed. Ricordi — Walter Trampler recently played it with the Juilliard Ensemble.	
Hindemith, Paul	<i>Chamber Music No. 6, Op. 46 No. 1 "Concerto for Viola d'amore and Chamber Orchestra"</i> (Flute, Oboe, Clarinet in B, Bass Clarinet in B, Bassoon, Horn in F, Trumpet in C, Trombone, 3 Cellos, 2 Bases). ⑦ A e a c' e' a d'	1927	Parts on rental from AMP including <i>solo</i> (!) part and piano reduction by B. von Cameron.	16:00



Composer	Work, Key and Tuning	Date	Publisher — Library	Duration
Kaufmann, Armin (b. 1902)	<i>Concerto for Viola d'amore and Chamber Orchestra</i>		In MS. — Armin Kaufmann Wien III, Strohgasse 9. Stumpf has taped it for radio.	
Martin, Frank	<i>Sonata da Chiesa</i> , arranged by the composer for Viola d'amore and Strings. ⑦ D f# a d'f# 'a d'	1952	Universal Ed. — (parts on rental).	13:30

See Stumpf's "Method" for other works by contemporary composers.

## CONCERTO ANNOTATIONS

### 1. Baroque

Telemann, Georg F. *Concerto for Flute, Oboe d'amore and Viola d'amore*. This is an unusually beautiful concerto. It has been recorded a number of times.

Vivaldi, Antonio. *Concerto No. 1 in A*.

1. The Townsend edition is for viola (or viola d'amore) and piano. Tutti passages have been eliminated in the solo part. The piano reduction is helpful.

2. Walter Trampler has recorded this concerto an 8<sup>ve</sup> higher than printed in the Ricordi score. A footnote says, "Tutta la parte della viola d'amore in questo concerto va esquita un ottava piu alta della notazione scritta". The higher 8<sup>ve</sup> is much more idiomatic. A fairly difficult concerto.

----- *Concerto No. 5 in D*.

This concerto is frequently recorded. It is a pleasant and not very difficult work.

----- *Concerto for Viola d'amore and Lute*.

This concerto was discovered among unpublished Vivaldi manuscripts in the Royal Library at Dresden, and made public by Paul Hindemith during the Bach Festival at Heidelberg in 1932.

### 2. Classical

Stamitz, Karl. *Concerto No. 1 in D*.

The LC manuscript is very difficult to read, as it switches from treble clef to *tenor* clef (rather than alto). It would be a major editorial task to get this in playing condition.

----- *Concerto No. 3 in D*.

Several intelligent "cuts" would make this long and meandering work far more intelligible.

### 3. Contemporary

Hindemith, Paul. *Concerto*.

According to Stumpf, this concerto is not only technically very difficult (and probably it is the hardest work in the viola d'amore repertoire), but it is also one in which it is very difficult to obtain the correct balance between the ensemble and soloist. The work tends to ramble.

Martin, Frank. "*Sonata da Chiesa*".

Stumpf has sent me a tape of this work from Vienna (there is no current recording of the *Sonata da Chiesa* and strings). I greatly prefer the string to the organ accompaniment.

## D. CHAMBER MUSIC

### 1. Baroque

Biber, Heinrich. "*Partia VII in C Minor for Viola d'amores I & II and Basso*," from *Harmonia Artificiosa*. Edited by Paul Nettel and F. Reidinger. DTOe, Vol. 9, pp. 81-105. Written c. 1668 (?), pub. posthumously in 1712. Specifies  $\textcircled{6}$  C g c' e $\flat$  g' c' tuning.

1. Praeludium (Grave, Presto, Adagio, Presto, Adagio, Poco Presto, Piu presto, Adagio, Presto)
2. Allamande
3. Gigue - Presto
4. Aria
5. Aria
6. Trezza
7. Arietta Variata

Couperin, Francois. *Deux Symphonies*, for viola d'amore, cello, and harpsichord. Paris: Ed. Max Eschig, 1908. Both "Symphonies" are short movements. The viola d'amore part was originally intended for dessus de viole.



Graupner, Christopher, (1623 – 1760). *Trio Sonata in B, for Flute, Viola d'amore and Cembalo*. München - Leipzig: Verlag von F. E. C. Leuckert, 1966.

Quantz, Johann J. (1697 – 1773). *Trio Sonata in C for Flute, Viola d'amore and Cembalo*. Edited by Kh. Schultz-Hauser. Mainz: Ed. Schott 5352, 1965. Written b. 1730. Original tuning  $\text{E}^{\flat} \text{g} \text{e}^{\flat} \text{c}^{\flat} \text{g}^{\flat} \text{d}^{\flat}$ . The editor suggested D major tuning. Duration 8:10. Probably originally intended for flute and *violin*, since the viola d'amore part does not take great advantage of the instrument's technical possibilities, and it was probably transcribed by a member of the Saxon court orchestra who added double stops which are often "not only superfluous but irritating".

Telemann, Georg F. *Trio Sonata in D for Flute, Viola d'amore and Basso*. MS. mus. 2392 / A 58. Statsarchiv Dresden – B. Bl., 806 Dresden, Archiv Strasse 14 (SPL), E. Germany. Written c. 1750. Duration 12:18. This is a trio sonata that I received on microfilm. The viola d'amore part is written not as it sounds but as if it were being fingered on the violin and must be transcribed into the modern notational system.

----- *Trio Sonata in d* (with flute, viola d'amore and basso). Mainz: Ed. Schott 3654. Has been recorded with the above instrumentation though it was not originally intended to be played by the viola d'amore.

## 2. Classical

NYPL Haydn, Franz Joseph. *Divertimento for Viola d'amore, Violin and Violincello*. Edited by Clemens Meyer. Hanover: Nagel No. 52. MS. "Divertimento per Viola d'Amore, Violine e Basso," D. S. J. Hayden, was found in the Vienna National-Bibliothek. Baryton Trio No. 56 (arranged by the composer).

----- I understand that other *Baryton Trios* have been arranged by the composer for viola d'amore. See the Kohler dissertation.

Hoffmeister, Franz, (1754 – 1812). *Quartetto in D for 2 Violins, Viola d'amore and Cello*. Edited by K. Stumpf. München: Verlag Doblinger, 1967. Tuning  $\text{C}^{\flat} \text{A} \text{d} \text{a} \text{d}^{\flat} \text{f}^{\sharp} \text{a}^{\flat} \text{d}^{\flat}$ . This is very well edited both as to bowings and fingerings.

Rust, Friedrich W. (1739 – 1796). *Trio for 2 Flutes and Viola d'amore*. Pub. by Gunther, 1936. In LC (38 p.). M

362

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----- *Aria con 7 Variazioni* (viola d'amore con basso). MS. Conservat. Bruxelles. Cop. Staatsbibl. Berlin.

----- *Duetto* (viola d'amore e cello). Autogr. Dgl.

Stamitz, Karl. (1746 – 1801). *Sonata for Viola d'amore and Viola*. MS. Marburg/Lahn. Five movements: Allegro Moderato, Rondo Allegro, Andante Moderato, Allegro, Andante con Variazioni on the theme "Marlborough s'en va-t-en guerre", (the last variation is played by the viola d'amore in harmonics only). Recently recorded by Trampler.

NYPL

Toeschi, Giovanni, (d. 1800). *Quartet in D for Flute, Violin, Viola d'amore and Bass*. New York, early 20<sup>th</sup> Cent. 5 parts in 1 v.

## 3. Romantic

Casadesus, Henri. Wrote several works for quinton, viola d'amore, viola da gamba, contra bass and piano.

## 4. Contemporary

Kaufmann, Armin, (b. 1902). *Trio für Viola d'amore*,

*String Bass and Piano.* To obtain music (manuscript form) write:

Prof. Armin Kaufmann  
A – 1030 Wien, Strohgasse 9  
Austria

Stumpf has recorded the middle movement which he calls "Music for Viola d'amore, String Bass and Piano". Tuning ⑦ A d a d'f# 'a' d". There are some awkward passages for viola d'amore in the first and third movements. The second movement is well written for the instrument (va. d'a.) and is musically very effective, showing some "jazz" influence. Armin Kaufmann is an important representative of modern Austrian music. He is a holder of the Austrian State Music Prize.

## E. CANTATAS, PASSIONS, OPERAS AND ORATORIOS USING VIOLA D'AMORE

### 1. Baroque

Ariosti, Attilio. Cantata: "Pur al fur gentil viola", for solo voice, viola d'amore and continuo, (It. and Ger.). Edited by van Waefelghem. Published by Durand. Score is 8 pages. In NYPL. Same tuning as Biber's *Partia*, ⑥ C g c' e♭' g' c".

Bach, J. S. *The Bach Gesellschaft Edition.* BWV refers to the thematic catalogue of Bach's works, the numbering of which is applicable to any edition.

- I. "Arie" in A major, for viola d'amore, soprano and continuo, in the cantata *Schwingt freudig euch empor*, 1733–34. BWV 36C. Vol. 30, 4. pp. 90–98. Suggested tuning ⑦ A e a c# 'e' a' e".
- II. Cantata: *Tritt auf die Glaubensbahn.* BWV 152. Vol. 32. pp. 19–25, 30–34.

a) "Concerto" (Adagio) No. 1 in E minor, for flute, oboe, viola d'amore, viola da gamba and continuo instruments only. Also transposed to G minor by W. Neumann in *Bach Studies*.

b) "Arie" (Adagio) No. 4 in G major, for soprano, flute, viola d'amore and continuo. Also transposed to B♭ major in *Bach Studies*.

III. "Aria" No. 5 in B minor, for tenor, viola d'amore, viola da gamba, and continuo, in the music drama *Der zutriedengestellte Aeolus* or *Zerreiheit, geresprienget, zertrüment, die Gruft*, 1729–30. Vol. 11, 2. pp. 181–185. Also transposed to D major in *Bach Studies*. Only top 4 strings are used.

IV. *St. John Passion.* Vol. 12, 1. pp. 55–62.

a) "Arioso" No. 31 in E major, for 2 viola d'amores, bass voice, lute, organ and continuo. Also transposed to D major in *Bach Studies* and Stumpf's "Method".

b) "Aria" No. 32 in C minor, for 2 viola d'amores, tenor, organ and continuo. Also transposed to B minor in *Bach Studies*.

*Bach Studies* refers to *Bach Studien für Viola d'amore.* Edited by Spindler – Drechsel. VEB Leipzig: Friedrich Hofmeister 7215.

Handel, Georg F. "Cosi la torella", tenor aria, in the oratorio *La Ressurrezione.* Handel Werke. Vol. 29, p. 1878. Also in *Alte Lautenkunst II* Bruge: Simrock, 1932; and in an edition by Cor Kint, pub. by Gunther, 1936.

Telemann, Georg P. Passion: *Der Sterbende Jesus.* (Not in LC). There is some viola d'amore solo in this work.

Vivaldi, Antonio. Oratorio: *Judith Triumphans.* Viola d'amore plays an obligato to a contralto aria. In LC. ML96

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2. Romantic

Charpentier, Gustave. Opera: *Louise*, 1900. There is a small part for viola d'amore in Act IV.

Fauré, Gabriel. *Serenade Toscane*, op. 3, for voice, viola d'amore and piano, 1871. Pub. Chondeus, 1879.

Loeffler, Charles. Opera: *The Death of Tintageles*, 1905. Long solo for viola d'amore.

Massenet, Jules. Opera: *Le Jongleur de Notre Dame*. The viola d'amore is used to illustrate a 13<sup>th</sup> century instrument. See Stumpf's "Method" pp. 89-91.

Meyerbeer, Giacomo. Opera: *Les Huguenots*. The viola d'amore accompanies a tenor in a "Romance". See Stumpf's "Method" p. 91.

Pfitzner, Hans. Opera: *Palestrina*. Act. I and III. See Stumpf's "Method" pp. 88-89.

Puccini, Giacomo. Opera: *Madam Butterfly*. The viola d'amore accompanies an off-stage chorus at the end of Act II.

Strauss, Richard. Tone Poem: *Sinfonia Domestica*. The viola d'amore has a small part.

3. Contemporary

Ginestera, Alberto. Operas: *Roderigo* and *Bomarzo*. Viola d'amore selections.

Janacek, Leos. Operas: *Katrina Karanova* and *Makropulos Affair*, 1923-25. Viola d'amore selections.

Prokofiev, Sergey. Ballet Suite: *Romeo and Juliet*, op. 64. Includes a few bars of viola d'amore ad libitum.

F. APPENDIX -

LIBRARY OF CONGRESS CATALOGUE SYSTEM  
FOR VIOLA D'AMORE MUSIC

- |     |   |                        |
|-----|---|------------------------|
| 1.  | Viola d'amore and Double Bass . . . . . | M 286 - 7              |
| 2.  | " " Flute . . . . .                     | M 290 - 291            |
| 3.  | " " Guitar or Lute . . . . .            | M 294 - 5              |
| 4.  | " " Harpsichord . . . . .               | M 239                  |
| 5.  | " " Organ . . . . .                     | M 182 - 6              |
| 6.  | " " Piano . . . . .                     | M 239                  |
| 7.  | " " Viola da gamba . . . . .            | M 286 - 7              |
| 8.  | " " Music . . . . .                     | M 59                   |
| 9.  | " with Chamber Orchestra . . . . .      | M 1019                 |
| 10. | " " Orchestra . . . . .                 | M 1019                 |
| 11. | " " String Orchestra . . . . .          | M 1105 - 6<br>(M 1119) |

I visited the Library of Congress twice, doing research on the va. d'a.

## THE CASE FOR THE USE OF VIBRATO ON THE VIOL

BY  
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Whenever I give a lecture recital on the viol with a following discussion period, one of the questions most frequently asked is: "Why do you use vibrato on the Viol?" often amplified by the comment, "I thought that vibrato was not supposed to be used on old music," or words to that effect.

The purpose of the present article is both to provide an answer to the question and, by citing historical evidence, to correct the unfortunately widespread error expressed in the comment.

First, I shall speculate briefly on the probable sources of the erroneous assumption.

Beginning in the 18th century and reaching clear definition in the 19th there arose different national "schools" of violin and cello playing exemplified in the performance and teaching of great virtuosi of each of the national schools, who transmitted to their pupils the technical "secrets" and "authentic traditions" they themselves had inherited or, like opera singers, had "originated" as solutions to their own interpretive problems. The production and use of the vibrato, of course, was one of the technical matters they considered, one which, as might be expected, each dealt with in his own way. One who had a good vibrato used it; one who did not decried it, denigrating the value of what he could not do. Pupils followed the examples of their masters; indeed, they had to, regardless of their own capacities and inclinations, or suffer banishment from the presence of these august personages. The vibratoless masters taught their pupils that theirs was the only historically authentic method, that all others were false and—worse—tasteless. It was claimed that the vibrato was something new, unknown to the old masters, and that its use in their music was a kind of desecration. (I can recall hearing such tales bandied about in the 1920s, when I was a cello student at the Eastman School of Music, by both the string faculty and the other professionals with whom we came into contact in various orchestras.)

Thus it was inevitable that this false tradition was "aged" to make it extend back into the early 18th and previous centuries. Consequently when, in the 1890s, viol playing was revived in order to play old music on the instruments for which it was intended, this "tradition" was almost

automatically applied to the viol. Unfortunately, in some circles, it is still with us, despite the conscientious efforts of several modern scholars to show that it is without historic foundation.

Now for the positive side of the argument.

