JOURNAL OF THE VIOLA DA GAMBA SOCIETY OF AMERICA

INDEX TO VOLUMES 1–50 (1964–2018)

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

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

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

* * * * *

A

ABBEEY, HERMIONE
Sir Peter Leycester’s Book on Music, 21:28–44

Abel, Carl Friedrich
Karl Friedrich Abel—Some Contemporary Impressions (Wynn), 10:4–10
portrait by Robineau, 10:4
Quartet No. 3, for flute, violin, viola da gamba and cello, by Carl Friedrich Abel; edited by Roy Wheldon (review by B. Wissick), 41:85–91
Six Sonatas for Unaccompanied Viola da Gamba, by Carl Friedrich Abel; edited by Murray Charters (review by C. Herman), 20:68–71
Sonatas for the Viola da Gamba, 3 vols, by Carl Friedrich Abel; edited by George Houle (review by M. Cyr), 35:76–78

Accompaniment
Lyra Viol Accompaniment in Robert Jones’ Second Booke of Songs and Ayres (1601) (Teplow), 23:6–18
Roland Marais on, 13:32–39

Adamowski, Tymoteusz (Timothée)
as owner of Dolmetsch-Chickering viol, 48:47–48

Aesthetics
Aesthetics of the French Solo Viol Repertory, 1650–1680 (Beecher), 24:10–21
Baroque, and art of rhetoric, 24:22–31
Renaissance aesthetics and emergence of viols, 2:5–15
Rhetoric and Eloquence: Dramatic Expression in Marin Marais’s Pièces de Viole (Teplow), 24:22–50
A “Tempest in a Glass of Water” or a Conflict of Esthetic Attitudes (Kinney), 14:42–52

Ahrens, Christian
Air sérieux
   instrumental accompaniment, 47:74–76
Alexander, Lynne
   Resonating Bodies (novel), by Lynne Alexander (review by B. Jackson), 26:101–103
Alto viol
   The Alto Viol (G. Glenn), 2:34–37
   in Dolmetsch collection, 15:58–59
   Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols (Pallis), 9:4–15
Amati, Andrea. See also Brothers Amati (Antonio and Gerolamo)
   as viol maker, 31:49
American Society of Ancient Instruments
   The American Society of Ancient Instruments (Meixell), 25:6–28
   first performance program, 25:13
   instrument collection of, 25:15–18
   members of Society (photo, 1942), 25:17
Anonymous
   Instruction oder eine anweisung auff der Violadigamba (Instruction or a Method for the Viola
da Gamba), Anonymous; facsimile edition by Bettina Hoffmann (review by K. Slowik),
   48:74–80
ANTHONY, JAMES R.
   Reviews:
      The Bass Viol in French Baroque Chamber Music, by Julie Anne Sadie, 18:124–127
Arts and Letters Club (Toronto)
   controversy over transfer of viols to Hart House, 45:16–19, 22–23
   purchase of Head’s collection of viols, 45:9–12
Ashbee, Andrew
   Consort Music for Viols in Four Parts, by John Jenkins; edited by Andrew Ashbee (review by
   D. Pearl), 16:73–76
   Consort Music of Three Parts, by John Jenkins; edited by Andrew Ashbee (review by E.
   Boal), 36:82–87
   Duos for Two Bass Viols and Continuo, vol. 1, by John Jenkins; edited by Andrew Ashbee
   (review by M. Elliott), 39:95–98
   Fantasia-Suites: II for three viols (tr, B, B), by John Jenkins; transcribed and edited by
   Andrew Ashbee (review by T. Conner), 46:64–71
   Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (Musica Britannica, vol.
   62); transcribed and edited by Andrew Ashbee and Bruce Bellingham (review by G.
   Sandford), 30:70–72
   John Jenkins and His Time: Studies in English Consort Music, edited by Andrew Ashbee and
   Peter Holman (review by E. Boal), 36:82–87
   Lists of Payments to the King’s Musik in the Reign of Charles II (1660–1685); transcribed and
   edited by Andrew Ashbee (review by G. Sandford), 26:104–106
   Records of the English Court, Volume I (1660–1649), Volume II (1685–1714), Volume III
   (1625–1649); calendared and edited by Andrew Ashbee (review by G. Sandford),
   26:104–106
William Lawes, 1602–1645: Essays on His Life, Times and Work, edited by Andrew Ashbee (review by B. Bellingham), 36:75–82
ASHWORTH, JACK
Reviews:
The Fantasias for Two Bass Viols and Organ, by John Coprario; edited by Richard Charteris, 43:78–82
Ashworth, Jack
Collected Works, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth (review by M. Cyr), 29:68–70
Ayton, Will
Four Song Settings for Voice and Three Viols, by Will Ayton (review by J. Davidoff), 35:78–80
Music for Three Viols or String Trio, by Will Ayton (review by J. Davidoff), 38:88–92

B
Bach, Carl Philipp Emanuel
Sonata in C Major for Viola da Gamba and Continuo, W. 136, by Carl Philipp Emanuel Bach; edited with continuo realization by Charles Larkowski (review by M. Panofsky), 38:92–97
Bach, Johann Sebastian
The Archetype of Johann Sebastian Bach’s Chorale Setting “Nun Komm, der Heiden Heiland” (BWV 660): A Composition with Viola da Gamba? (Bruggaier; tr. by Hutchinson), 34:67–74
The Art of Fugue, BWV 1080, by Johann Sebastian Bach; transcribed by Lucy Bardo (review by K. Slowik), 35:81–85
Drei Sonaten für Viola da Gamba und obligates Cembalo, BWV 1027–1029, by Johann Sebastian Bach; facsimile edition by Hille Perl (review by J. Moran), 48:70–74
The Slur Marks in Bach’s ‘Cello Suites (Neumann), 3:34–51
The Viol in Bach’s Passions: A Performer’s Notes (Herzog), 33:30–44

BACHMANN, GEORGE T.
A List of Doctoral Dissertations Accepted by American Universities on the Viola da Gamba: Its Music, Composers, and Performers (compiler), 4:68–71
Reviews:
Three-Part Fancy and Ayre Divisions for Two Trebles and a Bass to the Organ, by John Jenkins; edited by Robert Austin Warner, 4:46

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

Baldwyn, John (John Baldwin)
auricular ornamentation in “A Browning,” 42:25–29
Two Brownings of Three Parts, by Elway Bevin and John Baldwyn; edited by George Hunter (review by B. Wissick), 28:53–56
BALLARD, MARY ANNE
Reviews:
For Ye Violls: The Consort and Dance Music of William Lawes, by David Pinto, 33:89–93

BANE, MICHAEL A.
Marin Marais and His Public, 50:24–48

BANKS, MARGARET DOWNIE
North Italian Viols at the Shrine to Music Museum, 21:7–27
Reviews:

Barbey, Guillaume
pardessus made by, 50:55–56

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

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

Baroque music
aesthetics of, in Marin Marais’s Pièces de Viole, 24:22–50
The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61
Giovanni Valentini’s “In te Domine speravi” and the Demise of the Viola Bastarda (Saunders), 28:1–20
ornamentation in, 5:37–38
On Playing Continuo (M. Bishop), 30:42–48
The Slur Marks in Bach’s ‘Cello Suites (Neumann), 3:34–51
The Viol in Bach’s Passions: A Performer’s Notes (Herzog), 33:30–44
The Viol in Baroque Paintings and Drawings (Cyr), 11:4–16

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

Bass viol
Abraham Prescott and His Bass Viols (Ogden), 12:74–77
Barak Norman viol in Smithsonian Institution Collection of Instruments, 4:50–52
Bertrand viol in Metropolitan Museum of Art, 45:111–116
Boivin viol owned by Efrem Fruchtman, 5:77–81
in Dolmetsch collection, 15:68–71
Edllinger viol owned by Mrs. Karl Neumann, 3:69, 71–72
Finding the True Identity of the Castagneri Viol: A Detective Story (Herzog), 31:60–73
French, measurements of, 18:76–77
The Fretless Approach to Gamba Playing (Rutledge), 28:21–47
Hummel viol owned by Gian Lyman, 6:72–74
Marais (Roland) rules of accompaniment for, 13:32–39
Meares viol (1683) owned by Martha Whittemore, 4:47–49
Meares viol owned by Mrs. Paul Kohnstamm, 3:69–70
Meinertzen viol owned by Mrs. H. Murray Robb, 5:74–76
North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27
A Question of Wood: Michel Collichon’s 1683 Seven-String Viol (Mackey), 47:84–98
Stainer viol in collection of G. Glenn, 6:68–71
A Summary of Dubuisson’s Life and Sources (Cheney), 27:7–21
Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand (Mace), 45:77–121
Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba? (Cowling), 5:56–69

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

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

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

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

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

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

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

BELL, CHARLES G.
“This Breathing House” (poem), 2:53

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

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

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

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


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

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


Bellingham, Bruce

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

BENFORADO, KATHY

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

Berlin School of music

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

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

Bermudo, Juan

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

Bertrand, Nicolas

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

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

form-based construction techniques, 45:99–109

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

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

workshop and construction methods of, 45:93–99

Bevin, Elway

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

Bibliographies. See also Discographies


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

classified list of Telemann works, 17:16–26

Directory of Modern Viol Makers, 2:56–57

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

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

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

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

Modern Publications for the Viola da Gamba, 1:70–78
Music for the Lyra Viol: The Printed Sources (Traficante), 5:16–33
publications of French violists and composers, 1685–1750 (Farrell, compiler), 2:23–29
repertoire for pardessus de viole, 1722 to c. 1790, 38:27–77
A Select Bibliography of Critical Works on English Literature and Music of the Sixteenth and Seventeenth Century (Watson), 1:62
A Selective Bibliography of Howard Mayer Brown’s Books and Articles Pertaining to the Viol (C. Cunningham), 30:3–4
A Viol Bibliography (Rutledge), 16:47–71, 27:76
Biographical sketches. See also Tributes and interviews
biographical notes about 57 members, 30: 27–39
Bram, Marjorie, 9:55
Davidoff, Judith, 5:72–73
Fruchtman, Efrim, 7:112–113
Hales, Millicent, 31:41
Hsu, John, 7:114–115
Kinney, Gordon J., 6:60–61
Kohnstamm, Mary L. (Maisie), 31:41
Larson, Arthur, 9:57–58
Lyman, Gian, 6:62–63
Mueller, Hannelore, 6:65
Neumann, Karl, 5:70–71
Nicholson, Richard, 31:42
Pallis, Marco, 31:42
Sampson, Peggie, 10:97, 45: 64–66
Warner, Robert Austin, 31:42–43
Watson, Sara Ruth, 31:43
BISHOP, MARTHA
On Playing Continuo, 31:42–48
A Tribute to Elizabeth Cowling, 33:10–13
Bishop, Martha
The Months, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham (review by J. Davidoff), 22:62–64
Preludio and Passacaglia for Seven-string Bass Viol, by Martha Bishop (review by J. Davidoff), 38:88–92
Suites for two division viols and continuo, by John Jenkins; edited by Martha Bishop (review by P. Farrell), 22:56–58
BISHOP, WALTER H.
Maugars’ Response Faite a un Curieux sur le Sentiment de la Musique d’Italie (tr. by W. Bishop), 8:5–17
BLAKESLEE, NEWTON
Leo M. Traynor: Memories of a Friend, 24:7–9
Blind musicians
in 17th century Japan, 47:34–36

BOAL, ELLEN TESELLE
Purcell’s Clock Tempos and the Fantasia, 20:24–39
Saraband: Speed, Steps, and Stress, 17:38–46
Tempo Indications in Purcell’s Fantasias and Sonatas: A Performer’s Guide to New and Conflicting Signatures, 31:9–24, 32:85 (correction)
Reviews:
Consort Music of Four Parts, by John Ward; edited by Ian Payne, 42:84–89
Consort Music of Three Parts, by John Jenkins; edited by Andrew Ashbee, 36:82–87
John Jenkins and His Time: Studies in English Consort Music, edited by Andrew Ashbee and Peter Holman, 36:82–87

BODIG, RICHARD D.
Ganassi’s Regola Rubertina (tr. by Bodig), 18:13–66, 19:99–163
German Literature for Viola da Gamba in the 16th and 17th Centuries (Einstein; tr. by Bodig), 23:81–92, 24:51–64, 25:29–52, 26:7–82
Silvestro Ganassi’s Regola Rubertina: Revelations and Questions, 14:61–70
Reviews:
Dietrich Buxtehude: Cantatas for Lent and Easter, performed by McGill Chamber Singers & Collegium Musicum, Fred Stolzfus, Director, 24:66–67

Bodig, Richard D.
An Interview with Dick Bodig, July 1994 (Olson), 35:6–15
photograph, 35:6
Regola Rubertina and Lettione Seconda, Venice 1542–1543, by Sylvestro Ganassi; tr. by Richard Bodig (review by H. Myers), 39:85–92

Boer, Johannes

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

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

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

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

Boomkamp, Carel van Leeuwen
on viol frets, 28:33–34

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

Bourlier
violin made by, in Caldwell collection, 11:78–79
Bouys, Andre
portrait of Marin Marais, 44:10–11

Bowed stringed instruments. See Stringed instruments

Bowing and fingering
The Bow in Medieval Music (Neumann), 1:4–15
bowing technique of Forqueray, 43:9–20
Bows and Bowing (N. Dolmetsch), 14:53–60
fretless playing of viols and, 28:34–35
Ganassi on, 14:62, 19:117–133
left-hand technique of Forqueray, 43:20–27
On Captain Hume’s “Wrong” Notes (Neumann), 4:21–26
On the Use of Slurs in English Viol Music (Farrell), 16:5–21
Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other “Graces” for the Bow (Cyr), 34:48–66
ornamentation of Forqueray, 43:27–31
paintings illustrating, 14:56–60
Rousseau on, 7:9–10
The Slur Marks in Bach’s ‘Cello Suites (Neumann), 3:34–51

Bowles, Edmund A.
*MUSIC ENSEMBLES IN FESTIVAL BOOKS, 1500–1800: AN ICONOGRAPHICAL & DOCUMENTARY SURVEY*, by Edmund A. Bowles (review by E. Baur), 26:98–100

Boyden, David
*HISTORY OF VIOLIN PLAYING FROM ITS ORIGINS TO 1761*, by David Boyden (review by S. Watson), 4:43–45

Bozarth, Neal, Jr.
Reviews:
*INSTRUMENTAL MUSIC PRINTED BEFORE 1600: A BIBLIOGRAPHY*, by Howard Mayer Brown, 3:60–68

Bram, Marjorie
An Interview with August Wenzinger, 12:79–83

Bram, Marjorie
biographical sketch (Margrave), 9:55
photograph, 9:54

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

Brookes, Virginia
*CONSORT MUSIC FOR FIVE VIOLS*, by John Okeover; edited by Virginia Brookes (review by E. Seibert), 39:99–102
*CONSORT MUSIC FOR FOUR VIOLS*, by William Cranford; edited by Virginia Brookes (review by E. Seibert), 39:99–102
*CONSORT MUSIC FOR THREE VIOLS*, by William Cranford; edited by Virginia Brookes (review by E. Seibert), 39:99–102
Four Fantasias of Five Parts, by Thomas Ravenscroft; edited by Virginia Brookes (review by G. Sandford), 36:91–94

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

Brothers Amati (Antonio and Gerolamo) as viol and violin makers, 31:47, 49

Brown, Howard Mayer

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

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


BRUGGAIER, ROSWITHA

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

Buchner, Philipp Friedrich

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

BURNETT, HENRY

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

BUSH, DEANNA D.

Reviews:


Butler, Henry

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

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

Buxtehude, Dietrich

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

Sonata ex F, 26:65–74

Byrd, William

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


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

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

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

C

Caldwell, Catharina Meints. See also MEINTS, CATHARINA

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

Caldwell, John

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

Campion, Thomas
on counterpoint, 41:47–49
on scales, 42:45–49

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

Catalogues and directories. See Bibliographies

Cello
Baroque, Castagneri viol as, 31:60–73
in Caldwell collection, 11:84–85
fretless style of gamba playing revived by cellists, 28:21–27
The Slur Marks in Bach’s ‘Cello Suites (Neumann), 3:34–51
in Soviet Union, 2:31
violoncello piccolo in Dolmetsch collection, 15:82–83
violone vs., 8:29–30
Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba? (Cowling), 5:56–69

Celtic instruments
The Crwth (C. Dolmetsch), 6:54–59

Chamber music
Change and Tradition in the Early In Nomine (Weidner), 15:102–112
French instrumental trio, 47:76–77
in Soviet Union, 2:31
Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101

CHANCEY, TINA
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part I, 33:47–78
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part II, 34:16–47

Chappuy, Nicolas and Nicolas Augustin
pardessus and quintons made by, 50:66–68

Character pieces
historical context in French Baroque music, 49:7–14
The Peasant and the Grasshopper: Marin Marais and the pièce caractérisée (Cyr), 49:5–28
by Sainte-Colombe, 49:43–48

CHARLES, AMY M.
George Herbert: Priest, Poet, Musician, 4:27–36

Charpentier, M. A.
French viol school and, 22:51–54
Charteris, Richard

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

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

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

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

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

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

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


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

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

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

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

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

Charters, Murray

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

CHENEY, STUART G.

A Summary of Dubuisson’s Life and Sources, 27:7–21

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

Reviews:

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

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

Cheney, Stuart G.


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

Chickering & Sons Piano Company

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

CHRISTENSEN, JEAN

Per Nørgård’s Works for Early Music Ensemble, 22:35–41
Cleveland Baroque Soloists
Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); Four Sonatas for Harpsichord (Scarlatti); Mi palpita il cor, Il gelsomino (Handel), performed by Cleveland Baroque Soloists (review by P. Smith), 20:76–81

Coates, Kevin

COEYMAN, BARBARA
Reviews:
Pièces de Violle en Tablature, by Sieur de Machy, performed Jonathan Dunford, 28:65–68
The Six-Part Consorts and Madrigals, by John Coprario; edited by Richard Charteris, 20:72–76
Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols, by John Coprario; edited by Richard Charteris, 20:72–76

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

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

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

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

Conferences
La Septième Corde: La Viole de Gambe Française (Limoges, 1995), 32:50–54
Le Manuscrit de Viole de Gambe de Tournus (1995), 32:54–57
Report on the Fantasia Conference, York, July 7–9, 1995 (Thompson), 32:44–49
Research Report: Conferences in Magnano and Edinburgh (MacCracken), 37:68–83
Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium (Vanscheeuwijk), 39:76–82
Two French Colloques Devoted to the Viol (Cheney), 32:50–57

CONNELLY, PATRICE
Where Were the Women Before 1800?, 32:34–40
Reviews:
The Italian Madrigal Fantasias of Five Parts, by John Ward; edited by George Hunter, 34:98–102

Connelly, Patrice
Captaine Hume’s Musicall Humors, the bass viol music from The First Part of Ayres (1605), by Tobias Hume; edited by Patrice Connelly (review by M. Cyr), 38:81–83
Nine Divisions for Bass Viol, by Daniel Norcombe; edited by Patrice Connelly (review by F. Traficante), 35:85–91

CONNER, TED
The Groundbreaking Treatise of Christopher Simpson, 36:5–39
Musical-Rhetorical Gestures in the Fantasias of Henry Purcell, 39:5–48
Structural Ornaments: Transcending Binaries in Elizabethan and Jacobean Music, 42:19–75
Reviews:
Fantasia-Suites: II for three viols (tr, B, B) by John Jenkins; transcribed and edited by Andrew Ashbee, 46:64–71

Consort music
Canzona a 5 (anonymous), 22:26–28
Christopher Simpson’s “Little Consort” (Stoltzfus), 21:53–63
Concertado a 3, by Dom Teotónio da Cruz, 22:22–24
Concertado a 4, by Dom Gabriel de São João, 22:25
Consort Song and Verse Anthem: A Few Performance Problems (Monson), 13:4–11
Consorts—Whole or Broken? (Vaught), 5:51–55
G violone function in low consort, 36:47–49
Ganassi on tuning for, 18:28–30
George Glenn on [editorial], 7:3–4
The Lyffe and Times of a Viol Composer (Late 20th c.) (Loeb), 22:29–34
The Lyra Viol in Consort: An Example from Uppsala, Universitetsbibliotek IMhs 4:3 (Stoltzfus), 17:47–59
Martin Peerson’s “Private Musicke” (Heydon), 29:1–26
New Sources for the Study of the Portuguese Seventeenth-Century Consort Music (Nery), 22:9–28
Possibilities for Mean-Tone Temperament Playing on Viols (Gable), 16:22–39
Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28
Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols (Pallis), 9:4–15
Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101
William Young’s Fantasias a3, by Another Name, Still Sound As Sweet (Morris), 41:5–35