There are documents, too numerous to specify here, which refer to the viol and the recorder as instruments to be favored above the others because of their greater capacity for emotional expression. In nearly every case they give as the reason for this the ability of these instruments to imitate the sound of the human voice when singing. The latter is considered the most natural and perfect of musical instruments hence the ideal model for all others to copy. Thus the natural vibrato of a good singer is something to be *emulated*, rather than shunned, in playing the viol.

The earliest reference to vibrato on the viol that I have found so far is in Silvestro Ganassi's *Regola Rubertina* (Venice: by Author, 1542), the oldest known method devoted to the viol.

In the second chapter of this work, "Del mouimento de la persona" ("Concerning the Movement of the Body"), Ganassi discusses expressive playing, especially when accompanying singing, and stresses that the player must conform to the meaning of the text by the expression of his eyes, the posture of his head, the amount of bow pressure, etc. The sentence that refers to vibrato (p. VI) reads as follows (my italics; I have also spelled out what is expressed in the original orthography by abbreviations, strokes through letters etc.):

Cosi nelle parole ouer musica allegra come parole e musica mesta, & hai da calcar l'arco forte: e pian e tal volta ne forte ne pian cioe mediocramente come sera alle parole, e musica mesta operare l'archetto con leggiadro modo, & alle fiata *tremar* il braccio de l'archetto, e le dita de la mano del manico per far l'effetto conforme alla musica mesta & affitta. Il contrario puoi debbe operar con ditto archetto, che è alla musica allegra calcar l'arco con modo proportionato a tal musica . . .

(Thus, with happy music or words, just as with sad words and music, you have to press strongly or gently with the bow and sometimes neither strongly nor gently, but moderately—whichever will be [suitable] to the words, and the bow will execute sad music in a light manner, and to whisperings *shake* the bow arm and the fingers of the fingerboard hand in order to make the effect conform to sad and sorrowful music. Then, the contrary should be done with the said bow: that is, for happy music press the bow in a manner proportioned to such music . . .)

Further on Ganassi again stresses these directions, insisting that to the contrary would be "denigrating the true effect of art, which is the imitating of nature. Therefore, one ought always to imitate in music the effect drawn from the words, with all the circumstances spoken of above . . ." (" . . . il denigrar il vero effetto de l'arte che è dimitar la natura, pero il si debbe sempre imitar l'effetto in musica cauato dalle parole con tutte le circostantie sopraditte . . .").

Moving next from 16th-century Italy to 17th-century England, we find our next citation in Christopher Simpson's *The Division-Viol or the Art of Playing Ex Tempore upon a Ground* (2d ed.: "London, Printed by W. Godbid for Henry Brome at the Gun in Ivy-lane. M. DC. LXV. [recte 1667]), facs. ed.; London: J. Curwen & Sons, 1955, pp. 11-12:

*Shaked Graces* we call those that are performed by a Shake or Tremble of a Finger, of which there are two sorts, viz. Close and Open: *Close-Shake* is that when we shake the Finger as close and near the sounding Note as possible may be, touching the string with the Shaking finger so softly and nicely that it make no variation of Tone. This may be used where no other Grace is concerned." (Compare this last sentence with Rousseau's contradictory statement below.) ("Tone" here is the same as the German *Ton*, meaning pitch.)

On p. 12 Simpson gives a table of graces in staff notation, with the footnote: "For these, I am obliged to the ever famous Charles Colman Doctor in Musick." Here the Close Shake is symbolised by a dot above a minim b. This is followed by the "exp.[lanation]": a series of 32d-notes (12) all placed in the same staff space but at regularly alternating different heights, starting with the lower and ending with an 8th-note of the written pitch (b). Arnold Dolmetsch (*Interpretation of the Music of the XVIIth and XVIIIth Centuries*, 1st ed., p. 201 f), attributes this same illustration, which he reproduces in facsimile, to John Playford (*Introduction to the Skill of Musick*; the first edition appeared in 1654), whence Colman may have taken it. In this facsimile also, the lower pitch of the vibrato is given first.

As I do not at the moment have access to the first edition of Playford's popular work (it went through at least 20 editions; see Ramon Meyer's Ph.D. diss., Florida State University, 1960), I quote from the 10th (London, Printed by A. G. and J. P. for John Playford, at his Shop in the Temple near the Church. 1683), p. 99:

For the usual *Graces*, the *Shake* is the principal; of which there are two, the *close shake* and the *open shake*; the *close shake* is when you stop with your first Finger on the first Fret, and *shake* with your second finger as close to it as you can [my underline].

Note that Playford groups *both* kinds of shake as "principal" of the graces. Further on he refers the reader "to the Table of the several *Graces* in my directions for the Treble-Violin, which are proper also to the Bass-Viol." In this 10th edition, the close shake, as Dolmetsch refers to it, is given on p. 111.

Owing to the similarity in tuning and fingering patterns of the lute and viol, several early writers make statements to the effect that what they say about the lute is also valid for the viol. The earliest case of this that I have seen is in the *Scintille di musica* (Brescia 1533) by Giovanni Maria Lanfranco. Thomas Mace, in his *Musick's Monument* (London 1676; facs. ed. Paris 1958), follows this precedent. His name for the vibrato on the lute is the *Sting*, which characterizes well the sound produced on a plucked instrument. His description of how to do it coincides with those of the French writers (cited below) who tell how to produce the vibrato on the viol. Mace, p. 109:

The *Sting*, is another very Neat, and Pritty Grace; (But not Modish in These Days), yet, for some sorts of Humours, very Excellent; And is Thus done, (upon a Long Note, and a Single String) first strike [i.e. pluck] your Note, and so soon as It is struck, hold your Finger (but not too Hard) stopt upon the Place, (letting your Thumb loose) and wave your Hand (Exactly [i.e. regularly]) downwards, and upwards, several Times, from the Nut, to the Bridge; by which Motion, your Finger will draw or stretch the String a little upwards, and downwards, so as to make the Sound seem to Swell with pritty unexpected Humour, and gives much Contentment, upon Cases.

Mace's comment—"But not Modish in These Days"—recalls a similar one made forty years previously by Marin Mersenne (*Harmonie universelle*, Paris 1636). He, too, is speaking of vibrato on the lute, under the curious name *verre cassé* (literally, "broken glass"; possibly a fanciful reference to the oft-told tale of the singer who broke a glass by singing a pitch in resonance with it), when he says (Livre II: "Traité des instrumens a Chords," Prop. IX, p. 80):

I add it here even though it is not as much in use as in the past, because it has a fine grace when it is done suitably; and one of the reasons for which moderns have rejected it is because the ancients used to use it practically everywhere. But since it is just as wrong not to do it at all as to do it too often, it must be used with moderation...

His description of the execution of the effect is substantially the same as Mace's. Of course the "ancients" of the 16th century, to whom he refers, played music of a simpler texture, in which a nearly continuous vibrato was easier to perform, than the "moderns" of the 17th century, whose lute music was more chordal and thus afforded less opportunity to use vibrato.

For the rest of my citations of primary sources I turn to French writers of the last quarter of the 17th century. So far I have not encountered any German references to the use of vibrato on the viol.

First, a reference that has not yet received a modern publication: *Pieces de Violle En Musique et en Tablature...* by Le Sieur DeMachy (Paris, 1685; Bibliothèque National, Vm<sup>7</sup> 6264). The music is preceded (pp. 1-11) by an "Avertissement très-necessaire pour connoistre les principales Regles qui enseignent à bien jouer de la Violle..." ("Admonition very necessary for acquaintanceship with the principal Rules which teach how to play the Viol well..."). The relevant grace is described on page 9:

L'aspiration qu'on nomme aussi plainte, se fait en variant le doigt sur la touche. Il y a des gens qui veulent que cela s'appelle miaulement par allusion.

(The *aspiration*, which is also named *plainte*, is made by varying the finger on the fret. There are some persons who claim this should be called—by allusion—"meowing".)

In DeMachy's use of the words *aspiration* and *plainte* we have another of the many cases in which different writers use the same terms to mean different things and different terms to mean the same thing. François Couperin, for instance, uses *aspiration* as the name for a shortened note—one with a sort of staccato stroke over it. He also refers to an ornament used by bowed-instrument players, which he calls *martellement* [literally, "hammering"], and says that harpsichord players, by their use of ornaments—especially the multiple mordent—are trying to simulate this effect.

The remark made by DeMachy about "meowing" is the one and only pejorative reference to vibrato on the viol that I have encountered, and even here it is attributed to "some persons" ("Il y a des gens"). His

wording would seem to imply that he did not agree with them. On the same page he also describes another ornament which is obviously the same as Mace's *Sting*, described above:

Le tremblement sans appuyer, est de serrer un doigt contre un autre, sans appuyer que fort peu sur la corde.

(The shake without stress, is to squeeze one finger against another while pressing on the string only a very little.)

DeMachy symbolizes the one-finger vibrato (his *aspiration*) by a tilted s-curve after the note. He indicates the use of the two-finger vibrato (his *tremblement sans appuyer*) by placing a comma above or below the note-head.

Marin Marais published his first book of *Pieces de Violle* in 1686, one year after DeMachy's. In it he included a list of the ornaments he uses together with symbols for them. (My translation of the entire preface appeared in this *Journal* in Vol. III (1966), pp. 7-8.)

Included in Marais's list are the *pincé* or *flat*[t]ement—his names for the two-finger vibrato—which he symbolizes by a horizontal wavy line over the note; and the *plainte*, or one-finger vibrato, symbolized by a vertical wavy line in front of the note, usually played by the fourth finger but sometimes also, he says, by other fingers (examples occur in his music). He follows the precedent established by Mersenne and the lutenist composers in reserving the comma sign to symbolize the genuine *tremblement*, the term by which, like most of his contemporaries, he always means some form of shake or trill.

Obviously, Marais is more precise in his terminology and more in line with tradition in his symbols in the matter of ornaments. DeMachy's use of the term *tremblement sans appuyer* is incorrect and misleading in being applied to the two-finger vibrato, and inconsistent with the usage of his contemporaries of this term to denominate the shake, or trill, without *appoggiatura*.

The terms used by Marais are suggestive. *Pincé* (which is also used by him and others to mean *pizzicato*) means, literally, pinched, thus exactly describes the pressing together of the two fingers involved. The *close* of the English term *close shake* for this ornament connotes the same thing. *Flattement*, from the verb *flatter*, to caress, is very similar in meaning to the German word *schmeicheln* used so frequently by Quantz in his famous book on the flute. *Plainte*, from *plaindre*—to moan, lament, or complain, suggests the agitated quality of voice of one who laments or complains.

While DeMachy and Marais name and symbolize the two kinds of vibrato they employ in their music for solo viol, they say nothing of its application to music other than their own. Jean Rousseau, however, in his *Traité de la Violle* (Paris: Christoph Ballard, 1686; facsimile ed., Amsterdam: Antiqua, 1965) makes several references to the use of the vibrato in unmistakable terms. It will be helpful to cite first from page 55, where he describes the different kinds of viol playing and their characteristics:

On peut jouer de la Violle en quatre manieres differentes; Scavoir, jouer Pieces de Melodie, jouer Pieces d'Harmonie ou par Accords, jouer la Basse pendant qu'on chante le Dessus, & cela s'appelle s'accompagner: On peut enfin jouer la Basse dans un Concert de Voix & d'Instruments, & c'est ce qu'on appelle accompagnement. Il y en a un cinquième qui consiste à travailler un Sujet sur le champ, mais il est peu en usage; parce qu'il demande un homme consommé dans la Composition & dans l'exercice de la Violle, avec une grande vivacité d'esprit.

(The Viol can be played in four different manners, to wit: playing Melodic Pieces [i.e. solos], playing Pieces in Harmony or with Chords, playing the Bass while one sings the Treble—and this is called accompanying oneself. Finally, one can play the Viol in a Consort of Voices and Instruments—and this is called accompaniment. There is a fifth [manner], which consists of developing a Subject on the spot [i.e. extemporising divisions upon a ground], but this is little in use, because it calls for a man consummate in Composition and in the exercise of the Viol, and with a great liveliness of mind.)

On page 75 Rousseau speaks of ornaments generally as constituting "a Melodic Salt which seasons Song and gives it flavor" and lists those employed by the voice. Included are the *Aspiration*—which here means an interpolated escape note, the *Plainte*—by which term he means a portamento (perhaps it was this kind of *plainte* that sounded to "some people" like "meowing"! ). He concludes this chapter with the statement:

La Violle doit pratiquer ces mesmes Agréments, ausquels il faut encore ajouter le *Martellement*, le *Battement*, & la *Languueur*.

(The Viol should employ these same Graces, to which must be added further the *Martellement* [i.e. the mordent], the *Battement* [the two-finger vibrato] and the *Languueur* [the one-finger vibrato].)

The meanings he attributes to *battement* and *languueur* become clear in the following citations. Page 100:

Le *Batement* se fait lors que deux doigts estant pressez l'un contre l'autre, l'un appuye sur la corde, & le suivant la bat fort legerement.

Le *Batement* imite une certaine agitation douce de la Voix sur les Sons; c'est pourquoy on le pratique en toutes rencontres quand la valeur de la Note le permet, & il doit durer autant que la Note.

(The *Batement* is made when, of two fingers pressed against each other, one presses on the string and the succeeding one strikes it very lightly.

(The *Batement* imitates a certain gentle agitation on Sounds by the Voice; and this is why it is employed in all circumstances when the value of the Note permits it, and it should last as long as the Note does.)

Page 101:

La *Languueur* se fait en variant le doigt sur la Touche. On la pratique ordinairement lors qu'on est obligé de toucher une Note du petit doigt, & que la Mesure le permet; elle doit durer autant que la Note. Cet Agrément est pour suplérer au *Batement* qu'on ne peut faire quand le petit doigt est appuyé.

(The *Languueur* is made by varying the finger on the Fret. It is ordinarily employed when one is obliged to stop a Note with the little finger, and when the measure permits it; it should last as long as the Note. This Grace is for replacing the *Batement*, which cannot be made when the little finger is pressed down.)

Rousseau, therefore, prefers the *wider* of the two kinds of vibrato, made with two fingers, and considers the other as merely a substitute for it, to be used when the other is impossible! Rousseau continues (p. 101):

Ces trois sortes d'Agréments ne peuvent estre connus par Demonstration sur le papier, par aucune disposition des Notes.

(These three kinds of Graces cannot be made known by Demonstration on paper by any arrangement of Notes.)

This remark might make one doubtful of translating *martellement* as mordent were it not that his description of how to execute it (p. 87) and rules for the use of it (pp. 87-89) leave no room for doubt. Probably his reason

for grouping these three ornaments together is that they all, without question, start on the principal pitch.

Another reference to the one-finger vibrato relates to its use on a "single unison," by which is meant a stopped note having the same pitch as an open string. A "double unison" results when the two are sounded together. Page 103:

Quand l'Unisson est accompagné de la Langueur, il doit toujours estre simple.

(When the unison is accompanied by the *Langueur*, it should always be single.)

This is because in a double unison the vibrato effect would be obliterated by the overpowering sound of the open string.

Rousseau makes three additional comments on the use of vibrato, as follows:

Page 105:

Le Batement est propre pour tous les differents Jeux de la Viole, & n'y peut jamais causer de mauvais effet.

(The *Battement* [two-finger vibrato] is proper to all the different kinds of Viol playing [cf. the first Rousseau citation, above] and can never cause any bad effect in them.)

Page 106:

La *Langueur* est propre pour tous les differents Jeux de la Viole, & ne peut faire aucun mauvais effet, elle est fort agreable, particulièrement dans les Pieces tendres.

(The *Langueur* [one-finger vibrato] is proper to all kinds of Viol Playing and can never produce any bad effect; it is very pleasing, especially in tender [i.e. expressive] Pieces.)