Construction of instruments
Building a Viol – Project or Pipe Dream? (Hoover), 1:63–69
The Dolmetsch-Chickering Viols (MacCracken), 48:25–66
form-based construction techniques of Bertrand, 45:99–109
The Making of an Amati Viol (Miller), 31:44–59
quinton, 40:21–23
Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand (Mace), 45:77–121

Continuo. See Basso continuo

Coppriario, John
**Fantasia-Suites**, by John Coprario; transcribed and edited by Richard Charteris (review by A. Viles), 18:121–124
*The Fantasias for Two Bass Viols and Organ*, by John Coppriario; edited by Richard Charteris (review by J. Ashworth), 43:78–82
**Fantasias of Four Parts**, by John Coprario; edited by George Hunter (review by E. Phillips), 29:71–73
*The Five-Part Consort Music*, vol. 1, by John Coprario; edited by Richard Charteris (review by J. Davidoff), 26:93–95
*The Five-Part Consort Music*, vol. 2, by John Coprario; edited by Richard Charteris (review by M. Panofsky), 27:43–46
*The Six-Part Consorts and Madrigals*, by John Coprario; edited by Richard Charteris (review by B. Coeyman), 20:72–76
*The Six-Part Pieces*, by John Coprario; edited by Richard Charteris (review by E. Seibert), 39:99–102

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

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

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

Corelli, Archangelo

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

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

History of the Viola da Gamba Society of America, Part III (Olson, 31:25–43), 32:85
John Ward of Canterbury (Ford, 23:56), 24:69
Recent Research on the Viol (omitted entries from 31:81–83), 32:85
Tempo Indications in Purcell’s Fantasias and Sonatas (Boal, 31:9–24), 32:85
Correspondence and communications
comment on the various meanings of the term “violone” discussed in Burnett’s “The Bowed String Instruments of the Baroque Basso Continuo” (Planyavsky), 10:98–100
on compilation of list of extant historical viols (Tourin), 13:66–67
concerning updated Rutledge viol bibliography, 27:76
A Few Observations, and Even More Questions (Morton), 39:106–112
on Lely painting mentioned by Morton in “The Early History and Use of the G Violone” (comment by Fleming; reply by Morton), 37:90–92
Response to Joëlle Morton (Myers), 40:75–79
on viol iconography in Baroque period (Markowitz), 14:75–76

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

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

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

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

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

Cranford, William

Cwrth
The Cwrth (C. Dolmetsch), 6:54–59

CUNNINGHAM, CAROLINE M.
A Selective Bibliography of Howard Mayer Brown’s Books and Articles Pertaining to the Viol, 30:3–4
Reviews:
Cunningham, Caroline M.
*The Months*, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham (review by J. Davidoff), 22:62–64

CUNNINGHAM, JOHN

Cunningham, John

CYR, MARY
John Hsu (1931–2018), by Julie Anne Sadie and Mary Cyr, 50:5–23
Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other “Graces” for the Bow, 34:48–66
Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other “Graces” for the Left Hand, 35:16–34
The Peasant and the Grasshopper: Marin Marais and the pièce caractérisée, 49:5–28
Solo Music for the Treble Viol, 12:4–13
Traditions of Solo Viol Playing in France and the Music of Morel, 10:81–87
The Viol in Baroque Paintings and Drawings, 11:4–16
Reviews:
*Captaine Hume’s Musicall Humors, the bass viol music from The First Part of Ayres* (1605), by Tobias Hume; edited by Patrice Connelly, 38:81–83
*Collected Works*, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth, 29:68–70
*Premier-deuxième* livre de pièces de viole avec la basse chiffrée en partition, by Roland Marais; facsimile edition, 21:69–71
*Six Ayres for Lyra Viol and Bass*, by Christopher Simpson; edited by Joëlle Morton, 38:81–83
*Sonatas for the Viola da Gamba*, 3 vols, by Carl Friedrich Abel; edited by George Houle, 35:76–78
*Trente et unième oeuvre...contenant diverses pièces de viole avec la basse chiffrée*, by Joseph Bodin de Boismortier; facsimile edition, 21:69–71

Cyr, Mary
*The Extant Works for Wind or String Instruments*, by Louis Couperin; edited by Mary Cyr (review by J. Moran), 49:94–100
*Loves Pashion and Other Ayres for Lyra-Violl*, performed by Mary Cyr (review by R. Green), 21:72–74

D

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

Dance music
Between Fantazy and Aire: The “Active Braine” of William Lawes (Davenport), 39:49–75
Christopher Simpson’s “Little Consort” (Stoltzfus), 21:53–63
Saraband: Speed, Steps, and Stress (Boal), 17:38–46
sarabands of Marais, 24:31–46
A Translation of the Preface to Terpsichore of Michael Praetorius (tr. by Carvell), 20:40–59

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

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

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

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

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

Reviews:

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

Reviews:
afterwards, by Andrew Keeling, 39:102–105
Daybreak for Viol Quartet, by David Goldstein, 38:88–92
Fantasias for Eight to Twelve Viols, by David Loeb, 35:78–80
Fantasy and Canon for Bass Viol, by Wolfram Wagner, 38:88–92
Five for Seven: A Suite for Seven Viols, by Peter Seibert, 38:88–92
The Five-Part Consort Music, vol. 1, by John Coprario; edited by Richard Charteris, 26:93–95
Four Song Settings for Voice and Three Viols, by Will Ayton, 35:78–80
in dreaming, by Sally Beamish, 39:102–105
The Months, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham, 22:62–64
Music for Three Viols or String Trio, by Will Ayton, 38:88–92
Preludio and Passacaglia for Seven-string Bass Viol, by Martha Bishop, 38:88–92
Suite in A, by Louis Heudelinne; edited by Margaret Johnston, 22:62–64
The Symphonias, Pavanes and Allemandes, by Henry DuMont; edited by Barbara Coeyman, 22:62–64
The Twelve Ayerie Fancies, by Michael East; edited by Joan Evans, 22:62–64
The Two- and Three-Part Consort Music, by Thomas Lupo; edited by Richard Charteris, 26:93–95

Davidoff, Judith
biographical sketch, 5:72–73
photograph, 5:72

DAVIDSON, MARTHA
Samuel Pepys and the Viol, 42:5–18

De Caix, Barthélemy
chronology of, 34:46
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part I (Chancey), 33:47–78
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part II (Chancey), 34:16–47
music of, 34:30–39
performance of Six Sonatas, 34:39–44
potential influences on work of, 34:20–30

De Machy, Le Sieur
Pièces de violle en tablature, by Sieur de Machy, performed Jonathan Dunford (review by B. Coeyman), 28:65–68
plucking in the music of, 48:5, 7–9, 15–16
preface to solos for the viol, 13:20–32
verbal duel with Rousseau on function of viol, 14:42–52, 48:8–9

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

Deering, Richard

Dessus de viole. See Treble viol

Dialogues, musical
in Martin Peerson’s “Private Musicke,” 29:6–8

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

Directories and catalogues. See Bibliographies
Discographies. See also Bibliographies
John Hsu discography, 50:15–17
A Viol Discography: 1966 (Helmick), 3:73–93
Viol Discography: 1968 Supplement (Helmick), 5:82–94

Division and division viols
in Dolmetsch collection, 15:60–67
forms in improvisation, 36:9–23
Putting Simpson into Practice (Marshall), 6:5–12

Döbereiner, Christian
as advocate of fretless style of gamba playing, 28:24–26, 28–33
DODD, GORDON
Grounds for Putting Simpson into Practice, 20:60–67

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

Dollé, Charles
Charles Dollé’s First Work for Pardessus de Viole (Green), 18:67–75
Solo and Duet Viol Music by Charles Dollé (Hsu), 3:24–25

Dolmetsch, Arnold
The Dolmetsch-Chickering Viols (MacCracken), 48:25–66
history of VdGSA and, 30:5–6
as modern viol maker, 2:57, 48:25–66

DOLMETSCHE, CÉCILE
The Crwth, 6:54–59
The Pardessus de Viole or Chanterelle, 3:56–59

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

DOLMETSCHE, NATHALIE
Antique Bowed Instruments in the Dolmetsch Collection, 15:51–87
Bows and Bowing, 14:53–60

DONINGTON, ROBERT
Up with the Trill, 6:49–59

Donington, Robert
*The Interpretation of Early Music*, by Robert Donington (review by W. Margrave), 2:49–52
*String Playing in Baroque Music*, by Robert Donington (review by G. Kinney), 16:72–73

Dowland, John
musical conventions in ayres of, 42:60–74

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

Dubuisson
French viol school and, 22:49–51
plucking in the music of, 48:10–16
sources of compositions, 27:11–19
suites of, 27:20–21
A Summary of Dubuisson’s Life and Sources (Cheney), 27:7–21
*Thirteen Suites for Solo Viola da Gamba*, volumes 1 and 2, by Dubuisson; edited by Donald Beecher and Stuart Cheney (review by G. Sandford), 31:98–100
writings on the viol, 13:17–19

Duets
De Caix’s pardessus duets, 34:30–44
Solo and Duet Viol Music by Charles Dollé (Hsu), 3:24–25
unaccompanied duets, 33:73–78
DuMont, Henry
 *The Symphonias, Pavanes and Allemandes*, by Henry DuMont; edited by Barbara Coeyman (review by J. Davidoff), 22:62–64

**DUNN, TIMOTHY W.**
Reviews:
 *The Oxford Book of English Madrigals*, edited by Philip Ledger, 16:76–78

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

**Dunford, Jonathan**
*Pièces de viole en manuscrit*, performed by Jonathan Dunford (review by S. Cheney), 31:95–97
*Pièces de violle en tablature*, by Sieur de Machy, performed Jonathan Dunford (review by B. Coeyman), 28:65–68
*Pièces pour viole seule*, edited by Jonathan Dunford (review by S. Cheney), 31:95–97

**E**

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

**Editorials**
Breaking the ground (Margrave), 1:3
on consort music (G. Glenn), 7:3–4
Count Your Blessings (Margrave), 3:3–4
on future of VdGSA (Margrave), 5:3–4
In Consort (E. Glenn), 8:4
on limited availability of viols (G. Glenn), 6:3–4
Our Members (Margrave), 4:3–4
The Sociable Viol (Watson), 2:3–4

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

**EINSTEIN, ALFRED**
German Literature for Viola da Gamba in the 16th and 17th Centuries (tr. by Bodig), 23:81–92, 24:51–64, 25:29–52, 26:7–82
German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (tr. by Viles), 29:27–64

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

**Elizabethan music**
Captain Hume’s “Invention for Two to Play Upon One Viole” (Neumann), 11:102–111
Structural Ornaments: Transcending Binaries in Elizabethan and Jacobean Music (Conner), 42:19–75

ELLIOIT, MARY

Reviews:

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

**English music and instruments**

Comparison of “The Cries of London” by Gibbons and Weelkes (R. Johnson), 9:38–54
The Decline of the Viol in Seventeenth-Century England: Some Observations (Olds), 17:60–69
Harmonic Excursions in the English Early-Seventeenth-Century Four-Part Fantasias of Alfonso Ferrabosco the Younger (Bellingham), 41:36–65
The “Lordly Viol” in the Literature of the English Renaissance (Watson), 1:51–62
The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration (Bellingham), 19:6–70
On the Use of Slurs in English Viol Music (Farrell), 16:5–21

**Ensemble P.A.N.**


**Eras, Rudolf**

as modern viol maker, 2:56

**Erlebach, Philipp Heinrich**

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

**ERNST, FRITZ**

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

**Evans, Joan**


**F**

**Fantasias**

Between Fantazy and Aire: The “Active Braine” of William Lawes (Davenport), 39:49–75
Comparison of “The Cries of London” by Gibbons and Weelkes (R. Johnson), 9:38–54
contrapuntal techniques of Purcell, 39:9–17
Harmonic Excursions in the English Early-Seventeenth-Century Four-Part Fantasias of Alfonso Ferrabosco the Younger (Bellingham), 41:36–65
Musical-Rhetorical Gestures in the Fantasias of Henry Purcell (Conner), 39:5–48
Purcell’s Clock Tempos and the Fantasia (Boal), 20:24–39
Report on the Fantasia Conference, York, July 7–9, 1995 (Thompson), 32:44–49
Tempo Indications in Purcell’s Fantasias and Sonatas: A Performer’s Guide to New and Conflicting Signatures (Boal), 31:9–24
Thomas Morley’s Fantasia, “Il Doloroso”: An Analysis (Sandford), 31:74–80
Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101
William Young’s Fantasias a3, by Another Name, Still Sound As Sweet (Morris), 41:5–35
FARRELL, PETER
Diego Ortiz’ Tratado de Glosas, 4:5–9
On the Use of Slurs in English Viol Music, 16:5–21
The Viol in France, 2:16–29
Reviews:
D’un aultre amer, seventeen settings in two, three, four, and five parts, edited by Richard Taruskin, 22:56–58
The Four-Part Consort Music, by Thomas Lupo; transcribed and edited by Richard Charteris and John M. Jennings, 22:56–58
Suites for two division viols and continuo, by John Jenkins; edited by Martha Bishop, 22:56–58

FELDMAN, GRACE
on Donald Warnock, 32:30–32
Reviews:
Fantasias and In Nomines for Viols, by Henry Purcell; edited by George Hunter, 32:77–79
Five-Part Consort Music (revised edition), by William Byrd; edited by George Hunter, 32:77–79

Feldman, Grace

Ferrabosco the Elder, Alfonso
Alfonso Ferrabosco the Elder (1543–1588): A Thematic Catalogue of His Music with a Biographical Calendar, by Richard Charteris (review by R. Green), 22:59–61
Opera Omnia, IX: Instrumental Music, by Alfonso Ferrabosco the Elder; edited by Richard Charteris (review by C. Fruchtman), 26:87–92

Ferrabosco the Younger, Alfonso
Consort Music of Five and Six Parts, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto (review by I. Woodfield), 42:82–84
Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (Musica Britannica, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham (review by G. Sandford), 30:70–72
Harmonic Excursions in the English Early-Seventeenth-Century Four-Part Fantasias of Alfonso Ferrabosco the Younger (Bellingham), 41:36–65

FIELD, CHRISTOPHER
Reviews:

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

Fingering. See Bowing and fingering

FLEMING, MICHAEL
on Lely painting mentioned by Morton in “The Early History and Use of the G Violone” (comment by Fleming; reply by Morton), 37:90–92
Flemish art
Viols in Seventeenth-Century Flemish Paintings: The Iconography of Music Indoors and Out (Leppert), 15:5–40

Flute
pitch standards, 44:17–18

Ford, Ann
image of Gainsborough painting, 30:50
as musician, 30:55–66

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

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

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

Foster, Charles H. W.
as president of Chickering & Sons during Dolmetsch’s time there, 48:30–31
as recipient of Dolmetsch-Chickering viol, 48:36–37, 47, 52–53

FOWLE, ALISON
Interview with Sydney Beck, 34:5–15

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

French music and instruments
Aesthetics of the French Solo Viol Repertory, 1650–1680 (Beecher), 24:10–21
The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61
“Dans le gout du theorbe”: How Did French Viol Players Pluck the Viol? (Cyr), 48:5–24
The French Viol School Before 1650 (Sicard; tr. by Whisler), 18:76–93
The French Viol School: The Repertory from 1650 to Sainte-Colombe (ca. 1680) (Sicard; tr. by Marsh), 22:42–55
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part I (Chancey), 33:47–78
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part II (Chancey), 34:16–47
Jean Rousseau and Ornamentation in French Viol Music (Green), 14:4–41
Looking through the Mist of Tous les matins du monde: Sainte-Colombe Revisited (Herzog), 49:29–51
Marais editions and recordings by John Hsu 50:9–10, 14–16
Marin Marais and His Public (Bane), 50:24–48
Music for the *Dessus* and *Pardessus de Violes*, Published in France, ca. 1650–1770 (Rose), 16:40–46

musical style, 33:66–72

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

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

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

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

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

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

unaccompanied duets, 33:73–78

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

The Viol in France (Farrell), 2:16–29

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

**Frets**

arguments against, 28:27–33

Boomkamp on, 28:33–34

decline of fretless playing of viols, 28:42–47

effect of playing without, 28:35–36

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

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

Ganassi on setting, 19:105–116

opposition to fretless playing of viols, 28:38–42

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

**Friedrich Wilhelm, Prince of Prussia**

translation of Forqueray letter to, 13:12–16

**FRITZSCH, THOMAS**


Fritsch, Thomas


**FRUCHTMAN, CAROLINE S.**

Reviews:

*Instruments of the Middle Ages and Renaissance*, by David Munrow, 13:62–63

*Opera Omnia, IX: Instrumental Music*, by Alfonso Ferrabosco the Elder; edited by Richard Charteris, 26:87–92


**FRUCHTMAN, EFRIM**

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

**Fruchtman, Efrim**

biographical sketch, 7:112–113

Gavinies pardessus de viole owned by, 7:116–119

photograph, 7:113
FURNAS, PAUL
Reverberations on the Use of Vibrato on the Viol, 8:18–28
Furnas, Paul
*The Manchester Gamba Book*, facsimile edition with introduction by Paul Furnas (review by J. Rozendaal), 41:75–77

G

GABLE, FREDERICK K.
Possibilities for Mean-Tone Temperament Playing on Viols, 16:22–39

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

Gainsborough, Thomas

Galpin, Francis W.
approach to instrument collecting, 3:26–29

GANASSI, SILVESTRO
on attributes of the viol, 19:134–139

Ganassi, Silvestro
on barring, 14:69
comparison with Ortiz’s ornamentation, 10:92–94
on ornamentation, 10:89–92
on playing on three or four strings, 14:69–70
on position of viol and use of bow, 14:62
Silvestro Ganassi’s *Regola Rubertina*: Revelations and Questions (Bodig), 14:61–70
on strings and tunings, 14:63–68
tablature of, 14:68–69
transposition practices, 44:32, 35–37
tuning systems for viols, 44:19–23, 27–35

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

GAY, HARRY W.
Reviews
*Musik für Renaissance-Instrumente*, by Mauricio Kagel, 9:59

Gerle, Hans
The First Viol Tutor: Hans Gerle’s *Musica Teutsch* (Silbiger), 6:34–48
instructions to the viol player, 6:39–40
notation and tablature of, 6:44–42, 48
on ornamentation, 6:40

Germany
German Literature for Viola da Gamba in the 16th and 17th Centuries (Einstein; tr. by Bodig),
German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (Einstein; tr. by Viles), 29:27–64
**Gibbons, Orlando**
Comparison of “The Cries of London” by Gibbons and Weelkes (R. Johnson), 9:38–54
*The First Set of Madrigals and Mottets of 5 Parts: Apt for Viols and Voyces (1612)*, by Orlando Gibbons; facsimile edition (review by G. Sandford), 27:47–50
*Three Fantasias of Six Parts, Apt for Viols*, by Orlando Gibbons; edited by Virginia Brookes (review by G. Sandford), 36:91–94

**Gillespie, Wendy**
Reviews:
*Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo*, by August Kühnel; edited by George Houle, 38:83–88

**Gillingham, Bryan**
*Two Sonatas for Violin, Viola da Gamba, and Basso Continuo*, by William Young; edited by Donald Beecher and Bryan Gillingham (review by C. Herman), 20:68–71

**Glenn, Eloise**
In Consort [editorial], 8:4

**Glenn, Eloise**
found of VdGSA and, 30:6–25
photograph and tribute to memory of Eloise Glenn Lowry, 18:5

**Glenn, George**
The Alto Viol, 2:34–37
on consort music [editorial], 7:3–4
An Inquiry Into the Evolution of Viols, 1:30–38
on limited availability of viols [editorial], 6:3–4
Reviews:
*The Fift Set of Bookes, 1618* (20 Light Fantasias), by Michael East; transcribed by David Goldstein, 6:75
*The Instrumental Music*, by Christopher Tye; edited by Robert Weidner, 5:96
*Two In Nomines*, by William Byrd; edited by Terrill Schukraft, 6:75