It should be noted that in "all kinds of Viol playing" he explicitly included both consort playing and accompanying.

One question that might arise is: should one employ vibrato on a note already marked with a sign calling for some other grace, for example a mordent (indicated by Marais and his followers by an x), or a swell (marked with *e*, for *enflé*, by Marais).

Rousseau, p. 106:

On peut faire plusieurs Agrémens sur une mesme Note, pourveu qu'ils soient de differentes especes.

(One can make several Graces on one and the same Note, provided they be of different species.)

Marais, indeed, not infrequently *indicates* all three of these graces for a single note.

For my final citation from primary sources I have chosen a passage from a general theory book for beginners by Étienne Loulié: *Elements ou Principes de Musique...* (Paris: Christophe Ballard, 1696), p. 73:

Le *Balancement* sont deux ou plusieurs petites aspirations douces & lentes qui se font sur une Note sans en changer le Son.

(The *Balancement* are [sic!] two or several soft and slow small aspirations [of breath] that are made on one Note without changing the Pitch.)

Loulié indicates this grace by a brace-shaped sign spread horizontally over the note. His explanatory is essentially the same as those of Playford and Simpson except that, instead of note-heads at different levels in a space he alternates large and small note-heads. *Balancement*—balancing—expresses the teetering fluctuation of pitch that characterizes vibrato.

It is of interest to recall that Loulié was also a viol player and wrote a method for the instrument (see Albert Cohen's description of it in this *Journal*, III (1966), 17-23; Dr. Cohen has also published his translation of Loulié's *Elements*; Brooklyn: Institute of Mediaeval Music, 1965.).

The previous citations constitute all the references to vibrato on the viol that I have seen so far in primary sources. It should be evident that *none of them forbid its use*.

Of the numerous secondary sources I have consulted I shall refer to only three, all in English:

Arnold Dolmetsch, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries* (London: Novello, [1915]).

Robert Donington, *The Interpretation of Early Music* (London: Faber & Faber, 1963).

David D. Boyden, *The History of Violin Playing* (London: Oxford University Press, 1965).

Dolmetsch is of course the great pioneer in this field to whom all of his successors are greatly indebted. However, this position necessarily made him the apologist of a cause and one of great eloquence. His urge to be eloquent sometimes led him to make sweeping statements based on an



inadequate or mistaken reading of sources and too broad an application of them, whereby personal opinions of some writers were transmuted into dogmas of universal application. Dolmetsch, consequently, must be valued for his contributions, but cited with caution. This is the case in regard to vibrato on the viol.

For instance (p. 204), describing Marais's ornaments, he refers to the one-finger vibrato as the "true" vibrato (thus implying that the two-finger one is in some sense "false"), "which is principally used beyond the frets"—a wholly unwarranted and untrue corollary, which is invalidated by even a cursory examination of his music, for Marais uses this grace on the notes at the fifth and seventh frets more than any other—notes which occur with far greater frequency than any notes beyond the seventh fret. On p. 205, after citing Rousseau's descriptions of vibrato, he adds the comment:

This is very clear; but Jean Rousseau was not giving sound advice when saying [sic] that the vibrato should be made upon every note long enough to permit it! This practice has unfortunately been carried down to the present day.

Such a gratuitous condemnation is out of place in a work that purports to present an examination of historical performance practices. In other words, Rousseau's advice is to be considered unsound because it is not in accord with Dolmetsch's taste and practice. On page 207 he disagrees with Geminiani, Corelli's pupil, for the same reason. He quotes Geminiani as saying of the vibrato:

...and when it is made on short notes, it only contributes to make them sound more agreeable; and for this reason it should be made use of as often as possible.

Dolmetsch:

Here again is a piece of doubtful advice, for it would lead to continual vibrato, and then how could it express majesty, and fear and affliction in the proper places if it is used all the time?

In other words, everybody is out of step but Dolmetsch! Moreover, a more careful examination of the context in which Geminiani's statement appears shows that he said it *may* express these feelings "when it is long continued, swelling the sound by degrees, drawing the bow nearer to the bridge, and ending it very strong," etc. Thus Geminiani proposed creating

these effects with the *bow*, the vibrato only *contributing* to make them more "agreeable".

On page 206, Dolmetsch quite misunderstands what Hotteterre (*Principes de la flute traversiere*; Amsterdam: Estienne Roger, 1728, p. 30) means by *flattement ou tremblement mineur*. This is a fingered trill between a main note and the semitone *below* it—a reiterated mordent. The *only* case where anything resembling a vibrato is produced occurs on the lowest D on the flute (the lowest note on Hotteterre's flute, which lacked a foot-joint), which Hotteterre stresses as an *exception* because his instrument had no semitone below it. Therefore, for *this one note* he proposed faking the effect of the grace by shaking the instrument; page 30:

Il ne se peut faire que par artifice.

(It can be done only by trickery.)

Dolmetsch has seized upon this "artifice," applied it to *all* notes and called it vibrato. His blunder has been conscientiously taken on faith by the translator of the recent Dover edition of the work (Dover 486-21980-1), p. 45, in which "flattements ou tremblements mineurs" is translated by "vibrati"!

Donington devotes his Chapter XIX to the subject of vibrato and allied ornaments, quoting the same authorities as most other modern writers. His comment on p. 169 is well worth repeating and remembering:

Whether or not vibrato "arises from Nature herself" (Leopold Mozart, 1756), it certainly arises from the nature of bowed string instruments; and this fact, together with evidence such as is shown in this section, discountenances any suggestion that it is anachronistic in early music. It should be used with sufficient restraint to keep it in style; but it should be used. String tone can sound very dead without it.

Now this is what I call "sound advice". As one reads further in Donington's book it is again clear that the commendation of vibratoless string tone emanates from the 19th century (Spohr and others of the German School of violin playing) hence it is really "anachronistic in early music"!

David Boyden's splendid book on the history of violin playing (to 1762) contains a gold mine of valuable information for viol players. I cannot, however, agree with his characterization of the *close shake*, or two-finger vibrato (p. 288):

THE BOWED STRING INSTRUMENTS OF THE  
BAROQUE BASSO CONTINUO  
(Ca. 1680 - Ca. 1752)  
IN ITALY AND FRANCE\*

by  
Henry Burnett

INTRODUCTION

The *Basso Continuo*, or Thorough-Bass was, for over wellnigh two centuries, an absolute necessity in almost every musical performance, solo or concerted, vocal or instrumental, during the period now designated as the "Baroque." As such, the bass line, from which all the harmony was derived, obtained a position of extreme importance. It is no wonder, therefore, that supporting or reinforcing instruments were often supplied to strengthen the all-essential bass line.

The fundamental question arises: "What instrument or instruments were employed as foundation to the Thorough-Bass, and in what manner were they exploited?" One might think this a relatively easy question to answer except for the fact that relatively little has been achieved in accomplishing satisfactorily this task. Most major sources dealing with the period pass over this question with little concern for its significance, stating merely that baroque composers themselves cared little what instrument was used. Equally frequent is the phrase that little proof exists which might otherwise shed light on the situation. Several musicologists follow the course of least resistance and state

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(\* ) This is Part I of a paper submitted in partial fulfillment of the requirements for the degree of Master of Arts in Musicology, in the Graduate Division of Queens College of the City University of New York, September, 1970. The rest of this paper will be published in succeeding volumes of this *Journal*.

Actually this type of vibrato is not a true vibrato at all ["true" again!]. It is really a species of trill, the repercussions of the upper note being considerably less than a semitone higher than the main (written) note, but it has not the feature of the true vibrato, namely, undulations of pitch both above and below the written note.

Of course, if one attempts to perform this grace in the form of the cellist's vibrato-trill, the result will indeed be "a species of trill"; but according to Rousseau's directions (cited above) the upper finger is to strike the string only *very lightly*, which, on the viol, produces no trill at all but only a somewhat richer vibrato than one finger alone. Furthermore, the two-finger vibrato, unlike the trill, does not involve any independent action of the upper finger at all. It cannot, because this finger is squeezed against the stopping finger. The effect is produced by executing a vibrato with the lower finger below the fret while the upper finger is held close enough to the string to make periodic contacts with it as close to the fret as possible.

As to the "true" vibrato. There have been in the past, are at present, and there doubtless will be in the future, *many* different vibratos on stringed instruments, all with the right to be called "true". Nor is it necessary for a true vibrato to have a pitch fluctuation "both above and below the written note". On the contrary, the reader can readily satisfy himself by keen listening to good recorded examples by the best artists that the fluctuation is more apt to be on one side or the other of the notated pitch, but rarely on both sides. Moreover the performer himself is not often consciously aware which kind he is making at a given moment. In the 1930s the eminent scientist Carl Seashore made a carefully controlled investigation of the vibrato, vocal and instrumental, and found that the most universally admired ones (Caruso, Kreisler) fluctuated from the main pitch, most often, to slightly below it, at approximately seven fluctuations per second.

Nor should it be forgotten that the pitch amplitude of a vibrato on a stringed instrument is governed to no small extent by the shape of the player's finger tips. Players with fat fingers do not *need* (and probably cannot execute) a two-finger vibrato; they can produce the desired result with one finger. Contrariwise, players with small finger tips can execute the two-finger vibrato more easily (and may *need* to more often) than those differently endowed by nature. One simply does it as best one can with the fingers one has. The main thing is to keep it always under the control of the musical imagination. It must always be the servant, never the master, of the player.

"facts" which have never been verified. David Boyden's otherwise excellent book *The History of Violin Playing* is a case in point. Boyden states: "After Purcell, the only member of the viol family to play a vigorous role was the bass *viola da gamba*, which persisted as a continuo instrument until 1750, and in some cases functioned brilliantly as a solo instrument still later."<sup>1</sup> Impressive as this statement sounds, it is misleading and does not present the whole picture. Boyden gives not one proof of its validity, nor does he seem to realize how differently the gamba was treated in each country. As will be seen later in this discussion, the gamba was rarely if ever used as a supporting continuo instrument from the years 1700–1750. Instead, the gamba was employed primarily in the role of a soloist leaving the stronger toned cello to assume that subsidiary function.

Likewise, the following quote from William Newman's equally impressive work *The Sonata in the Baroque Era*, shows how lightly the question of the word "violone" is taken: "The 'violone' often specified in *b.c.* parts seems to have meant the cello or an instrument between the cello and double bass in size."<sup>2</sup> While this may have been true in Italy, and only in chamber music, this statement could hardly apply to every country in Europe as Newman would suggest. Again, no attempt is made at consulting primary sources. Instead, Newman cites Curt Sachs as the only authority on the subject when, in actuality, Sachs is equally in the dark. Thus, one blanket statement must stand as the definition of this completely misunderstood term for the rest of Newman's book.

No less important a work is Ruth Rowen's *Early Chamber Music* in which a definite attempt is made to clarify the relative positions of the various bass string instruments of the continuo. However, the result hardly achieves the purpose intended when such unfounded statements like the following are made: "Publications at that time (referring to France during the first half of the seventeenth century) contained only one printed bass part, usually with figures. When there was no filling-in chordal instrument, the figures were probably used for performance on the many-stringed gamba."<sup>3</sup> Again, the only source

<sup>1</sup> David Boyden, *The History of Violin Playing* (London, 1965), p. 120.

<sup>2</sup> William S. Newman, *The Sonata in the Baroque Era* (North Carolina, 1966), p. 55.

<sup>3</sup> Ruth Rowen, *Early Chamber Music* (New York, 1949), p. 74.

given is A. Moser's *Geschichte des Violinspiels* (Berlin, 1923), hardly the last word on the subject. Primary sources appear nowhere to back up this startling statement, nor does Rowen explain under what conditions the gamba was capable of "filling-in" the inner harmonies.

This deplorable situation is evident not only throughout the rest of Rowen's chapter on the subject, but in hundreds of similar sources as well. The danger is critical when one thinks of how many of these statements are taken as gospel truth without anyone taking the trouble to find out how much validity is contained within them.

I have chosen the years ca. 1680-ca.1752 because the development of playing upon a figured bass had reached a high level of sophistication and uniformity throughout Europe during those years,<sup>4</sup> besides which, Johann Joachim Quantz wrote his justly famous treatise *On Playing the Flute* in 1752— a most important primary source which bears much on this topic. More importantly, however, the instruments used for the bass had become more or less established in each country. Every country had by this time given its preference for the type of melodic bass to be used according to the differing circumstances for which the music was written (e.g. chamber music, opera, orchestra, etc.). Such a selection was far more of an arbitrary matter earlier in the century when the practice of thorough-bass playing was in its infancy.<sup>5</sup>

The two countries chosen for discussion in this thesis represent the two divergent streams of thought existing throughout Europe at the

<sup>4</sup> Cf. F. T. Arnold, *The Art of Accompaniment From a Thorough-Bass* (New York, 1965), chapter II "The Principal Treatises of the 18th Century on Accompaniment From a Thorough-Bass," pp. 242–290. Arnold lists and quotes from no less than eight influential writers on figured-bass accompaniment within the time span of this thesis.

<sup>5</sup> Cf. Agostino Agazzari, *Del Suonare sopra il basso con tutti stromenti e uso loro nel concerto* (1607). Portions of the above are translated in F. T. Arnold, *op. cit.*, pp. 67–74. Agazzari describes the function of many instruments used in conjunction with the *b.c.*, several of which (e.g. arpa doppia and lirone) were no longer used by the end of the 17th century.

time regarding the relative positions of the viol<sup>6</sup> and violin families. In Italy, by 1650, the violin had clearly established its preeminence over the long since forgotten viols, and her composer/performers were soon to spread its influence over all of Europe. Yet France was only beginning the last chapter in its love affair with the viol, which was to culminate in a period of viol performance and composition the equal of which had not been seen since the late Renaissance.

Thus an interesting comparison can be made between France and Italy, not only as to their startling differences in the attitudes each displayed towards the string bass of the basso continuo, but also to their similarities in the same area. The latter is especially important when one considers the tremendous influence exerted by the Italians at the French court of Louis XIV and Louis XV which culminated in the famous "War of the Buffoons." It is no surprise, therefore, to find so great a composer as Francois Couperin le Grand (1668–1733) imitating Corelli's style in several of his chamber music pieces. Couperin went so far as to pass off his first trio sonata as an Italian composition, admitting his authorship only after it had been favorably received.<sup>7</sup> Couperin actually acknowledged Corelli's influence in his trio sonata entitled *Le Parnasse, ou L'Apothéose de Corelli* (1724).

One must also remember the flood of Italian violinists who settled in France during the early eighteenth century. Antonio Piani (called Desplanes), Lorenzo Somis, Michele Angelo Besseghi,<sup>8</sup> and Michel Mascitti (1664–1760), a pupil of Corelli<sup>9</sup> are just a few of the important violinist/composers of this period. Likewise, French violinists

<sup>6</sup> The term "gamba" and "viol" mean the same thing; "viol" being an abbreviation for "viola da gamba." Further, the term "viola da gamba" may refer to any of the several instruments comprising the gamba family, all of which are held between the legs and differ only in size. Both terms, "gamba" and "viol", will be used interchangeably in this thesis.

<sup>7</sup> See the Preface to *Les Nations* by F. Couperin (1726), contained in vol. IX of the complete works edition (L'oiseau Lyre, 1933).

<sup>8</sup> E. van der Straten, *The History of the Violin* (London, 1933), vol. I, p. 149 & p. 153.

<sup>9</sup> David Boyden, *The History of Violin Playing*, p. 345.

went to Italy to be trained by the most noteworthy Italian masters. These Italian-trained French included Jean-Baptiste Anet (1661–1755), also Corelli's pupil; Jean-Marie Leclair, and Jean-Baptiste Senallie (c. 1687–1730), a pupil of Anet and Piano.<sup>10</sup>

#### DEFINITION OF "BASSO CONTINUO" WITH AN OVERALL DISCUSSION OF THE INSTRUMENTS AND PROBLEMS INVOLVED.

What exactly is meant by the term "*Basso Continuo*?" For the purpose of this discussion, I shall define the term as referring to the lowest part of a composition over which a skeletal harmony or summary of the remaining upper voices is superimposed. This harmonic outline was usually indicated by numerals above each of the important bass notes, showing the intervals to be reckoned upward from the bass.<sup>11</sup> Naturally, only an instrument capable of producing chords, such as the harpsichord, organ, or theorbo, could realize the figured bass. Thus, in the many treatises written throughout the Baroque on the subject, one frequently finds, for example, *Rules for Playing of a Thorough (sic) Bass upon the Organ & Harpsicon (sic)* (John Blow, ca. 1673), or *Traité de l'accompagnement du Clavecin, de l'orgue et de quelques autres Instruments* (Michel de Saint-Lambert, 1680). In summary, one may state that the term "Basso Continuo" or "Thorough Bass" from about 1650 on was meant to apply to a keyboard instrument primarily, and secondly to such instruments as that which comprise the lute family (e.g. *A Compleat Method for Attaining to Play a Thorough Bass upon either Organ or Harpsichord or Theorbo Lute by the late famous Godfrey Keller*- London, 1707). As can be seen by these many works, melodic string basses are never mentioned, being by their very nature non-adaptable to thorough bass practice. They were used only to strengthen, especially in larger ensembles, the all-important bass line. One might well say, therefore, that bass instruments were treated more as an afterthought (i.e. in their relationship to the keyboard) since they would

<sup>10</sup> *Ibid.*, p. 345.

<sup>11</sup> Cf. W. Apel and R. T. Daniel, *The Harvard Dictionary of Music* (Harvard University Press, 1953).

naturally play the lowest line in an ensemble, being the duplicate part as that given to the keyboard player (i.e. the *basso continuo*). Thus, the melodic bass was actually a member of the playing ensemble prescribed by the composer.

Another important consideration results from the above discussion. That is, was the melodic bass a phenomenon that was taken for granted, or was it used only when specified by the composer? After all, many compositions were written with just the words "col basso continuo" in the title without any mention of an accompanying bass. Could it be that no melodic bass was intended in these instances? The possibility should be considered that a string bass would not be needed if uncalled for by the composer.<sup>12</sup> One need only look at the hundreds of chamber music pieces written at that time to see how many of them actually specify bass instruments in conjunction with the keyboard. Claudio Sartori's *Bibliografia Della Musica Strumentale Italiana*, presents an exceptionally fine detailed and concise look at the period stretching from 1517–1700. Even though my discussion centers on only twenty years within the period mentioned in the title, enough proof can be found within that quarter century covered by Sartori to convince the reader that many composers at that time knew what they wanted in the way of instrumental forces. For example, the following titles are representative of a vast number of similar works:<sup>13</sup>

1). 1674 (Sartori, p.476) *Il Primo Libro Delle Sonate a due Violini con un Bassetto Viola se piace...* Gio. Battista Mazzaferata.

Although the *bassetto viola* (a form of violoncello) is optional, it is still the composer who designates the choice. If Mazzaferata had

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<sup>12</sup> I realize this statement is nothing less than radical, a string bass instrument being generally assumed by most as a matter of course. Naturally, one cannot apply this statement to every piece ever written at the time; however, my research into the question has shown definite proof that this situation could well have existed.

<sup>13</sup> C. Sartori, *Bibliografia Della Musica Strumentale* (Florence, 1952), p.476ff.

followed a tradition of *ad libitum* practice, he and all of his contemporaries would have had no reason to indicate the choice of a bass instrument, taking it for granted that one would be used as a matter of course. Such an assumption is open to question, for as can be seen in this instance, not only is the particular bass instrument desired indicated by the composer, extra parts are provided for it by the publisher.

2). 1675 (p.478) Joh. Michaelis Nicolai, *Erster Theil-Instrumentalischer Sachen oder Zwolff Sonaten*.

Theils mit zwey violin und ein viola da gamba.

3). 1676 (p.481) Gioseppe Colombi, *Sonate a Due Violini con un Bassetto Viola se piace*.

4). 1677 (p.482) *Balletti à Violino, e Clavicembalo ò Violoncello* da Gio. Battista Degl'Antoni.

No less a person than Joachim Quantz offers valuable information on the flexibility of the practice (i.e. the employment of bass instruments to reinforce the keyboard) in his famous treatise "On Playing the Flute" in which he states the following:<sup>14</sup>

In a trio the keyboard player must adjust himself to the instruments that he has to accompany, noting whether they are loud or soft, *whether or not there is a violoncello with the keyboard*,<sup>15</sup> whether the composition is in a *galant* or elaborate style, whether the harpsichord is loud or soft, open or closed, and whether the listeners are close by or at a distance.... If the keyboard player has a violoncellist with him, and accompanies soft instruments, he may use some moderation with the right hand, especially in a *galant* composition, etc.

Thus, a melodic bass was *not* always required in the chamber music of

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<sup>14</sup> Joachim Quantz, *On Playing the Flute* (1752), chapter XVII, section VI No. 6. Translated by Edward R. Reilly (New York, 1966), p. 252.

<sup>15</sup> Emphasis mine.

the time.<sup>16</sup>

Now we arrive at perhaps the most interesting and delicate question of the entire thesis: which bass instrument was actually used when the composer specified a nondescript bass part? Such cases arise when the words *basse d'archet*, *bass(o)*, or *violone* appear in a given composition. This question and the following one are closely allied; that is, what instrument was the "preferred" instrument to play the melodic bass? For if one instrument was favored in a particular country, the first question could be solved that much easier. The answers to these rather perplexing problems can only be answered as each country is considered. For what was considered as a matter of course in one country might have been completely *passé* in another (especially where France and Italy are concerned). However, general trends and practices can be summarized. These practices (from ca. 1680—ca. 1752) are the major points that this thesis will attempt to establish. They can be listed as follows:

1). The bass viola da gamba was virtually unused as a continuo instrument outside of France, and even here the bass viol was primarily a solo instrument used as continuo only when actually specified. In fact, the gamba was often thought of in connection with the violins and frequently doubled them instead of the basso continuo in tutti passages.<sup>17</sup> Likewise, many sonatas were written for violin or viola da gamba and continuo.

2). The cello alone was the "preferred" continuo instrument

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<sup>16</sup> Many more examples will be listed and discussed as each country and its practices is considered.

<sup>17</sup> The practice of doubling the violins with the gamba was a well known one especially in Germany. Both the *Suite in D for Gamba and Strings* and the *Concerto for Recorder and Gamba* by G.P. Telemann are typical examples. The employment of viols or violins as alternate possibilities can be seen in some of the accompanied keyboard works of Couperin and Rameau.

throughout Europe.<sup>18</sup>

3). Continuo practice allowed a certain amount of flexibility in the use of melodic bass instruments in conjunction with the keyboard, resulting in a situation whereby a doubling string bass would not always be essential in a chamber music composition.

4). The exact meaning of the perplexing term "violone" will be defined as clearly as possible depending on the purpose for which it was meant and the location where it was employed.

During the period of the middle to late baroque, the term "violone" was taken to mean "large viola." Naturally what kind of viola (i.e. da gamba or da braccio) is unclear. In fact, the only positive statement one can make is that *one* corresponds to the augmentative function in Italian.<sup>19</sup> Thus, the term "violone" might mean: double bass gamba, double bass violin, or even cello depending on the country and the circumstances under which the music was written.

Including the cello among the other instruments in this list of possible definitions for "violone" may cause some eyebrows to be raised. But its inclusion is natural when one considers the etymology of the word. *Violoncello* was at first called *violone-cello* or little double-bass (*cello* being a diminutive form in Italian).<sup>20</sup> Therefore, an adequate abbreviation could well be just *violone*. After all, we today abbreviate the word "violoncello" dropping its first half (i.e. 'cello). Why not, therefore, consider the reverse procedure as an alternate possibility, eliminating the second part of "violone-cello" retaining only its first half (i.e. "violone")?

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<sup>18</sup> The only exception to this statement might be France; however, as will be seen, when the gamba is actually specified in French chamber music, the part is most often an extreme elaboration of the bass. Thus, can we consider such a part as a true foundation to the ensemble? Rather, the gamba is actually filling a solo capacity and should be considered on an equal plane with the rest of the soloists.

<sup>19</sup> Cf. the excellent discussion of the etymology of the violin and violoncello contained in Jurgen Eppelshelm, *Das Orchester des Lully* (Tutzing, 1961), p.41-2.

<sup>20</sup> David Boyden, *The History of Violin Playing*, p.44.

## ITALY

The rise of the Bolognese school in Italy brought with it the complete supremacy of the violin family in that country. Past ca. 1632 it is extremely difficult to find anything resembling a body of literature specifically meant for the viols. In fact, the only instance where the bass gamba still held ground (and even this was limited) was as soloist, often combined in concert with other members of the violin family.

The prevailing lack of interest in the gamba on the part of the Italians (especially in Rome) is brought to light in a letter written by the celebrated French violist, Abbé Maugars. Maugars spent twelve years in the service of Cardinal de Richelieu and was banished in 1636 to Italy for making certain improper remarks to King Louis XIII during a grand vocal concert. His report upon the state of music in Italy at the time (contained in a letter to a musical acquaintance) is deeply interesting. He states:

The lyra is still well esteemed among them, but I have not heard one player who can compare with Ferrabosco of England .... As to the viol, there is no one nowadays in Italy who excels on it, and indeed it is very little played in Rome; at which I am very much astonished, seeing that formerly they had a certain Horatio of Parma, who did marvels with it and who left to posterity some excellent pieces, of which some of our people have made very good use on other instruments, as though they were of their own composing; and also the father of the great Ferrabosco, an Italian who brought the first use of it to the English, who, since then, have surpassed all other nations ... <sup>21</sup>

As further certification of this phenomenon, there is another letter dated 1657 by Lucques which contains the following statement:

<sup>21</sup> Abbé Maugars, *Response á un Curieux sur la sentiment de la Musique d'Italie* (1639). Translated by Mabel Dolmetsch in "The History of the Viol," *The Consort* (October, 1949), No. 6, pp. 1-9.

Cette musique instrumentale (il s'agit de la musique italienne) est plus belle que je ne m'y attendais; ce sont les maître de l'orgue et du violon, mais ils ne se servent pas de la basse de viole, ils la remplacent par le violoncelle á quatre cordes dont ils jouent comme nous jouons de la basse de viole.<sup>22</sup>

(This instrumental music [concerning the music of the Italians] is more beautiful than I expected; they are masters of the organ and the violin, but they pay no heed to the bass viol, it being replaced by the four stringed violoncello which they play like we play the bass viol.)

Likewise, one need only look through Claudio Sartori's *Bibliografia Della Musica Strumentale Italiana* to perceive the accuracy of these statements. The last item under the year 1632 contains a reference to the following: "*Canzoni a Cinque de Cherubino Waesich da Sonarsi con le Viole da Gamba. Aggiuntori dui Madrigali á 6. Concertati con gli strumenti. Opera Seconda, etc....*"<sup>23</sup> Not until 1649 do we again meet a reference to the gamba: "*Sonate a Due, Tre, e Quattro alla Sacra Cesarea Real Maestra di Ferdinando Terzo di Marco Antonio Ferro...Opera Prima.*" The parts include: Violin I & II, Viola da Braccio, Basso di Viola da Gamba, & B.c.<sup>24</sup> (Notice the words "Viola da Gamba & B.c." Apparently the keyboard was thought of separately from the melodic bass.) Such instances are rare indeed, and a frequent use of the gamba in Italy becomes practically extinct past 1650.

The above discussion is not meant to depict the gamba as a totally unexploited instrument in the later Italian baroque. Such minor

<sup>22</sup> S. Hill, *Stradivarius, sa vie, ses oeuvres* (London, 1907), p.117. Quotation found in Sylvette Milliot, "Reflexions et Recherches sur la Viole de Gamba et le Violoncelle in France," *Recherches Sur la Musique Française Classique* (Paris, 1964), IV:194.

<sup>23</sup> Sartori, *Bibliografia Della Musica Strumentale Italiana*, p. 342.

<sup>24</sup> Sartori, *op. cit.*, p. 408.

masterpieces as Handel's first oratorio, *La Resurrezione*,<sup>25</sup> can only prove otherwise. Composed and performed in Rome in 1708, the oratorio is most definitely Italian in conception. The instrumental parts are by no means easy, including the very extensive part for the viola da gamba. As a matter of course, a virtuoso gambist must have been available to Handel, for the part is of more than moderate difficulty. In this one piece, Handel exploited every conceivable role the gamba was able to portray. In capsulated form, the viol is seen in those capacities which had insured its fame all over Europe, from the Renaissance on (see fig. I). In addition, the orchestration of the work is one of Handel's most creative.

Fig. I. THE USE OF THE GAMBA IN  
HANDEL'S RESURREZIONE.

1). P.17- Two Flauti, Viola da Gamba *senza Continuo*. However, the part is still figured in order for the gamba to elaborate the line.

2). P.18- Gamba is used as part of a chamber ensemble: 2 Flauti, Violini sordi, Viola da Gamba e Bassi.

In this last piece, the gamba is written on two staves- alto and bass clefs- and follows the voice part with elaborations on it. In the second half of the aria, the gamba becomes the only bass complete with figures.

3). P.22-Cleofe's Aria: "Viole unis. Colla Viola da Gamba." The bass is unfigured.

4). P.29- S. Giovanni's Aria: "Violoncello colla viola da gamba senza cembalo.

5). P.36- Gamba and Traversiera as soloists.

6). P.53 & p.70- Viola da Gamba, Violino solo, Tutti Flauti e un Oboe sordo as concertino instruments. Page 57 exhibits gamba and violin as partners.

<sup>25</sup> Handel, *La Resurrezione* (German-Handel-Society edition. Leipzig, 1878; reprinted, 1965).

Looking over this impressive list of the various roles to which the gamba was assigned in this piece, one cannot help but notice that the cembalo is *never* used in conjunction with the gamba when their purpose is that of playing the continuo line. Handel goes out of his way to specify "senza continuo" (No. 1) or "senza cembalo" (No. 4) when the gamba plays the bass line alone or with the violoncello. The interesting fact remains, however, that the gamba line is figured even though the harpsichord is absent. Obviously, the gamba was expected to "fill in" the figuration possibly with some sort of melodic figuration outlining the given chordal pattern. The practice of using the gamba alone, without the assistance of the keyboard, was a practice much preferred in France as will be seen in the next chapter.<sup>26</sup>

Yet the gamba as continuo instrument in Italian chamber music is extremely rare, as stated before, especially when one considers the overwhelming torrent of compositions specifying *violoncello* as the melodic bass instrument. (Even though the bass instrument may not be specified in the title of the work, one must not always assume that the composer did not mean one to be present. In such cases, the composer's intentions can often be determined from the parts themselves: see example No. 4 below. The failure to consult both score and parts has been the origin of many misconceptions in the field of performance practice.)