**Glenn, George**
found of VdGSA and, 30:6–25
In Memoriam: George Glenn (1914–1971) (Margrave), 8:94–95

**Goldstein, David**
*Daybreak for Viol Quartet*, by David Goldstein (review by J. Davidoff), 38:88–92
*The Fift Set of Bookes, 1618* (20 Light Fantasias), by Michael East; transcribed by David Goldstein, 6:75

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

**Graun, Johann Gottlieb**
as Berlin School composer, 35:58, 64–71
GREEN, ROBERT A.
Charles Dollé’s First Work for Pardessus de Viole, 18:67–75
Explanation of the Shape, the Tuning and the Use of the Lyra da Gamba; Proposition XVIII from Harmonie Universelle by Marin Mersenne (1636) (tr. by Green), 2:54–55
Jean Rousseau and Ornamentation in French Viol Music, 14:4–41
A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the Chateau de Blois (Dunford; tr. by Green), 44:5–12
The Treble Viol in 17th-Century France and the Origins of the Pardessus de Viole, 23:64–71
Reviews:
“For These Distracted Tymes”: Music of the Civil Wars, performed by London Baroque, 21:72–74
Loves Passion and Other Ayres for Lyra-Violl, performed by Mary Cyr, 21:72–74
17th Century Music for Viola da Gamba and Lyra Viol, performed by Jason Paras, 21:72–74
Greenberg, Michael
Greer, David
Songs for the Lute, 1606, by John Daniel; edited by David Greer (review by A. Viles), 18:121–124
GRiffin, JuliA A.
Diego Ortiz’s Principles of Ornamentation for the Viol: Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones, 10:88–95
Reviews:
Performance Practice and Technique in Marin Marais’ “Pièces de viole,” by Deborah A. Teplow, 23:93–96
Grümmer, Paul
as advocate of fretless style of gamba playing, 28:22–24
Guersan, Louis
pardessus and quintons made by, 50:60, 62–64
pardessus de viole made by, in Caldwell collection, 11:82–83
pardessus de viole made by, in Library of Congress collection, 10:44–49
quinton made by, in Caldwell collection, 11:64–65

H
Hacquart, Philip
The Complete Works for Solo Viola da Gamba, by Philip Hacquart; edited by François-Pierre Goy (review by M. Cyr), 38:81–83
Hales, Millicent
biographical sketch, 31:41
Hammer, Franz Xaver
Five Sonatas, for viola da gamba, violoncello or basso and harpsichord, by Franz Xaver Hammer; edited by David J. Rhodes (review by B. Wissick), 41:85–91
Handel, Georg Friedrich
Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); Four Sonatas for Harpsichord (Scarlatti); Mi palpita il cor, Il gelsomino (Handel), performed by Cleveland Baroque Soloists (review by P. Smith), 20:76–81

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

Harpsichord
playing viol with, 4:8–9

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

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

Haydn, Joseph

Head, W. Howard
as collector of Hart House viols, 45:6–9

HEBBERT, BENJAMIN

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

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

HELMICK, CARL N., JR.

Henry VIII, King of England

Henry Watson Music Library, Manchester, England
A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29
Herbert, George
George Herbert: Priest, Poet, Musician (Charles), 4:27–36

HERMAN, CAROL
Reviews:
Six Sonatas for Unaccompanied Viola da Gamba, by Carl Friedrich Abel; edited by Murray Charters, 20:68–71
Two Sonatas for Violin, Viola da Gamba, and Basso Continuo, by William Young; edited by Donald Beecher and Bryan Gillingham, 20:68–71

HERZOG, MYRNA
Finding the True Identity of the Castagneri Viol: A Detective Story, 31:60–73
Is the Quinton a Viol? A Puzzle Unraveled, 40:5–35
Looking through the Mist of Tous les matins du monde: Sainte-Colombe Revisited, 49:29–51
The Viol in Bach’s Passions: A Performer’s Notes, 33:30–44

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

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

HEYDON, JULIA J.
Martin Peerson’s “Private Musicke,” 29:1–26

Hingeston, John
The Fantasia-suites for Violin, Bass Viol, and Organ, by John Hingeston; edited by Richard Charteris (review by S. Morris), 41:78–84
Fourteen Fantasias and Airs, by John Hingeston; edited by Lynn Hulse (review by J. Davidoff), 22:62–64

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

Hoffmann, Bettina
Catalogo della musica solistica e cameristica per viola da gamba. Catalog of solo and chamber music for viola da gamba, by Bettina Hoffmann (review by H. Miloradovitch), 39:93–95
Instruction oder eine anweisung auff der Violadigamba (Instruction or a Method for the Viola da Gamba), Anonymous; facsimile edition by Bettina Hoffmann (review by K. Slowik), 48:74–80

Holborne, Anthony

Holman, Peter
Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690, by Peter Holman (review by B. Bellingham), 31:84–89
John Jenkins and His Time: Studies in English Consort Music, edited by Andrew Ashbee and Peter Holman (review by E. Boal), 36:82–87
Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch, by Peter Holman (review by E. Macdonald), 46:59–64
Homophony
in Martin Peerson’s “Private Musicke,” 29:15–18

HOOVER, EDGAR M.
Building a Viol – Project or Pipe Dream?, 1:63–69

Hotman, Nicholas
French viol school and, 22:43–46
works for solo viol, 24:10–12, 17–18

Hoole, George
“Doulce memoire”: A Study in Performance Practices, by George Houle (review by C. Cunningham), 27:51–54
Five-Part Madrigals, “Apt both for voyals and voices,” by John Wilbye; edited by George Houle (review by J. Rozendaal), 42:80–81
Sonatas for the Viola da Gamba, 3 vols, by Carl Friedrich Abel; edited by George Houle (review by M. Cyr), 35:76–78
Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo, by August Kühnel; edited by George Houle (review by W. Gillespie), 38:83–88

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

Hsu, John
biographical sketch, 7:114–115

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

Hume, Tobias
analysis of songs, 7:92–111
borrowed material in works of, 33:17–19
Captain Hume’s “Invention for Two to Play Upon One Viole” (Neumann), 11:102–111
Captaine Hume’s Muscicall Humors, the bass viol music from The First Part of Ayres (1605), by Tobias Hume; edited by Patrice Connelly (review by M. Cyr), 38:81–83
ensemble pieces, 8:80–88
importance of music, 5:5–15
life and works of, 5:8–15
motivic associations, 33:15–16
musical directions of, 8:89–93
On Captain Hume’s “Wrong” Notes (Neumann), 4:21–26
solo pieces, 8:61–79
tablature of, 6:29–33
thematic associations, 33:16–17
The Use of Motivic and Thematic Material in the Music of Tobias Hume (Jones), 33:15–29

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

*Fantasias and In Nomines for viols*, by Henry Purcell; edited by George Hunter (review by G. Feldman), 32:77–79

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


*The Italian Madrigal Fantasias of Five Parts*, by John Ward; edited by George Hunter (review by P. Connelly), 34:98–102

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

*Six-Part Consort Music*, by Thomas Tomkins; edited by George Hunter (review by M. Panofsky), 33:82–85


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

HUTCHINSON, ROLAND

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

Reviews:


I

Iberian music

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

Improvisation

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

In Nomine compositions

Change and Tradition in the Early *In Nomine* (Weidner), 15:102–112
Indexes
A Composer Index for Gordon Dodd’s *Thematic Index* (Sandford), 23:72–80
index to original and English translation of Einstein’s *German Literature for Viola da Gamba*, 29:53–64
indices to original and English translation of Le Blanc’s *Défense de la Viole*, 12:24–36
New Grove Index for Viol Players, 27:55–75

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

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

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

conference report, 37:68–77

Interviews. See Tributes and interviews

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

Italian music and instruments
Bolognese viols in Witten-Rawlins Collection, 21:24–27
The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61
Brescian viols in Witten-Rawlins Collection, 21:14–23
Maugars’ *Response Faite a un Curieux sur le Sentiment de la Musique d’Italie* (tr. by W. Bishop), 8:5–17
New Documents on a Sixteenth-Century Venetian Viol Maker (Ongaro), 27:22–28
North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27
ornamentation, Italian vs. French, 5:34–35, 6:49–50
Venetian viols in Witten-Rawlins Collection, 21:8–13

J

JACKSON, BARBARA GARVEY
Commentary on Le Blanc’s Défense de la Viole, 12:14–36
Hubert Le Blanc’s Défense de la viole (tr. by Jackson), 10:11–28, 11:17–58
Reviews:
  Resonating Bodies (novel), by Lynne Alexander, 26:101–103

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

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

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

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

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

Jesuit missionaries
  kokyū origins and, 47:9–12, 38

Jewish musicians
  in court of Henry VIII, 46:13–14
Johann Adolph I, Duke of Saxe-Weissenfels
Conrad Höffler: Chamber Musician and Violist da Gamba at the Court of Duke Johann Adolph I of Saxe-Weissenfels (Fritzsch; tr. by Kyprianides), 46:21–36

JOHNSON, JANE T.
Violin Versus Viol in English Fantasia-Suites, 15:88–101
Reviews:

JOHNSON, ROSE-MARIE
Comparison of “The Cries of London” by Gibbons and Weelkes, 9:38–54
The History and Literature of the Viola d’Amore, 7:13–51

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

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

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

K

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

KAMBE, YUKIMI
The Origin of the Kokyū, 47:5–41
Viols in Japan in the Sixteenth and Early Seventeenth Centuries, 37:31–67

Kambe, Yukimi
Handbook for Composing for the Viola da Gamba, by Yukimi Kambe (review by R. Whelden), 43:72–77
promotion of viol in Japan, 22:31–32