Referring back to Sartori's *Bibliografia Della Musica Strumentale Italiana*, the following examples are typical of the many instances where the violoncello is specified:

1). 1677: Balletti à Violino, e Clavicembalo ò violoncello da Gio. Battista Degl'Antoni.<sup>27</sup>

<sup>26</sup> The employment of figures in the gamba part served most likely as a frame of reference for the intricate melodic elaborations of the gambist playing the part. This might clarify Ruth Rowen's remark that the gamba played the figures as the continuo instrument in place of a keyboard (specifically in France - see p.3). However, I believe the gambist was apt to make more of a solo part from the figures, using them more melodically than chordally.

<sup>27</sup> Sartori, *op. cit.*, p.482.



2). 1691: Sinfonie a Tre, due Violini, e Violoncello col suo Basso Continuo e La Violetta ad libitum Di Fra Elia Vannini Carmelitana Da Medicina. (Contains separate parts for violoncello and organo.)<sup>27a</sup>

3). 1665: Sonate a Due, e a Tre, con la parte del Violoncello a beneplacido Opera Quarta Di Giulio Cesare Arresti.<sup>27b</sup>

4). 1667: Suonate a duoi, à tre, à quattro, à cinque, e otto Instrumenti Del Bacciliere Gioseffo Maria Placuzzi da Forli.

Nove fasc. in 4<sup>o</sup>: Primo Choro V di pag. num. 33, V.II di pag. 33, Alto Viola di pag. 11, Violoncello di pag. 15; Secundo Choro V., V.I e Tenore Viola di pag. 11, Violoncello di pag. 8; Organo di pag. 27.

Notice in this example that although unspecified in the title, the cello is named in the parts.<sup>27c</sup>

5). 1678: Aric, e Correnti a Trè, due Violini, e Violone... Da Gio. Maria Bononcini, etc.

Tre fasc. in 4<sup>o</sup>: V.I di pag. num. 21, V.II e violoncello di pag. num. 20. <sup>27d</sup>

This last citation (and the one following) is extremely useful in clarifying the use of the term "violone." The actual part is labeled "Violoncello" although the title states "Violone."<sup>27e</sup>

6). 1685: Violino Primo. Sonate a trè, due Violini, e Violone, con il Basso Continuo per l'Organo. Di Andrea Grossi....

Quattro fasc. in 4<sup>o</sup>: V.I di pag. num. 63, V.II di pag. 60, Basseto di pag. 55, Basso Continuo di pag. 58. <sup>27f</sup>

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<sup>27a</sup> *Ibid.*, p. 560.

<sup>27b</sup> Sartori, *op. cit.*, p.433.

<sup>27c</sup> *Ibid.*, p.437.

<sup>27d</sup> *Ibid.*, p.489.

<sup>27e</sup> N.B. my argument that the violone could well have meant cello (see p.11).

<sup>27f</sup> Sartori, p.519-20. The term "Bassetto" has been defined by Brossard as: "veut dire Petite Basse. C'est comme nos Quintes ou nos Basses de Violon..." (*Dictionnaire de Musique*, Paris, 1702).

7). 1683: Suonate a Due Violini col suo Basso continuo per l'Organo e un `alto à beneplacito per Tiorba, ò Violoncello... In Bologna, per Giacomo Monti, etc.<sup>27g</sup>

8). 1683: Sonate a trè, due Violini, e Violoncino con il Basso per l'organo... Da Gasparo Gaspardini, etc.<sup>27h</sup>

The diminutive ending "cino" in reference to the word "violoncino" is exactly the same as "cello" in "violoncello." Both terms are used interchangeably to mean the same thing (i.e. small violone).

After this last date the violone, and/or the violoncello (mentioned by name) is listed in practically every work, and the reader could do well to consult Sartori directly.

The rapidly diminishing popularity of the bass viola da gamba in the Italian chamber music of the late seventeenth and early eighteenth centuries did not mean that the gamba was totally ignored or forgotten. (Cf. the use of the gamba in Handel's *La Resurrezione*, pages 14-15 of this thesis.) While definite proof is present that the bass gamba no longer was employed as a reinforcing bass, it still was enjoyed (to an admittedly small extent) as a solo instrument. However, even here the gamba often had to share what ever limited popularity it had left with the violoncello. Thus we see a few editions of sonatas calling for the gamba or violoncello as principal participant. Such is the case with Benedetto Marcello's (1686-1739) *VI Sonate a Tre, Due Violoncello o Due Viole di Gamba e Violoncello o Basso Continuo*, Op. 2, Witvogel, Amsterdam. (Notice that the cello is *specified* for the bass.)

According to Elizabeth Cowling in a recent article written for the *Journal of the Viola Da Gamba Society of America*, the number of compositions actually specifying either gamba or cello is limited indeed.

In the early Italian baroque cello sonata literature only two composers indicated the specific alternative of cello or gamba: Carlo Zuccari (ca. 1704 to at least 1786) in a manu-

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<sup>27g</sup> *Ibid.*, p.507.

<sup>27h</sup> *Ibid.*, p.510.

script sonata, *Solo per la Viola da gamba o Violoncello & Basso*, which is more suited to a gamba than to a cello, and Giogio Antoniotti, who in 1736 published *XII Sonate le Prime Cinque a Violoncello Solo e Basso, e la Altre Sette a due Violoncelli Overo due Viola di Gamba* Opera Prima. The figuration in the seven duets, however, is thoroughly cellistic, and I believe the alternate gamba designation was for commercial reasons, simply to procure more sales.<sup>28</sup>

If one were to consult the complete works of Italian composers in this period, one would have great difficulty in finding the words "viola da gamba" mentioned as being part of a continuo group. Antonio Caldara (ca.1670-1736) is a case in point. Referring to his *Instrumental-Werke* as listed in Eitner's *Quellen-Lexikon*, the only melodic bass instrument named is the violoncello.<sup>29</sup> The same can be applied to Tomaso Albinoni (1671-1741?). The works listed under his *Instrumental-Werke* in Eitner, give the violoncello (as stated in the title pages) as bass in every instance.<sup>30</sup>

In perusing the hundreds of title pages found in baroque chamber music, one is struck by a certain similarity in phrase structure resulting in two types of word phraseology.<sup>31</sup> Thus, if we take a typical title page at random from the Sartori *Bibliografia*, notice how the words "Basso Continuo" are used:

1669: Balletti, Correnti, Gighe, e Sarabande per Camera a Due Violini, e Violone Col suo Basso Continuo per Spinetta & Tiorba... Da Fra Elzeano Pizzoni da Parmis, etc.<sup>32</sup>

<sup>28</sup> Elizabeth Cowling, "Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba?" *Journal of the Viola da Gamba Society of America*, vol.V, 1968, pp.67-68.

<sup>29</sup> Eitner, *Quellen Lexicon* (New York, 1947), vol.II, p.279.

<sup>30</sup> *Ibid.*, p.510.

<sup>31</sup> Studying the usage of the term "Basso Continuo" in these titles, as well as the relationship between this term and the bass instruments given in conjunction with it, is of great value in determining the proper meaning of the term itself.

<sup>32</sup> Sartori, p.546.

Typical of this kind of phrase structure, the principal parts are given first - "A Due Violini, e Violone" - Followed by the suggested basso continuo instruments. Notice that "violone" is separate from "Spinetta, & Tiorba" making it a *bona fide* member of the ensemble. There is no room for choice in such an example, the composer's wishes as to the melodic bass being clearly stated. Actually, the words "Basso Continuo" refer in most instances to the keyboard or lute-type instruments capable of realizing a figured bass (or an unfigured bass as the case might be).<sup>33</sup> Here is another example of this type:

1688: Sinfonie à Trè, Due Violini, e Violoncello con il Basso per l'organo...Da Gio. Battista Borri Bolognese, etc.<sup>34</sup>

On the other hand, one often finds the melodic bass mentioned in conjunction with the keyboard either together, or more often, as a choice between the two allowing for far greater flexibility in performance as the following examples might suggest:

1683: Sonate a Due Violone Col suo Basso Continuo per l'organo e un 'altro a beneplacito per Tiorba, & Violoncello... In Bologna, per Giacomo Monti, etc.<sup>35</sup>

1681: Balletti, Arie, Gighe, Corrente, Alemande, Sarabande, Capricci da Camera a tre Instrumenti, due Violini, e Violone, overo Spinetta da Francesco Ballarotti. (Milano 1681).<sup>35a</sup>

<sup>33</sup> Definitions of the term "Basso Continuo" which appear in contemporary dictionaries all over Europe tend to substantiate this view. For example, the definition of "Basso Continuo" appearing in Peter Prell-eur's *The Modern Musick-Master* (London, 1731), is as follows:

*B.c. or Basso-Continuo*, ye Thorough Bass for the Organ, Harpsichord, or Spinnet, etc.

<sup>34</sup> Sartori, p.546.

<sup>35</sup> Sartori, p.507.

<sup>35a</sup> M. Donà, *La Stampa Musicale a Milano fino all'Anno 1700* (Florence, 1961), p.18-19).

1688: Balletti e Correnti, Gighe, e Sarabande Da Camera a Violino, e Clavicembalo; o Violoncello...Da Gio. Battista Degl'Antoni, etc.<sup>35b</sup>

This last type of phraseology in titles makes the problem of performance practice all the more perplexing, for the string bass does not appear to be (according to the title) essential, it being one of two or more choices given by the composer. We realize today, of course, that the most satisfactory and favorable combination of instruments would include a reinforcing string bass especially when the composition calls for more than two instruments (e.g. a trio sonata or *sonata a quattro*).

The employment of a string bass (especially the cello) together with the keyboard instrument as being the most satisfactory accompaniment is attested to by C.P.E. Bach who states: "The best accompaniment, one which is free of criticism, is a keyboard instrument and a cello."<sup>36</sup> However, even though we recognize C.P.E. Bach as one who was well aware of current practices, we must also take into consideration: 1) this was an *ideal* accompaniment not always practicable under all conditions (i.e. not every ensemble always had a cellist at its disposal or a well-versed keyboard player capable of realizing the figured bass at sight); 2) C.P.E. Bach is expressing an opinion of his own which should, in all fairness, not be applied to all the countries of Europe. It must be remembered that Bach did not at any time in his life travel outside of Germany, and to apply his opinions to other societies with differing musical tastes and conditions would be narrow-minded indeed. In fact, even Bach admits that this perfect accompaniment team (i.e. keyboard + cello) was not always present. "However, in all recitatives and arias in this style, especially those in which a simple accompaniment permits free variation on the part of the singer, a harpsichord must be used. *The emptiness of a performance without this accompanying instrument is,*

<sup>35b</sup> Sartori, p.547.

<sup>36</sup> C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (1767), translated and edited by William J. Mitchell, (New York, 1949) p.173.

unfortunately, made apparent to us far too often."<sup>37</sup> And again: "When the *continuo* is not doubled by other instruments, and the nature of the piece permits it, the accompanist may make impromptu modifications in the bass line with a view to securing correct and smooth progressions of the inner parts, just as he would modify faulty figuring. And how often has this to be done!"<sup>38</sup> Thus, the assumption that either one of the *continuo* partnership could be and often was lacking, is a valid one aside from the recognition that both members together would create an ideal accompaniment.

In studying Italian basses of the late seventeenth and early eighteenth centuries, one is frequently confronted with the words "Clavicembalo  $\delta$  Violoncello," instead of "Clavicembalo e Violoncello." The use of the word  $\delta$  rather than *e* demands some consideration.

F.T. Arnold, in *The Art of Accompaniment From a Thorough-Bass*.<sup>39</sup> states: "This would seem, on the face of it to suggest the employment of a string bass as an *alternative*, rather than as an adjunct, to the keyed instrument." However, he later goes on to say, "no great stress was laid on the choice of the word *e* or  $\delta$  (as the case might be) in Italian works. For instance, in Antonio Vivaldi's *Opera Prima*, and Giuseppe Valentini's *Opera Quarta* (both sonatas for two violins and thorough-bass), the *title-page* bears the description 'Organo  $\delta$  Violoncello,' while the *parts themselves* are inscribed 'Organo e Violoncello.' That the cooperation of both *Organ and Violoncello* was intended in these works is sufficiently proved by the fact that in them, as in so many others, the Bass part is in *duplicate*."<sup>40</sup>

<sup>37</sup> C.P.E. Bach, *op. cit.*, p.172 (emphasis mine). See also the quotation of Joachim Quantz (p.9 of this thesis) regarding the keyboard accompaniment of chamber music. He makes the statement that the keyboard player "must adjust himself to the instruments that he has to accompany noting...whether or not there is a violoncello with the keyboard...."

<sup>38</sup> C.P.E. Bach, *op. cit.*, Introduction, p.27.

<sup>39</sup> F.T. Arnold, *The Art of Accompaniment From a Thorough-Bass* (New York, 1965), vol. I, p.328.

<sup>40</sup> F.T. Arnold, *op. cit.*, p.329. See my discussion of consulting both titles and parts first mentioned on page 16.

This problem, being a most difficult one to prove one way or the other, must be inspected from as many angles as possible. I don't think one blanket statement, pro or con, can be considered valid since there is so much evidence supporting both viewpoints. In fact, an opposing viewpoint is held by David Boyden who offers testimony against Arnold's theory. The following quotation is taken from Boyden's *The History of Violin Playing*:

In view of the indispensability of the keyboard according to the treatises, the title of Corelli's Op.5 is something of an enigma: *Sonate a Violino Solo e Violone ð Cimbalo*. The significance of the phrase *Violone or Cimbalo* (harpsichord) is puzzling. F.T. Arnold, the authority on the figured bass, says, 'no great stress was laid on the choice of the word *e* or *o*... in Italian works.... That the cooperation of *both Organ and Violoncello* was intended in these works is sufficiently proved by the fact that in them, as in so many others, the bass part is in *duplicate*.' Arnold's explanation is comforting, but in accepting it, we must also be prepared to concede that Corelli either did not know or did not care what his title-pages said. Op.2 and Op.4 use phrases similar to Op.5, above, while the title-pages of Op.1 and Op.3 call clearly for *Violone and Organ*. A typographical error may be involved in Op.5 – unlikely in view of its occurrence in Op.2 and Op.4 – or the title-page in Op.5 and the others may refer to the unusual and little-known practice of omitting the keyboard. This is suggested by a remark of Bononcini with respect to his Op.IV, the title of which read *Arie, Correnti, Sarabande, Gigue, e Allemande a Violino, e Violone, over Spinetta... per diverse accordature*. The setting specified by the wording is the same as Corelli's, and apparently *Violone* was given the preference to *Spinetta* by Bononcini, since at the head of p.3 of the *violone* part one finds this: 'It should be noted that the *Violone* will make a better effect than the *Spinetta*, since the Basses are more appropriate to the one than the other.'<sup>41</sup>

<sup>41</sup> David Boyden, *op. cit.*, p.279. This last sentence (i.e. "the *Violone* will make a better effect...etc.") seems to suggest that the melodic or string bass could, in fact, be used by itself without the keyboard.

Arnold gives as a primary reason for his theory, the presence of duplicate bass parts even when the title mentions ð instead of *e*. Besides the fact that the citation of three or four examples is hardly basis enough to establish grounds for a general or even universal practice, Arnold completely overlooks the hundreds of compositions in which only one bass part is included when the conjunction ð is printed in the title.<sup>42</sup> To complicate matters, what does one do when the conjunction *o* is printed in the title as well as in the parts themselves as in the following examples:<sup>43</sup>

1). 1656:<sup>44</sup> *Suonate a Due Violini Col suo Basso Continuo, per l'Organo, e un altro à beneplacito per Tiorba, ð Violone di Maurizio Cazzati*.

Quattro fasc. in 4<sup>o</sup> di pag. num. 27: V.I, V.II, *Violone ð Tiorba, Organo*.

2). 1666: *Correnti, e Balletti Da Camera a due Violini, Col suo Basso Continuo per Spinetta, ð Violone Da Gio. Battista Vitali, Sonatore di Violone da Brazzo in S Petronio di Bologna*.

Tre fasc. in 4<sup>o</sup> di pag. num. 27: V.I, V.II, e *Spinetto o Violone*.

3). 1668: *Balletti, Correnti, Gigue, Allemande, e Sarabande à Violino e Violone, ð Spinetta con il secondo Violino a beneplacito Di Gio. Battista Vitali, etc.*

<sup>42</sup> Actually, the number of bass parts included has little bearing on the subject if one is convinced that both instruments were meant to be employed. A valid reason for the inclusion of one bass part might simply be an economical one on the part of the publisher, since the cellist could easily enough look over the shoulder of the Harpsichordist. We certainly have enough pictorial evidence to substantiate the existence of this practice.

<sup>43</sup> Sartori— *Bibliografia*.

<sup>44</sup> The date 1656 is before the period covered by this thesis which only further substantiates my contention that composers, even at this time, had a fairly good idea of what they wanted in the way of continuo instruments.

Tre fasc. in 4<sup>o</sup>: V.I e Violone o Spinetta di pag. num. 20, V.II di pag. 17.

In this and the following examples one finds both conjunctions *e* and *o* in the same title (e.g. "E Violone, o Spinetta"). The question remains, would the composer have meant *e Violone, e Spinetta* when obviously two different conjunctions are used? Why would he or the publisher deliberately print *e* and *o* in the same title if they meant otherwise?

4). 1670: Arie, Gighe, Balletti, Correnti, Allemande, e Sarabande à Violino, e Violone, o Spinetta con il secondo Violino à beneplacito Di Pietro de Gli Antoni, etc.

Tre fasc. in 4<sup>o</sup> : V.I di pag. num. 24, V.II di pag. 19, Violone o Spinetta di pag. 18.

5). 1671: Balletti, Correnti, Gighe, Allemande, e Sarabande à Violino, e Violone, o Spinetta con il secondo Violino à beneplacito. Del Sig. Bio. Battista Vitali.

Tre fasc. in 4<sup>o</sup>di pag. 20: Viol.I, Viol.II, Violone o Spinetta.

6). 1674: Balletti, Correnti, Gighe, Sarabande a due Violini, e Violone, o Spinetta...Da Giuseppe Colombi, etc.

Tre fasc. di pag. 27: V.I, V.II, Violone o Spinetta.

7). 1677: Balletti, Correnti, Gighe, e Sarabande à Violino, e Violone, overo Spinetta, con il Secondo Violino a beneplacito. Di Gio. Battista Bassani, etc.

Tre fasc. in 4<sup>o</sup> : V.I e V.II di pag. num. 35, Violone o Spinetta di pag. 31.

8). 1677: Balletti, Correnti, Gighe e Sarabande à Trè Due Violini e Clavicembalo o Violoncello... Da Gio. Battista Degl'Antoni, etc.

Tre fasc. in 4<sup>o</sup>di pag. num. 27: V.I, V.II, Clavicembalo o Violoncello.

9). 1683: Suonate a Due Violini Col Suo Basso Continuo per l'Organo, e un'altro a beneplacito per Tiorba, o Violoncello....In Bologna, per Giacomo Monti, etc.

Quattro fasc. in 4<sup>o</sup>di pag. num. 27: V.I, V.II, Organo, Tiorba o Violoncello.

If the composer actually meant or wanted both the string bass and the keyboard, why would the conjunction *o* appear both in the title and in the parts? Were publishers so afraid of their customers that they hesitated to insist on the employment of both instruments in the continuo group?<sup>45</sup> If there is any validity to this last question, why are there so many titles that actually do insist on both? The next series of examples employing only *e* in the title show clearly that both instruments were expected to be used.<sup>46</sup>

#### I. Albinoni (Tommaso):

a). XII Concerti a cinque. Due tre violini, alto, tenore, violoncello e basso per il cembalo...Opera quinta. *Chez Estienne Roger: Amsterdam*, (1708), P.18 of the *Union-Catalogue*.

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<sup>45</sup> Robert Donington has this to say in answer to this question:

Titles such as 'Thorough-Bass for the Harpsichord or Violoncello,' etc., are to be taken in the sense of 'and/or': cases occur (e.g. Vivaldi's Op.I) with 'or' in the title but 'and' in the parts. Two bass parts are usual, both figured, but only because they are printed from the same plates to save expense: one is for the melodic bass. No doubt the 'or' was for commercial reasons; it encouraged amateur buyers who might not muster the complete complement of instruments. In the same way they were often given the choice of violins, flutes, recorders or oboes as solo instruments." (*The Interpretation of Early Music* (London, 1963), p.295.)

<sup>46</sup> These examples are taken from the *British Union-Catalogue of Early Music* (London, 1957), edited by E.D. Schnapper.

b). Baletti, e sonate a trè, à due violini, violoncello, e cembalo...Opera Ottava. *Chez Estienne Roger & Le Cene: Amsterdam* (c. 1720). P.17.

c). Suonate a tre, doi violini, e violoncello col basso per l'organo...Opera Prima. Amsterdam, 1694. P.18.

#### II. Bernardi (Bartolomeo):

Sonate à trè, due violini, e violoncello con il basso per l'organo... Opera seconda. Bologna, 1696. P.102.

#### III. Valentini (Giuseppe):

XII Sinfonie à tre, due violini, violoncello e basso continuo...Opera Prima. Amsterdam, c.1710.

#### IV. Tessarini (Carlo):

a). Introduzioni à 4. Cioe due violini, alto, viola, violoncello (sic) e basso, per il cembalo...Paris, c.1745. P.1001.

b). Sonate a violino solo violoncello e cimbalo...Opera XVI. Libro secondo. Paris, c.1750. P.1001.

#### V. Mascitti (Michele):

According to Eitner,<sup>47</sup> Mascitti was a Neopolitan violinist who traveled on tours and finally settled in Paris under the patronage of the Duke of Orléans. The titles of his works are most interesting and valuable to our discussion.

a). Sonate a violino solo col violone e cimbalo e sonate a due violini, violoncello, e basso continuo...Opera Prima. Paris, 1704 (p. 659 of the *Union-Catalogue*).

In this example the conjunction  $\delta$  is used in reference to the solo violin sonata, and the conjunction  $e$  is used for the trio sonata. In such instances where  $\delta$  and  $e$  are employed in the same

edition, but referring to different works, should not these conjunctions be taken literally? If one were to look at the entire listing in the *Union-Catalogue* under Mascitti, one would find that in all of the solo sonatas the conjunction  $\delta$  is printed for the bass instruments and Keyboard, but when the composition is written for more than one violin, the conjunction  $e$  appears as in the next example.

b). Sonate a due violini, violoncello e basso continuo...Opera quarta. Amsterdam, c.1708 (p.659 of the *Union-Catalogue*).

Certainly there is a degree of flexibility here, but it seems that Mascitti is somewhat more concerned with the accuracy of his titles than is true of the general practice of the time. In thinking about this problem as a whole, we must never lose sight of the fact that due to the flexibility of practice, the string bass or the keyboard could often be missing (as is evidenced by both Quantz and C.P.E. Bach - see pages 9 and 22 in this thesis) according to the need and the occasion. Thus, it seems that no matter what these titles may read, the performer always has the right to modify the directives or suggestions of the composer and/or publisher to suit his own purpose so long as he does so within the limits of good taste and good musicianship.

A great deal can be learned when one is confronted with so many original and diversified title-pages. For one, it is quite evident that certain string basses were preferred for reinforcing the continuo line in Italy - mainly the cello &/or violone. The notion that "anything lying around was used" seems not to have been the case. So many twentieth century musicologists who are not particularly concerned with baroque performance practice seem to forget that the baroque period with its individual aesthetics was an entirely different age from what we are living in today. Trying to force twentieth century ideals and concepts as to what music "should have" sounded like, without ever looking into what music *did sound like*, has led to many untruths which have been carried down as gospel over the years without ever being validated or challenged.

Why must a melodic bass plus a keyboard *always* accompany a baroque chamber work; even when the composer himself specified a

<sup>47</sup> *Quellen-Lexikon*, vol.VI, p.367.

choice? Today, we tend to forget that the instruments employed were hardly the high-powered resonating bodies they are today. Is it not conceivable that two gentle, sweet sounding violins and harpsichord would have presented just the right balance without having the bass doubled? Likewise, if a cello was used in a trio sonata, without the assistance of a keyboard, would the balance in anyway have been upset?<sup>48</sup> As to the sound the violins were capable of producing around 1700, David Boyden offers some enlightening observations.

Even in the hands of virtuosi, however, the violin about 1700 must have produced less volume than the modern violin fitted with a high bridge and strung with steel and wound strings at considerably greater tension. In the seventeenth century the use of gut strings, the slighter bass-bar and sound post, weaker neck, the thicker bridge, the type of old bow, which was generally shorter and lighter than the modern bow, all point to this conclusion.<sup>49</sup>

Naturally, Italian violin making far excelled similar attempts in other countries (although still quite different in sound than today). In his *Comparison Between French and Italian Music* (1702), François Raguenet, a French author, says of the Italians:

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<sup>48</sup> Donington says the following:

The effect of a melodic bass instrument with no instrument of harmony is more successful in trio sonatas, where there are three real parts, than in solos, where there are two. It sometimes sounds surprisingly complete and beautiful.

He goes on to say, however,

As a substitute for the full continuo with both melodic and harmonic continuo instruments present, either alone is quite justified on baroque precedents, but neither is nearly as satisfactory as the two together. (*Interpretation of Early Music*, p.296.)

<sup>49</sup> David Boyden, *op. cit.*, p.281-2.

Their violins are mounted with strings much larger than ours; their bows are longer, and they can make their instruments sound as loud again as we do ours. The first time I heard our band in the Opera after my return out of Italy, my ears had been so used to the loudness of the Italian violins that I thought ours had all been bridled.<sup>50</sup>

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<sup>50</sup> From the English translation attributed to J.E. Galliard (1709), reprinted in *The Musical Quarterly* (July, 1946), p.431.

## TOBIAS HUME'S FIRST PART OF AYRES (1605)

by  
William V. Sullivan

### Chapter III: Analysis of the Music\*

#### THE SONGS

Hume's songs belong to a secular style of accompanied solo song known as the ayre. The term "ayre" has generally been restricted to a school of English composition represented by a series of printed song books which appeared between 1597 and 1622.<sup>1</sup> Within this short space of twenty-five years, no less than thirty such song books were issued, several of which were even reprinted. Coupled with the fact that some of the greatest composers of the period turned their hand to the production of this type of composition, this tremendous activity shows how great the demand was for ayres. The frequent use of ayres in the plays of the period also suggests that they were familiar to a large segment of the audience, and by extension, the public.<sup>2</sup>

The salient features of the ayre as a genre were its melody, its alternative methods of performance, and its typical instrumental accompaniment.

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<sup>1</sup> Boyd, *Elizabethan Music and Musical Criticism*, pp. 127-128. Twenty-four of the song books were reprinted by E. H. Fellowes, *English School of Lutenist Song Writers*, (London, 1920 *et. seq.*) but the series does not include the ayres of Cooper, Greaves, Maynard or Hume.

<sup>2</sup> Pattison, *Music and Poetry of the English Renaissance*, p. 116.

Since almost all of the composers of ayres were professional lutanists,<sup>3</sup> the standard instrument of accompaniment was the lute. Next to the lute, the bass viol was the instrument most often called for, its function usually being to double the bass part of the lute.<sup>4</sup> Although, as we have previously noted, in actual practice various other instruments of the period, such as the orpharion, bandora, cittern, recorders, and virginals, were undoubtedly used, the typical instrumental arrangements in the title pages of the song books was for lute and bass viol.<sup>5</sup>

Since this was the usual combination, with the lute generally the more important of the two instruments, it was somewhat unusual for Hume to have suggested that the bass viol be written for in tablature and used in place of the lute. There was precedence for this way of using the bass viol in Jones' *Second Booke of Songs* (1601) but Hume made a special issue of it. As we have seen on the title page of the *First Part of Ayres*,<sup>6</sup> for example, he offers "some Songes to bee sung to Violle with the Lute, or better with the Violle alone." Again, in the address to the reader, Hume admits that the lute is "the most received Instrument that is," but that "henceforth, the statefull instrument Gambo Violl, shall with ease yeelde full various and as devicefull Musicke as the Lute."<sup>7</sup> Hume also adds after the address a hint on how to string the viol like a lute: "If you will heare the Viol de Gambo in his true Maiestie, to play parts, and singing thereto, then string him with nine stringes, your three Basses double as the Lute, which is to be plaide on with as much ease as your Violl of sixe strings."

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<sup>3</sup> *Ibid.*, p. 117.

<sup>4</sup> Boyd, *op. cit.*, p. 127. See Archibald T. Davison and Willi Apel, *Historical Anthology of Music*, (Cambridge, Mass., 1950), I: No. 162, for an example.

<sup>5</sup> Many of the titles are reprinted throughout Warlock, *The English Ayre*.

<sup>6</sup> See Vol. VI (1969), this *Journal*, p. 24.

<sup>7</sup> The address to the reader in *Poeticall Musicke* is identical to that of the *First Part of Ayres*, but this statement is strengthened to read: "as any other instrument," thus placing the viol on an equal footing not only with the lute but all instruments.



This exaltation of the viol played 'lyra-way' to a position of equal importance with the lute was regarded, as we have already had occasion to note, as an insult by the greatest lutanist of the era, John Dowland. The passage from his *A Pilgrimes Solace* which quotes Hume, but does not mention him by name is:

... here under their own noses [professors of the lute] hath been published a book in defence of the Viol de Gamba, wherein not only all other the best and principle instruments have been abased, but especially the lute by name. The words ... are as followeth: 'From henceforth the stateful instrument Gambo Viol shall with ease yield full various and deviceful music as the lute; for here I protest the Trinity of Music — Parts, Passion and Division — to be as gracefully united in the Gambo Viol as in the most received instrument that is.' Which inputation, methinks, the learned sort of musician ought not to let pass unanswered.

Hume also deviated from the common practice of providing optional versions of the ayres. Judging from the manner in which most of the ayres were printed (see Example 3), composers had in mind at least three methods of vocal performance: either one singer with lute accompaniment, several singers with instrumental support, or an ensemble of unaccompanied singers.

This variety of possible performances resulted largely from the range of demand the ayres were intended to satisfy. Two types of singers were attracted to the ayres: professional solo singers and amateur part-singers.<sup>8</sup> The latter type made the addition of alternative voice parts a matter of practical necessity, for they were in the habit of improvising parts against any song, even if it was originally intended as an accompanied solo. Thomas Campion comments on this practice in the address to his *Two Bookes of Ayres* (c. 1613):

These ayres were for the most part framed at first for one voice with the lute or viol; but upon occasion they have since been filled with more parts, which whoso please may use, who

<sup>8</sup> Pattison, *op. cit.*, p. 113.