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

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

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

Kelischek, George
as modern viol maker, 2:57

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

Kessler, Dietrich
as modern viol maker, 2:57

KINNEY, GORDON J.
The Case for the Use of Vibrato on the Viol, 7:52–64
Danoville’s Treatise on Viol Playing (tr. and commentary by Kinney), 12:45–73
Fray Juan Bermudo’s Methods of Measuring Frets, 11:90–101
Marin Marais as Editor of His Own Compositions, 3:5–16
Musicography in English Translation, 18:10–12
Problems of Melodic Ornamentation in French Viol Music, 5:34–50
Telemann’s Use of the Viol as a Solo or Concertant Instrument, 17:5–27
A “Tempest in a Glass of Water” or a Conflict of Esthetic Attitudes, 14:42–52
Trichet’s Treatise: A 17th Century Description of the Viols (tr. and annotated by Kinney), 2:5–15
Viols and Violins in the *Epitome Musical* (Lyon 1556) of Philibert Jambe de Fer, 4:14–20
Writings on the Viol by Du Buisson, De Machy, Roland Marais, and Étienne Loulié (tr. and commentary by Kinney), 13:17–55

Reviews:
*La Basse de Viole du temps de Marin Marais et d’Antoine Forquery*, by Hans Bol, 14:71
*MUSIC OF THE FRENCH BAROQUE*, performed by Oberlin Baroque Ensemble, 14:72–74
*STRING PLAYING IN BAROQUE MUSIC*, by Robert Donington, 16:72–73

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

**Kirishitan monjo** (missionary documents)
kokyū references in, 47:11–12, 38
viols described in, 47:32–66

**Kite-Powell, Jeffery T.**

**Klinke, Gregor**

**Kohnstamm, Mary L. (Maisie)**
biographical sketch, 31:41

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

**KÖNIG, ADOLF HEINRICH**

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

Kühnel, August

form in sonatas of, 26:7–11
Sonata à 2, 26:34–40
Sonata à due, 26:26–34
Sonate o Partite ad una o due Viole da Gamba, con il Basso Continuo, by August Kühnel;
edited by George Houle (review by W. Gillespie), 38:83–88
style in sonatas and suites, 25:46–52

KYPRIANIDES, CHRISTINE

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

Reviews:
Twelve Fantasias for Viola da Gamba Solo, by Georg Philipp Telemann; edited by Thomas
Fritzsch and Günter von Zadow, 49:78–83
Viola da gamba und Viola da braccio: Symposium im Rahmen der 27. Tage Alter Musik in

L

La Viole de Gambe Française

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

Lambert, Jean-Nicolas

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

Lambert, Michel

airs sérieux of, 47:74–76

Larkowski, Charles

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

Larson, Arthur

biographical sketch (Wendell), 9:57–58
photograph, 9:56

Lawes, William

Between Fantazy and Aire: The “Active Braine” of William Lawes (Davenport), 39:49–75,
40:4 (Correction)
Christ Church 725-7 manuscript, 43:44–47
Dolmetsch II.B.3 manuscript, 43:53–54, 53–56
Harvard Mus. 70 manuscript, 43:47–52, 54–65
“Let Them Be Lusty, Smart-Speaking Viols”: William Lawes and the Lyra Viol Trio (J.
Cunningham), 43:32–68
The Royall Consort (old and new versions), by William Lawes; edited by David Pinto (review
by G. Sandford), 32:80–83
sources for lyra viol trios, 43:44–54

LE BLANC, HUBERT

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

Le Blanc, Hubert

Commentary on Le Blanc’s Défense de la Viole (Jackson), 12:14–36
comparison of viol and violin, 17:33–34
Défense de la viole, indices to original and English translation of, 12:24–36
Défense de la viole, table of contents to original and English translation of, 11:50–58
Hubert Le Blanc’s Concept of Viol Sound (Rutledge), 17:28–37
on viol sound as bell, 17:35

Le Jeune, François
quinten made by, in Library of Congress collection, 10:37–43

Le Manuscrit de Viole de Gambe de Tournus
conference report (1995), 32:54–57

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

Leicester, Peter. See Leycester, Peter

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

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

Lewis, Edward
attribution of viols to Meares, 40:45–48
characteristics of viols, 40:38–45
The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48

Leycester, Peter (Peter Leicester)
“Prolegomena Historica de Musica” (“Music,” Part II), 21:34–37
Sir Peter Leycester’s Book on Music (Abbey), 21:28–44
“To His Viole” (poem), 36:82

Library of Congress (U.S.)
catalogue system for viola d’amore music, 7:51
donors of musical instruments to collection, 10:30–33
Henry Blakiston who? Or Some Early Instruments at the Library of Congress (Traficante), 10:29–68
measurements of Wilkins instruments in collection, 10:35–36

Lidl, Andreas
Six Sonatas, for viola da gamba and cello, by Andreas Lidl; edited by Hazelle Miloradovitch (review by B. Wissick), 41:85–91
Three Sonatas for viola da gamba and violoncello, by Andreas Lidl; edited by Donald Beecher (review by B. Wissick), 34:93–98

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

Lindley, Mark
Lutes, Viols and Temperaments, by Mark Lindley (review by L. and J. Shortridge), 22:65–66
Lirone. See Lyra da gamba (lirone)

**Loeb, David**

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

**London Baroque**

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

**Longyear, Rey M.**


**Loulié, Étienne**

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

method for learning how to play the viol, 13:39–55

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

photograph and tribute to memory of, 18:5

**Lully, Jean-Baptiste**

orchestra of, 47:72–74

**Lupo, Thomas**

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

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

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

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

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

**Lutes**

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

interaction with viol traditions, 14:12–21

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

ornamentation and traditions of, 14:22–23

**Luttmann, Stephen F.**

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

Reviews:

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

**Lyman, Gian**

biographical sketch, 6:62–63

photograph, 6:64

**Lyra da braccio**

in Dolmetsch collection, 15:51
Lyra da gamba (lirone)
Explanation of the Shape, the Tuning and the Use of the Lyra da Gamba; Proposition XVIII from *Harmonie Universelle* by Marin Mersenne (1636) (tr. by Green), 2:54–55

Lyra viol music
Christopher Simpson’s “Little Consort” (Stoltzfus), 21:53–63
contreparties in trios, 43:38–44
in early Stuart England, 43:33–38
history of, 6:26–29
Lawes sources for trio music, 43:44–54
Lyra Viol Accompaniment in Robert Jones’ *Second Booke of Songs and Ayres* (1601) (Teplow), 23:6–18
The Lyra Viol in Consort: An Example from Uppsala, Universitetsbibliotek IMhs 4:3 (Stoltzfus), 17:47–59
The *Manchester Lyra Viol Tablature*: Further Information (Traficante), 3:52–55
A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29
Music for the Lyra Viol: The Printed Sources (Traficante), 5:16–33
Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other “Graces” for the Bow (Cyr), 34:48–66
Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other “Graces” for the Left Hand (Cyr), 35:16–34
tablature and notation in, 5:17–18

M

MACCRACKEN, THOMAS G.
The Dolmetsch-Chickering Viols, 48:25–66
Small French Viols, 50:49–71
Reviews:
*European Stringed Instruments* by Elizabeth Wells and Christopher Nobbs, 44:45–49

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

MACE, THOMAS FITZ-HUGH
Michel Collichon and the Origins of the Pardessus de Viole, 47:42–83
Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand, 45:77–121
Reviews:
MACKEY, SHEM
A Question of Wood: Michel Collichon’s 1683 Seven-String Viol, 47:84–98

Marais, Marin
as advocate of solo viol performance, 10:82–84
character pieces, 49:5–28
ditions and recordings by John Hsu, 50:9–10, 14–16
literary practices reflected in the music of, 50:75–78, 88–89, 94–96, 100–101
Marin Marais and His Public (Bane), 50:24–48
Marin Marais as Editor of His Own Compositions (Kinney), 3:5–16
Pièces à une et à deux Violes (1686), Prelude, 26:41–42
plucking in the music of, 48:16–24
A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the
Chateau of Blois (Dunford; tr. by Green), 44:5–12
Rhetoric and Eloquence: Dramatic Expression in Marin Marais’s Pièces de Viole (Teplow),
24:22–50
sarabands of, 24:31–46
structure of works, 26:11–13
as student of Sainte-Colombe, 49:31–36, 48, 50
suites accommodating multiple skill levels, 50:30–36, 40, 43–45
Tombeau de Mr. Meliton, 26:43–48
The 250th Commemoration of Marin Marais, performed by Oberlin Baroque Ensemble
(review by J. Whisler), 16:78–80

Marais, Roland
Premier[-deuxième] livre de pièces de viole avec la basse chiffrée en partition, by Roland
Marais; facsimile edition (review by M. Cyr), 21:69–71
rules of accompaniment for bass viol, 13:32–39

MARGRAVE, WENDELL
Arthur Larson, 9:57–58
Breaking the ground [editorial], 1:3
Count Your Blessings [editorial], 3:3–4
In Memoriam: George Glenn (1914–1971), 8:94–95
Marjorie Bram, 9:55
Modern Instruction Books for the Viola da Gamba, 1:39–50
Our Members [editorial], 4:3–4
Whither? [editorial], 5:3–4
Reviews:
The Interpretation of Early Music, by Robert Donington, 2:49–52

Margrave, Wendell
photograph, 22:6

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

MARSH, DOUGLAS
The French Viol School: The Repertory from 1650 to Sainte-Colombe (ca. 1680) (Sicard; tr.
by Marsh), 22:42–55
MARSHALL, SHEILA
   Putting Simpson into Practice, 6:5–12
   The Well-Fingered Viol, 13:56–61

Massey, Vincent
   biography of, 45:63
   role in acquisition of Hart House viols, 45:11–19

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

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

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

Meares, Richard
   Meares bass viol owned by Arnold Dolmetsch, 48:57–58
   Meares bass viol owned by Mrs. Paul Kohnstamm, 3:69–70
   Meares viol (1683) owned by Martha Whittemore, 4:47–49

Meares, Richard, II
   as maker of Lewis viol attributed to Meares, 40:45–49
   The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48

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

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

MEINTS, CATHARINA. See also Caldwell, Catharina Meints
   Reviews:
      *Konzert D-Dur für Viola da Gamba und Orchester*, by Giuseppe Tartini; edited by Thomas Fritzsch, 26:96–97

MEIXELL, JOAN M.
   The American Socie of Ancient Instruments, 25:6–28

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

Metropolitan Museum of Art (MMA)
   Bertrand viol in Metropolitan Museum of Art, 45:111–116
   The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48

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

MIDDLETON, ARTHUR
   Catalogue of Viol Music (compiler), 2:58–72
MILLER, BURRITT
The Making of an Amati Viol, 31:44–59

Miller, Dayton C.
as donor of musical instruments to Library of Congress, 10:30

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

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

Miloradovitch, Hazelle
Six Sonatas, for viola da gamba and cello, by Andreas Lidl; edited by Hazelle Miloradovitch
(review by B. Wissick), 41:85–91
Sonatas for Viol and Basso Continuo, by Archangelo Corelli; facsimile edition, introduction
by Hazelle Miloradovitch (review by G. Sandford), 27:47–50

Missionaries, Christian. See also KIRISHITAN MONJO (missionary documents)
in Japan, 47:32–63

Mitchell, Roy
biography, 45:64
role in acquisition of Hart House viols, 45:9–12

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

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

Montéclair, Michel Pignolet de
Montéclair, the Viol Player’s Composer (Sadie), 15:41–50

MORAN, JOHN
Reviews:
Drei Sonaten für Viola da Gamba und obligates Cembalo, BWV 1027–1029, by Johann
Sebastian Bach; facsimile edition by Hille Perl, 48:70–74
The Extant Works for Wind or String Instruments, by Louis Couperin; edited by Mary Cyr,
49:94–100

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

Morley, Thomas
The First Booke of Canzonets to Two Voyces (1593), by Thomas Morley; facsimile edition
(review by G. Sandford), 27:47–50
Nine Fantasias of Two Parts, by Thomas Morley; edited by George Hunter (review by E.
Phillips), 29:71–73
Thomas Morley’s Fantasia, “Il Doloroso”: An Analysis (Sandford), 31:74–80

MORRIS, STEPHEN
William Young’s Fantasias a3, by Another Name, Still Sound As Sweet, 41:5–35
Reviews:
The Fantasia-Suites for Violin, Bass Viol, and Organ, by John Hingeston; edited by Richard Charteris, 41:78–84

MORTON, JOËLLE
The Early History and Use of the G Violone, 36:40–66
A Few Observations, and Even More Questions (correspondence), 39:106–112
on Lely painting mentioned by Morton in “The Early History and Use of the G Violone”
(comment by Fleming; reply by Morton), 37:90–92
Toronto’s Hart House Viols, 45:5–76
Reviews:
A Viola da Gamba Miscellanea, edited by Susan Orlando, 44:49–52

Morton, Joëlle
Dance Music for Two Lyra Viols, edited by Joëlle Morton (review by J. Rozendaal), 41:75–77
Response to Joëlle Morton (Myers), 40:75–79
Six Ayres for Lyra Viol and Bass, by Christopher Simpson; edited by Joëlle Morton (review by M. Cyr), 38:81–83
The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers) (Myers), 38:5–26

Motifs, musical
in lyra viol accompaniments, 23:9–12
The Use of Motivic and Thematic Material in the Music of Tobias Hume (Jones), 33:15–29

Mueller, Hannelore
biographical sketch, 6:65
photographs, 6:66–67

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

MURRAY, RUSSELL E., JR.
Reviews:

Music theory
in Renaissance England, 41:46–49
in sixteenth century, 41:38–46

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

Musicography
Ganassi’s tablature, 14:68–69, 19:116–117
Gerle’s notation and tablature, 6:44–42, 48
Hume’s tablature, 6:29–33
lyra viol music, tablature and notation in, 5:17–18
Musicography in English Translation (Kinney), 18:10–12
On the Use of Slurs in English Viol Music (Farrell), 16:5–21
The Slur Marks in Bach’s ‘Cello Suites (Neumann), 3:34–51
Musicology
On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance
(Taruskin), 20:6–23

MYERS, HERBERT W.
Renaissance Viol Tunings: A Reconsideration, 44:13–40
Response to Joëlle Morton (correspondence), 40:75–79
The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers), 38:5–26
Reviews:
The Lira da Braccio, by Sterling Scott Jones, 34:84–89
Regola Rubertina and Lettione Seconda, Venice 1542–1543, by Sylvestro Ganassi; tr. by Richard Bodig, 39:85–92

N
Namban fashion (Japan)
origin of the kokyū and, 47:24–28
NERY, RUI VIEIRA
New Sources for the Study of the Portuguese Seventeenth-Century Consort Music, 22:9–28
NEUMANN, KARL
The Bow in Medieval Music, 1:4–15
Captain Hume’s “Invention for Two to Play Upon One Viole,” 11:102–111
Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12
On Captain Hume’s “Wrong” Notes, 4:21–26
The Renaissance Source of the Viols, 2:5–15
The Slur Marks in Bach’s ‘Cello Suites, 3:34–51
Neumann, Karl
biographical sketch, 5:70–71
photograph, 5:70
Tribute to Karl Neumann, 1903–1982, 19:164–166
New York Public Library, Music Division
Sydney Beck’s career at, 34:6–11
Nicholson, Richard
biographical sketch, 31:42
Nobbs, Christopher
European Stringed Instruments, by Elizabeth Wells and Christopher Nobbs (review by T. MacCracken), 44:45–49
Nomenclature
Nomenclature of the Bowed Instruments (Ernst; tr. by Hefler), 4:37–42
sixteenth-century nomenclature and pitch standards, 44:38–40
Norcombe, Daniel
Nine Divisions for Bass Viol, by Daniel Norcombe; edited by Patrice Connelly (review by F. Traficante), 35:85–91
Nørgård, Per
Per Nørgård’s Works for Early Music Ensemble (Christensen), 22:35–41

Norman, Barak
bass viol made by, in Caldwell collection, 11:74–75
bass viol made by, in Smithsonian Institution Collection of Instruments, 4:50–52
Norman bass viol owned by Arnold Dolmetsch, 48:57, 59

Notation. See Musicography

Oberlin Baroque Ensemble
Music of the French Baroque, performed by Oberlin Baroque Ensemble (review by G. Kinney), 14:72–74
The 250th Commemoration of Marin Marais, performed by Oberlin Baroque Ensemble (review by J. Whisler), 16:78–80

Oberlin Baroque Performance Institute
Austrian Court Music, 1680–1780, performed by Oberlin Baroque Performance Institute (review by S. Luttmann), 17:70–73
Georg Philipp Telemann, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (review by P. Smith), 20:76–81
Music of the Berlin Court, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (review by P. Smith), 20:76–81

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

OGDEN, SAMUEL R.
Abraham Prescott and His Bass Viols, 12:74–77

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

OLDS, PATRICIA

O’LOGHLIN, MICHAEL
Ludwig Christian Hesse and the Berlin Virtuoso Style, 35:35–73
Reviews:
Königliche Gambenduos [Royal Gamba Duets]: 23 sonatas by French and Italian composers of the eighteenth century in contemporary transcriptions, edited by Leonore and Günter von Zadow, 40:67–74
Trios for Violin, Bass Viol and Cello in two volumes, by Joseph Benedikt Zyka; edited by David J. Rhodes, 42:93–98

OLSON, PHYLLIS
A History of the Viola da Gamba Society of America: Background and Founding, 30:5–45
Part I: Pastime with Good Company, 30:5–14
Part II: From Company to Society, 30:15–41
Part III: A Banner Year, 31:25–43, 32:85 (correction)
An Interview with Dick Bodig, July 1994, 35:6–15
ONGARO, GIULIO M.

Oorschot, Guido van

Organs
pitch standards, 44:18–19

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

Ornamentation
appoggiaturas, 35:26
arrhythmic transgressions, 42:32–34
atonal transgressions, 42:49–58
auricular, 42:25–29
bowing as, 34:55–57
The Case for the Use of Vibrato on the Viol (Kinney), 7:52–64
Diego Ortiz’s Principles of Ornamentation for the Viol: Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones (Griffin), 10:88–95
extra-musical sensible ornaments, 42:58–64
Forqueray and, 43:27–31
French vs. Italian music, 5:34–35, 6:49–50
Ganassi on, 10:89–92
Gerle on, 6:40
holds, 34:52–55
interpreting manuscript sources, 35:27–34
Jean Rousseau and Ornamentation in French Viol Music (Green), 14:4–41
lute tradition and, 14:22–23
motivic development, 42:34–36
national styles in Baroque music, 5:37–38
Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other “Graces” for the Bow (Cyr), 34:48–66
Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other “Graces” for the Left Hand (Cyr), 35:16–34
pizzicato (thump), 34:57–66
Problems of Melodic Ornamentation in French Viol Music (Kinney), 5:34–50
relish, 35:25
Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28
as rhetorical devices in Baroque music, 24:30–31
rhythmic parenthesis in, 42:29–31
sensible, 42:36–41
sententious, 42:41–45
shakes, 35:21–24
signs vs. written-out ornaments, 5:38–39, 34:50–52
slides, 35:27
The Slur Marks in Bach’s ‘Cello Suites (Neumann), 3:34–51
sources for studying, 35:17–20
Structural Ornaments: Transcending Binaries in Elizabethan and Jacobean Music (Conner), 42:19–75
terminology, confusion in, 5:39–48
tonal relations and, 42:45–49
trills, 35:21–26
Up with the Trill (Donington), 6:49–53

Ortiz, Diego
comparison with Ganassi’s ornamentation, 10:92–94
Diego Ortiz’s Tratado de Glosas (Farrell), 4:5–9
Diego Ortiz’s Principles of Ornamentation for the Viol: Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones (Griffin), 10:88–95

Otterstedt, Annette
Die Gambe: Kulturgeschichte und Praktischer Ratgeber [The Gamba: Cultural History and Practical Adviser], by Annette Otterstedt (review by D. Smith), 32:58–65
The Viol: History of an Instrument, by Annette Otterstedt; tr. by Hans Reiners (review by B. Bellingham), 40:51–61

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

Ouvrard, Jean
bass viol made by, in Caldwell collection, 11:86–87
treble viol and pardessus made by, 50:55, 57–58

Oxford University (England)
illustrations and photographs, 19:20–30
The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration (Bellingham), 19:6–70