### Captaine Humes

The musical score for 'Captaine Humes' begins with a large, ornate initial 'V' in a square frame. The lyrics are written below the musical staves. The score consists of several systems of music, each with a vocal line and a lute accompaniment line. The lyrics are as follows:

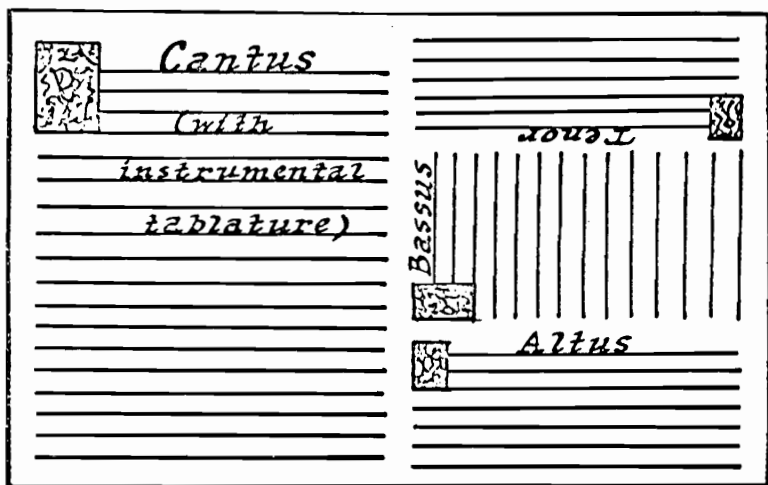
Har greater grieffe then no reliefe in deepest woe

death is no friend that will not end such harts sorrow helpe I do cric, no helpe is nie, but winde

and syre which to and fro do toss & blow all to dispayre sith then dispaire I must yet may not

dye no man vnhapier liues on earth then I.

Tis I that feele the scornfull heele of dismall hate,  
My gaine is lost, my losse deere cost repentance late  
So I must mone be monde of none O bitter gal,  
Death be my friend with speed to end and quiet all  
But if thou linger in dispaire to leaue me,  
He kill dispaire with hope and so deceiue thee



Example 3. Arrangement of a typical printed ayre for solo voice with lute accompaniment in tablature (left) and an optional version of the lute part for voices with or without instruments (right).

like not may leave. Yet do we daily observe that when any shall sing a treble to an instrument, the standersby will be offering at an inward part out of their own nature; and, true or false, out it must, though to the perverting of the whole harmony.<sup>9</sup>

Hume, however, did not make any concessions to this fondness for part-singing. All of his ayres are strictly conceived as accompanied solos. His only examples of alternate arrangements are two songs in *Poeticall Musicke*, but these are clearly for other instruments and not voices.

<sup>9</sup> Warlock, p. 102.

While Hume's songs in the *First Part of Ayres* cannot be considered typical in their choice of the principal instrument of accompaniment or in their limitation to only one manner of performance, they do exhibit the most fundamental and conspicuous musical trait of the ayre, namely, a striking and elaborate tune in the highest voice part ("cantus" of Example 3). To this everything else is subordinated. Pattison says that the ayre's distinction lies in its being "the first English song in which the accompaniment is carefully composed yet purely subsidiary to the solo voice."<sup>10</sup> In contrast to the contemporary Italian experiments with accompanied monody, in which the solo vocal part is also prominent but subservient to a clear enunciation of the text, the English ayre emphasized the lyrical flow of its melody.

A fine illustration of this lyrical flow of melody is seen in the following excerpt from one of Hume's most touching ayres:<sup>11</sup>

<sup>10</sup> Pattison, *op. cit.*, p. 113.

<sup>11</sup> This ayre also appears in *Poeticall Musicke* in a version for three bass viols with voice. The allusion in the opening six bars to Dowland's famous "Lachrimae," which was already a household word in England, would not have escaped Hume's contemporaries:



Page and measure numbers in the examples refer to those of the transcription; heavy bar-lines are Hume's; thin barlines mine.



Example 4. "What greater grieve," pp.284-5 m. 1-28.

The diagram which accompanies Example 4 illustrates a melodic structure in which the tune continually unfolds by means of basic melodic sub-motifs. Without obscuring the long line of each phrase, this procedure gives an intrinsic unity to the whole melody. There is considerable variety in the rhythmic activity of this song, but it is essentially a slow-moving melody and avoids dramatic effects. The ups and downs of the tune, for example, are very carefully balanced, and the approach to the climax is quite gradual.

Example 5 shows another melody which is based on the same structural principal and is similar in character, although here the basic units are the phrases themselves:



Example 5. "Alas poore men," pp. 287-9 m. 8-48.

This melody is somewhat more neutral than that of Example 4, however. This results from its more evenpaced rhythmic movement, and the lack of a sense of build-up, a chief factor of which is the frequent interruption of the line with pauses.

It is interesting to note that both of these melodies are from ayres that are serious and emotional in nature. "What greater grieve" shows close affinities in both its mood and theme with the ayre by Dowland to which it pays homage. "Alas poore men," written in "the imitation of Church Musicke,"<sup>12</sup> can also be considered in this same category.

One suspects that Hume turned to an older, ecclesiastical style of vocal melodic writing when he wished to express a feeling of gravity. His model in these ayres seems to have been the flowing, graceful melodic art of the sixteenth century motet. The melodic movement of this type of melody was chiefly by step with no unvocal leaps, and the phrasing was asymmetrical. Moreover, it was a deliberate, subtle art and in no way obvious or folklike. All of these characteristics apply equally well to the two melodies by Hume. Hume's particular genius in these ayres, however, consists in achieving a free-flowing motet-like melody, skillfully held together by means of recurrent motifs.

Hume's ayres in a lighter vein have a correspondingly simpler type of melodic organization. Example 6 is an excerpt from his most famous ayre:<sup>13</sup>

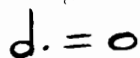
<sup>12</sup> Hume's description of this piece in *First Part of Ayres*.

<sup>13</sup> This charming song seems to have enjoyed special attention from the time it was written to the present. It appeared in an important MS source of ayres (British Museum Add. 15117) which dates from ca. 1614 (Reese, *Music in the Renaissance*, p. 841n) and contains other notables such as the "Willow Song," Morley's "Now is the month of maying," and "Have you seen but a whyte lillie grow.," more recently, a facsimile of the original appeared in Frank H. Potter, *Reliquary of English Song* (New York, 1915). See also the footnote on p. 1 of this study.



Example 6. "Fain would I change that Note,"  
pp. 282, mm. 1-15.

This melody contrasts in every way with the two ayres we have already examined. Its melodic curve, for instance, is not as involved; its range is greater; its rhythm is more straightforward; its formal design, consisting of paired, literal phrase patterns, is obvious and direct; and, its appeal is more immediate. This is not to say that it is without artful qualities. The resolute beginning, followed by a gentle descent and ascent; the delightful little turn in the meter, which should be interpreted:



both a convincing and haunting melody.

Another ayre in this same style is "The Souldiers Song," from which Example 7 is taken:<sup>14</sup>



Example 7. "The Souldiers Song," p.165, mm. 1-20.

While this melody is longer and its contour is more varied than that of the previous example, it exhibits the same simple tunefulness and clarity of structure. A device which adds to its feeling of simplicity and, at the same time, integrates the different phrases, is the pervasive use of a repeated-note motif. Another feature which provides a sense of unity between phrases is the fairly uniform distribution of rhythmic activity. Each phrase, for example, begins and ends on a long note, while the main movement occurs between. A more important factor in the unity of this song is the way in which the melody is harmonically built in two corresponding phrases. Each phrase creates a definite cadential impression on either the dominant or tonic tones and, thus, sets up a regular sequence which is in the nature of question and answer. While these melodic, rhythmic and harmonic elements display a certain inventiveness, their combined effect is one of artless simplicity.

Around the turn of the 1500's and increasingly after 1600, composers in England, as elsewhere on the continent, were aiming at a simplification and transparency of form.<sup>15</sup> An important aspect of

<sup>14</sup> This song is one of the earliest examples of "Battle Music" in England. In the middle section both the accompanying instrument and the voice attempt to recreate a battle charge complete with a "great ordenance," "kettle drumme," and "trumpets."

<sup>15</sup> Meyer, *English Chamber Music*, p. 108.

this growing process of simplification was the development and use of melodies which were rhythmically direct, consisted of short, clear phrases, and had frequent and obvious points of rest. For this type of melody composers turned to the contemporary popular song for inspiration.<sup>16</sup> Example 6 and 7 are historically significant in this respect, for if we did not know these melodies were deliberately composed as ayres it would be difficult to distinguish them from the popular song or folk tune which they approach in style. Thus, we see in these two ayres that Hume was actively aware of one of the progressive tendencies of his times.

The following example illustrates still a third type of vocal style:<sup>17</sup>



Example 8. "Tobacco," p. 169, mm. 1-12.

Unlike all of the previous ayres, this tune consists of completely independent phrases, and frequent wide melodic jumps. In place of continuity or balance, there are only unrelated phrases; instead of sweet-flowing line, there is only angularity. The only element of unity in the whole tune is the use of feminine endings for all but one phrase. This rather jocular melody relies for its effect mainly on the witty play

<sup>16</sup> *Ibid.*, p. 109.

<sup>17</sup> When Hume wrote this song, tobacco was still something of a novelty, for tobacco-smoking was introduced into England in 1565 (Warlock, p. 137). This ayre may be heard on Decca Records DL 9406, *Elizabethan and Jacobean Ayres, Madrigals and Dances* by the New York Pro Musica.

of incisive rhythmic patterns and the quick alternation of low and high pitches. As a result, it seems more instrumental than vocal in character.

Examples 4 through 7 showed the influence of pre-existing vocal styles, but everything about Example 8 suggests the unique, imaginative expression of an individual personality. It may not be too far-fetched to suggest that in its eccentricity, which seems intended to call attention to itself, one sees a reflection of Hume himself.

While there are three distinct melodic types among the ayres, there are only two types of accompaniment. One type shows some independent melodic interest and is associated with the serious ayres. Example 9 from "What greater griefe" illustrates this type of accompaniment as well as its relationship to the solo melody:



Example 9. "What greater griefe," p. 285, mm. 18-23.

While the instrumental part of this example is considerably more active than the vocal part, it still remains in a subsidiary position. The upper melody dominates automatically because of the higher pitch of its notes, their greater length and, more significantly, their consistent relationship which results in a shape that is more easily comprehended by the ear. Furthermore, the melodic movement of the lower part amounts to no more than the embellishment by scale fragments of an underlying chordal scheme, the rhythmic progression of which is entirely dictated by that of the solo melody.

Example 10 shows the typical texture of the other type of accompaniment for the lighter ayres:

Example 10. "Tobacco," p.169, mm. 1-5.

The emphasis in this type of accompaniment is on the vertical aspect of the chords and their simple metrical movement. This, of course, renders the accompaniment without any individuality and completely subordinate in function. Against this purely harmonic background, the solo melody provides the only active interest.

The difference in the two types of accompaniments may be related to the difference in the types of melody they support. The accompaniment of Example 9, for example, in its pseudo-polyphonic style relates to the melody which, as we have already noted, shows elements of an older contrapuntal tradition of sacred vocal music. The accompaniment of Example 10, on the other hand, shows a simplicity which is in keeping with the freer popular style of its tune.

The remnants of an older concept and the seeds of change toward a new one can also be seen in the harmonic language of the different accompaniments. In the serious ayres, for example, modal effects prevail. Example 11 gives the opening of "What greater griefe," in which the root movements of the chords by a third, second and fourth result in a i-III-iv-i succession in the minor mode of G:

Example 11. "What greater griefe," p. 284, mm. 1-3.

Such examples could be multiplied from both this ayre and "Alas poore men." The important point, however, is that chords are not used in this kind of ayre in a functional manner.

It is in the simpler ayres that one finds chords employed primarily in this way. Example 12 illustrates the functional use of the tonic, dominant and subdominant chords in a cadential sequence:

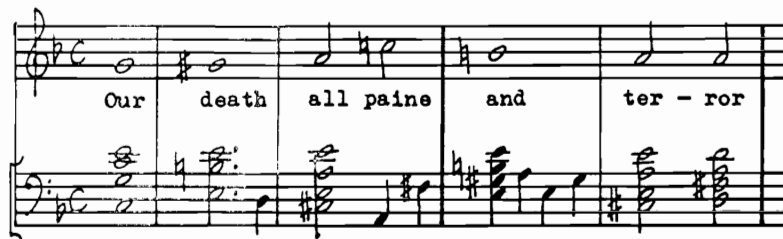
Example 12. "The Souldiers Song," p.166, mm. 31-34.

In the other two ayres of lighter character, one also sees the increasing predominance of the first, fifth and fourth degrees as the

central chords. "Fain would I change that note" is remarkable in this respect for there is nothing about its harmonic style, except perhaps a stereotyped cadential formula,<sup>18</sup> to prevent it from having been composed at a time when major and minor tonality was fully established. The melody of this ayre, like that of Example 7, is clearly generated by the underlying harmonies.

This difference in harmonic content between the ayres is not offered as a hard and fast distinction, however, for all the ayres, with the possible exception of "Fain would I change that note," exhibit a transitional idiom in which modal and tonal effects are mixed. All that is suggested here is that the lighter ayres are more non-modal in outlook.

While the harmonic style of the serious songs may be somewhat more conservative than that of the lighter type, their harmonic resource is much richer. This is particularly interesting in relation to the emotional nature of their texts. In "Alas poore men," for example, there are several striking instances of expressive treatment of a word or thought. One such instance is seen in the following excerpt:



Example 13. "Alas poore men," p.288, mm. 39-43.

<sup>18</sup> This type of cadence is discussed in full at a later point in the harmonic analysis of the solo pieces.

Here the word "death" is given special emphasis by a sudden bold change of harmony from a C major chord in the first measure to an unrelated E major chord in the second. In the third bar, the word "paine" is expressively handled by means of the cross relation between the c-sharp in the bass and the c-natural in the melody which, in turn, creates the interval of a diminished fifth against the f-sharp under it. Finally the intensification of the whole melodic line itself with chromatic inflections further serves to underline the grim thought of the words.

Another illustration of expressive treatment of the words appears in Example 14:



Example 14. "Alas poore men," p.291, mm. 103-108.

Here the idea of "halting" is ingeniously suggested by the madrigal-like reiteration of the words, the frequent rhythmic shifts and the immediate chromatic alteration of the same chord under the same words between bars 5 and 6.

One more example must be mentioned because of its unusual character:



Example 15. "Alas poore men," p.293, mm. 161-164.

This occurs at the very end of the entire ayre and forms a kind of codetta. The interesting feature here is the isolation of the final question-word "why" on the dominant tone. It is an extremely simple yet expressive device.

Occasionally one also finds a descriptive treatment of the words, such as a held note on the word "long" to suggest duration,<sup>19</sup> or the melodic and rhythmic tossing of notes to describe the idea: "which to and fro do tosse and blow."<sup>20</sup> However, these are usually incorporated into the melody without special emphasis. One example, however, which is emphatic and somewhat daring for its time is the following example in which the idea of "greatness" is captured by the downward leap of a thirteenth:

<sup>19</sup> "Alas poore men," p.287, mm. 14-15.

<sup>20</sup> "What greater griefe," p. 285, mm. 24-26.



Example 16. "Alas poore men," p.291, mm. 114-118.

Word painting is only found in the two serious songs. In these and the lighter ayres, however, there is a common fusion of textual and musical rhythm, which results from the prevailing syllabic treatment of the words. We see an example of this in the following:



Example 17. "Tobacco," p.169, mm. 13-16.

In this example, one feels that in addition to the rhythm, Hume has also allowed the speech-melody of the text to determine his treatment of the vocal line.

The relationship between the music and the text in these ayres is important in still another respect; namely, in the way the external musical form of each song is carefully adapted to that of the poetry.<sup>21</sup>

<sup>21</sup> The design of the poetry can be seen in Appendix B.



As a rule, the musical phrases in the ayres correspond to a full line of poetry, although sometimes, as in Examples 14 and 16, they are extended by repetition of the words.

This relationship accounts for the diversity of formal organization found in the ayres. In keeping with the narrative character of the text in "The Soldiers Song," for example, the song is largely through-composed in style, with a restatement of the words and music of the second short "stanza" at the end. The result is a rather disproportionate scheme which can be outlined thus: A B (refrain) C (battle description) B (refrain).

The formal design of "Tobacco" is historically interesting as perhaps an early example in England of "da capo" organization in a vocal composition. The beginning section of this song returns *in toto* at the end after a middle section which provides contrasts of both length and meter. The result is a neat ternary scheme: A B A.

"Fain would I change that note" is a two-section song that is strophic in method; that is, the same music is used for both stanzas. The two sections of the song derive from the interesting stanza structure of its poem. The first section of the song (Example 6) is A B A' B, which reflects the rhyme scheme of the stanza's opening quatrain. The second section likewise reflects the couplet rhyme with added line comprising the rest of the stanza. Musically, this is shown by the B B' C B B' C plan of the second section's phrases. The overall pattern of this song, considering every pair of phrases as a section, may be expressed: A A' B B.

"What greater griefe" is also strophic, but there is no repetition factor among its musical phrases. The looseness of its organization is, as was already noted, a consequence of its melodic style; but it is also, in part, the result of the emotional character of its text.

Each phrase of "Alas poore men" is set to new music, but the regular return of the first musical section (the opening couplet of the poem) results in an extended "rondo" form: A B A C A D A E A F A (codetta). The length of this ayre is made even greater by the independent instrumental preludes called for before each verse. Hume indicates

that this song was composed in "the Imitation of Church Musicke, sung to the Organes, but here you must use the Viole de Gambo for the Organe . . ." He possibly had in mind, as a model, the so-called verse anthem which became established in the late sixteenth century.<sup>22</sup> In this type of composition, sections for full chorus alternate with others for accompanied solo voice or voices as well as purely instrumental sections.<sup>23</sup> Furthermore, Hume's ayre was obviously conceived for more than one voice, since the vocal line encompasses a range of nearly three octaves from F to d<sup>2</sup>. If the "refrain" were sung by a chorus and the verses by soprano, alto, tenor and bass solo respectively the result would be, in essence, a verse anthem, although the text is not necessarily religious. Hume heightens the contrast which is already inherent in this type of composition by requiring the instrumental performer to play "the burthen (refrain) strongly with the bow, singing lowde," but the "Preludiums and verses are to be plaide with your fingers, singing thereto not over lowde . . ." He gives similar instructions for the performance of "Fain would I change that note": "You must play one straine with your fingers, the other with your Bow, and so continue to the end."

By introducing into his music this element of contrast, Hume displayed another progressive tendency, for "contrast" became one of the basic characteristics of Baroque music in the *stile concertato*.<sup>24</sup>

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<sup>22</sup> Apel, *Harvard Dictionary of Music*, p. 39.

<sup>23</sup> Davison and Apel, *Historical Anthology of Music*, IX, Nos. 151 and 171.

<sup>24</sup> Manfred F. Bukofzer, *Music in the Baroque Era*, (New York, 1947), p. 20.

## EFRIM FRUCHTMAN

Efrim Fruchtmán, a native of Florida, began his study of viola da gamba while a Fulbright student in musicology in Vienna. At that time he was involved in research on the baryton divertimenti by Haydn's associates Burgsteiner, Neumann, and Tomassini. When he returned to the United States, he not only carried with him most of the material for a doctoral dissertation but also a Boivin bass viol from Paris and a Pardessus viol from Bordeaux.

Efrim Fruchtmán began cello study at age 12 with R. DeWitt Brown of Gainesville, Florida. Subsequent study in cello followed at the Juilliard School of Music. Graduate degrees in musicology were earned at the University of North Carolina in Chapel Hill.

Professional activities as a cellist include participation in string quartets at the University of North Carolina and at Ohio State University. While in Columbus, Mr. Fruchtmán also served as principal cellist of the Columbus Symphony. As a member of the faculty of Ohio State University and later the University of Arizona he organized and directed the *collegium musicum* at both institutions. He is now professor of musicology at Memphis State University. In the summer of 1969 he organized a vacation-workshop in early music in San Miguel de Allende, Mexico, where students from Tennessee, California, and Mexico studied and performed in the lovely Centro Cultural, a former convent from the colonial era.

With his wife, Caroline Sites Fruchtmán, he has performed extensively throughout the United States in programs for viola da gamba and harpsichord. He is the author of articles on the influence of viol playing on early cello playing and pedagogy, and on the history and literature of the baryton. Most recently he and his wife collaborated on a study of instrumental scoring in the chamber cantatas of Francesco Conti.



EFRIM FRUCHTMAN

## JOHN HSU

John Hsu, Professor of Music and Chairman of the Department of Music at Cornell University, Ithaca, New York, is both a cellist and violist da gamba. He is active primarily as a solo viol player both in Europe and America. He has done extensive research on the solo literature and has given several first performances in this country of solo works for the viola da gamba. He has made the first recorded performances of the Suite No. 3 in D Minor by Louis de Caix d'Hervelois and the Suite No. 4 in G Minor by Antoine Forqueray, now issued by the Musical Heritage Society in this country and by Disques Alpha of Brussels in Europe. In addition, he has recorded for radio in Germany, Belgium, Holland, Switzerland, England, and Canada.

Mr. Hsu was born in Swatow, China, in 1931. He began piano studies there at the age of three, and subsequently continued his musical training in Shanghai, studying cello, theory and composition, as well as piano. He came to this country in 1949 and attended Carroll College in Waukesha, Wisconsin, 1949-50; The Berkshire Music Center at Tanglewood, Massachusetts during the summer of 1950; and the New England Conservatory of Music in Boston, 1950-55. He received his Bachelor of Music, Honors with Distinction in 1953, and Master of Music in 1955. He joined the Cornell Faculty in 1955 and has been Chairman of the department since 1966.

Mr. Hsu taught at the Summer School for Viol Players in Saratoga Springs, New York, during the summer of 1966; and at the Provincetown Collegium Musicum, summer of 1967. This summer he was Director of the Cornell Summer Viol School which took place during the first two weeks of July.



JOHN HSU

## GAVINIES PARDESSUS VIOLE

While visiting Bordeaux during the summer of 1955, Efrim Fruchtman purchased the old Pardessus Viol which is shown in Plates I, II and III.

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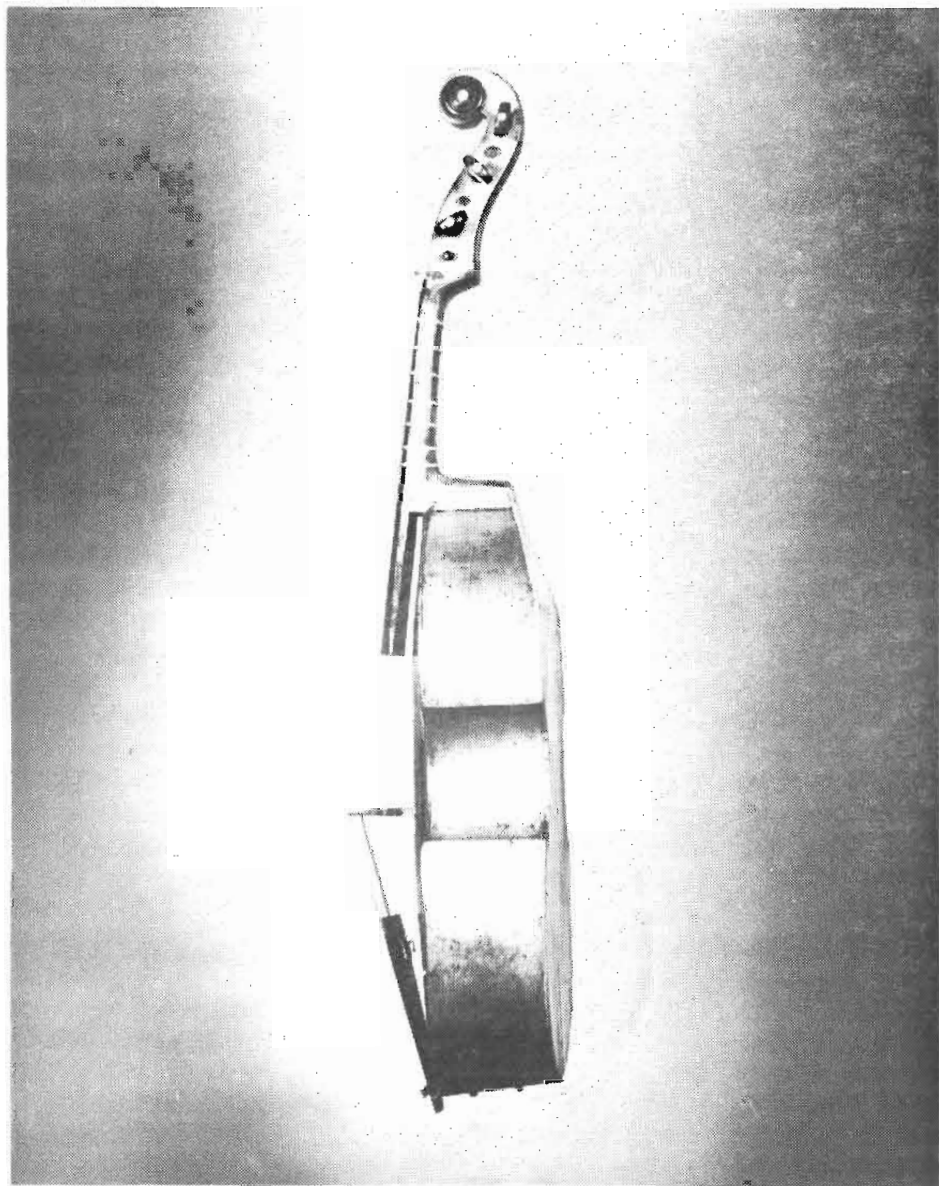
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a bordeaux  
1728

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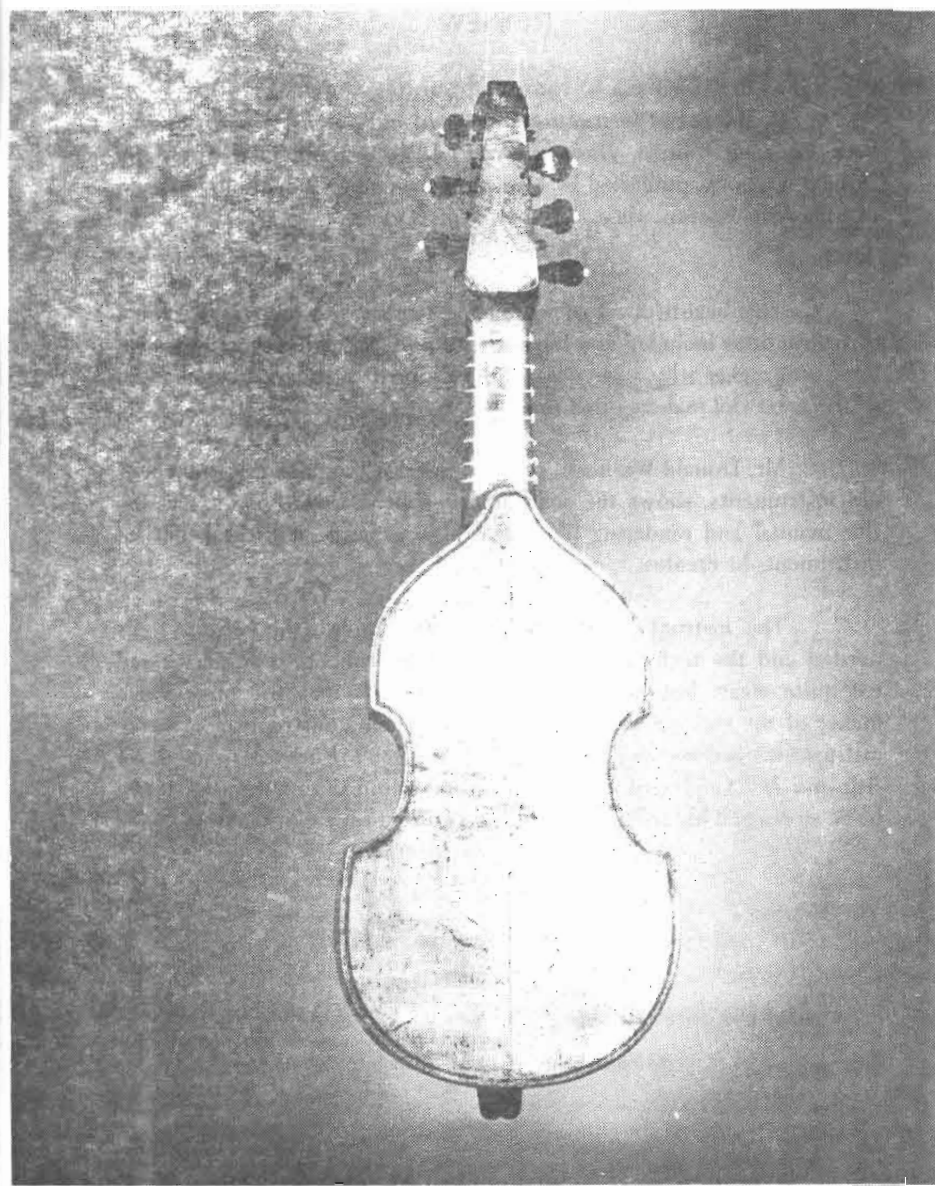
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Upper bouts . . . . .	5-¾ "
Middle bouts . . . . .	5 "
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A GAVINIES PARDESSUS VIOLE



A GAVINIÈS PARDESSUS VIOLE



A GAVINIÈS PARDESSUS VIOLE

## REVIEW

*A Manual of Instruction for Detail and Assembly Drawings for Bass Viola da Gamba, Division Size*, Drawings and instructions by Donald Warnock, published by Musical Instruments Collection, Museum of Fine Arts, Boston, Mass.

This beautiful set of working drawings with loose-leaf manual of instructions included is a big boost to both the amateur and professional viol maker who wishes to produce a copy of Barak Norman, one of the great viol makers of all times.

Mr. Donald Warnock, one of America's outstanding makers of old instruments, shows the same impeccable workmanship in writing this manual and rendering these drawings, as he does in the beautiful instruments he creates.

The instructions as to the materials used, the various tools needed and the techniques of the various operations to be performed are quite clear, but Mr. Warnock recommends that the prospective maker of the viol not experienced in design and construction of string instruments become familiar with Heron-Allen's *Violin Making As It Was and Is*. Copies of this work can be found in most music stores, book stores and libraries, as it is a standard text on violin making.

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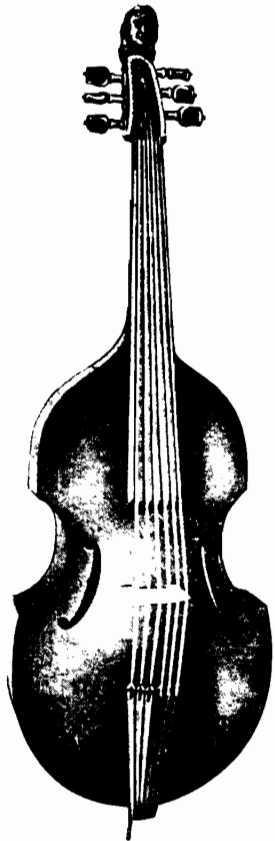
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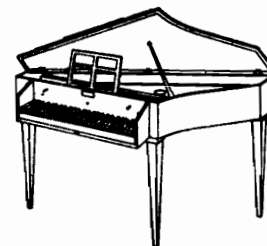
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