PAGE, JANET
Viols in Viennese Convents, 49:52–75

Paintings
bows and bowing in, 14:56–60
Gainsborough painting of Ann Ford (image), 30:50
on Lely painting mentioned by Morton in “The Early History and Use of the G Violone” (comment by Fleming; reply by Morton), 37:90–92
A Portrait of the Musician Marin Marais by Jean Dieu dit Saint-Jean in the Museum in the Chateau of Blois (Dunford; tr. by Green), 44:5–12
The Viol in Baroque Paintings and Drawings (Cyr), 11:4–16
Viols in Seventeenth-Century Flemish Paintings: The Iconography of Music Indoors and Out (Leppert), 15:5–40
PALLIS, MARCO
Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols, 9:4–15

Pallis, Marco
biographical sketch, 31:42

PANOFSKY, MARGARET
Reviews:
Six-Part Consort Music, by Thomas Tomkins; edited by George Hunter, 33:82–85
Sonata in C Major for Viola da Gamba and Continuo, W. 136, by Carl Philipp Emanuel Bach; edited with continuo realization by Charles Larkowski, 38:92–97

Paras, Jason
17th Century Music for Viola da Gamba and Lyra Viol, performed by Jason Paras (review by R. Green), 21:72–74

Pardessus de viole. See also Quinton
adoption after Collichon, 47:81–83
in Caldwell collection, 11:60–61, 82–83
Charles Dollé’s First Work for Pardessus de Viole (Green), 18:67–75
Collichon pardessus in Germanisches Nationalmuseum, Nuremberg, 47:47–60
Collichon proto-pardessus (1686), 47:60–68
in Dolmetsch collection, 15:74–77
Gavinies pardessus de viole owned by Efrim Fruchtman, 7:116–119
gender and class in playing of, 33:56–62
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part I (Chancey), 33:47–78
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part II (Chancey), 34:16–47
history of, 33:48–55
Is the Quinton a Viol? A Puzzle Unraveled (Herzog), 40:5–35
in Library of Congress collection, 10:44–49
methods, 37:12–28
Michel Collichon and the Origins of the Pardessus de Viole (Mace), 47:42–83
Music for the Dessus and Pardessus de Violes, Published in France, ca. 1650–1770 (Rose), 16:40–46
origins of, 23:69–71
The Pardessus de Viole or Chanterelle (C. Dolmetsch), 3:56–59
performers and teachers, 37:29–30
quinton vs. 5-string pardessus, 37:9–10, 40:15–21
Re-Examining the Pardessus de Viole and Its Literature, Part I: Introduction and Methods (Sutcliffe), 37:5–30
Re-Examining the Pardessus de Viole and Its Literature, Part II: Repertoire from 1722 to c. 1790 (Sutcliffe), 38:27–77
Small French Viols (MacCracken), 50:49–71
as solo instrument, 12:9
The Treble Viol in 17th-Century France and the Origins of the Pardessus de Viole (Green), 23:64–71
in Ueno Gakuen Collection, 27:29–33

Parson, Priscilla
An Organological Study of Leg-Held Bowed Chordophones, by Priscilla Parson (review by G. Sandford), 28:57–59

Payne, Ian
Consort Music of Four Parts, by John Ward; edited by Ian Payne (review by E. Boal), 42:84–89

PEARL, DONALD
Reviews:
Consort Music for Viols in Four Parts, by John Jenkins; edited by Andrew Ashbee, 16:73–76

Peerson, Martin
homophony of, 29:15–18
instrumental interludes, 29:12–14
instrumental introductions, 29:8–12
Martin Peerson’s “Private Musicke” (Heydon), 29:1–26
polyphony and semi-polyphonic texture, 29:18–26

Pepys, Samuel
as amateur musician, 42:5–9, 15–18
as music critic, 42:14–15
musical companions of, 42:11–14
Samuel Pepys and the Viol (Davidson), 42:5–18

Performance practice
The Case for the Use of Vibrato on the Viol (Kinney), 7:52–64
Consort Song and Verse Anthem: A Few Performance Problems (Monson), 13:4–11
An 18th-Century Treatise on the Viol by Étienne Loulié (Cohen), 3:17–23
Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12
national styles and ornamentation practices, 5:34–36
On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance (Taruskin), 20:6–23
Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28
Transcription as an Element in Performance Practice (E. Fruchtman), 4:10–13

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

PHILLIPS, ELIZABETH V.
Henry Butler and the Early Viol Sonata, 21:45–52
Reviews:
Fantasias of Four Parts, by John Coprario; edited by George Hunter, 29:71–73
Nine Fantasias of Two Parts, by Thomas Morley; edited by George Hunter, 29:71–73

Phillips, Elizabeth V.
Collected Works, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth (review by M. Cyr), 29:68–70
Pictorialism
in lyra viol accompaniment, 23:15

Pièces caractérisées. See Character pieces

Pierray, Claude
violin made by, in Caldwell collection, 11:68–69

Pinto, David
Consort Music of Five and Six Parts, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto (review by I. Woodfield), 42:82–84
For Ye Violls: The Consort and Dance Music of William Lawes, by David Pinto (review by M. Ballard), 33:89–93
The Royall Consort (old and new versions), by William Lawes; edited by David Pinto (review by G. Sandford), 32:80–83

Pitch standards
The Alto Viol (G. Glenn), 2:34–37
dual standard as transposition, 44:21–22
Explanation of the Shape, the Tuning and the Use of the Lyra da Gamba; Proposition XVIII from Harmonie Universelle by Marin Mersenne (1636) (tr. by Green), 2:54–55
A Few Observations, and Even More Questions (Morton), 39:106–112
Ganassi on strings and tunings, 14:63–68
high vs. low tunings of viols, 44:19–22, 27–35
in lyra viol accompaniment, 23:7
A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29
Philibert Jambe de Fer on tunings and pitches of viols and violins, 4:17–20
On Playing Continuo (M. Bishop), 30:42
Possibilities for Mean-Tone Temperament Playing on Viols (Gable), 16:22–39
Praetorius on, 44:14–19, 23–27
in pre-industrial Europe, 47:52–53
Renaissance Viol Tunings: A Reconsideration (Myers), 44:13–40
sixteenth-century nomenclature and, 44:38–40
The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers) (Myers), 38:5–26
Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols (Pallis), 9:4–15

Pizzicato. See Plucking

Planyavsky, Alfred
comment on the various meanings of the term “violone” discussed in Burnett’s “The Bowed String Instruments of the Baroque Basso Continuo” (correspondence), 10:98–100

Planyavsky, Alfred
The Baroque Double Bass Violone, by Alfred Planyavsky (review by G. Barnett), 36:69–74

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

Poetry
“This Breathing House” (Bell), 2:53
“To His Viole” (Leicester), 36:82

Polyphony
in Martin Peerson’s “Private Musicke,” 29:18–26

Portuguese music and instruments
*Canzona a 5* (anonymous), 22:26–28
*Concertado a 3*, by Dom Teotónio da Cruz, 22:22–24
*Concertado a 4*, by Dom Gabriel de São João, 22:25
New Sources for the Study of the Portuguese Seventeenth-Century Consort Music (Nery), 22:9–28

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

Praetorius, Michael
on pitch standards, 44:14–19, 23–27
A Translation of the Preface to *Terpsichore* of Michael Praetorius (tr. by Carvell), 20:40–59

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

Purcell, Henry
contrapuntal techniques, 39:9–17
*Fantasias and In Nomines for viols*, by Henry Purcell; edited by George Hunter (review by G. Feldman), 32:77–79
*Henry Purcell: The Fantasias for Viols*, performed by Oberlin Consort of Viols, James Caldwell, Director (review by L. Terry), 23:116
Musical-Rhetorical Gestures in the Fantasias of Henry Purcell (Conner), 39:5–48
Purcell’s Clock Tempos and the Fantasia (Boal), 20:24–39
Tempo Indications in Purcell’s Fantasias and Sonatas: A Performer’s Guide to New and Conflicting Signatures (Boal), 31:9–24

Puttenham, George

Q
Quinton. See also *Pardessus de viole*
in Caldwell collection, 11:64–65
construction of, 40:21–23
decline of, 40:26–31
five-string pardessus vs., 37:9–10, 40:15–21
Is the Quinton a Viol? A Puzzle Unraveled (Herzog), 40:5–35
in Library of Congress collection, 10:37–43
popularity of, 40:23–26
Small French Viols (MacCracken), 50:49–71
in Ueno Gakuen Collection, 23:31, 46–48

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

Rebec
- in court account books and chronicles, 19:72–75
- in French legal ordinances, 19:87–88
- in French poetry and fiction, 19:75–87
- French spelling of, 19:70–71
- idiomatic uses of rebec in 16th and 17th centuries, 19:92–96
- morphology of, 19:96
- in musical treatises and dictionaries, 19:88–92
- pitch standards, 44:18
- Rebec in French Literary Sources from 1379 to 1789 (Downie), 19:71–98
- social status, musical qualities, and use of, 19:97–98

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

Renaissance
- The “Lordly Viol” in the Literature of the English Renaissance (Watson), 1:51–62
- music theory during, 41:38–46
- The Renaissance Source of the Viols (Neumann), 2:5–15
- Renaissance Viol Tunings: A Reconsideration (Myers), 44:13–40
- size of viols during, 44:23–25
- A Translation of the Preface to Terpsichore of Michael Praetorius (tr. by Carvell), 20:40–59

Research. See under Bibliographies and Conferences

Reviews — books

*NOTE: Name of reviewer is in parentheses.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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


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

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

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

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

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

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


Joachim Tielke: Ein Hamburger Lauten- und Violen-macher der Barockzeit, by Günther Hellwig (Rutledge), 17:74–78


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

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

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

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

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

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

A Manual of Instruction for Detail and Assembly Drawings for Bass Viola da Gamba, Division Size; drawings and instructions by Donald Warnock (anon.), 7:120
Music Ensembles in Festival Books, 1500–1800: An Iconographical & Documentary Survey, by Edmund A. Bowles (Baur), 26:98–100

Music in Medieval Europe, by Jeremy Yudkin (Kreitner), 28:61–64

Music of the Middle Ages: An Anthology for Performance and Study, by David Fenwick Wilson (Kreitner), 28:61–64

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

An Organological Study of Leg-Held Bowed Chordophones, by Priscilla Parson (Sandford), 28:57–59

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

Performance Practice and Technique in Marin Marais’ “Pièces de viole,” by Deborah A. Teplow (Griffin), 23:93–96


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

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


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

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

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

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

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


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

Reviews — music

NOTE: Name of reviewer is in parentheses.

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

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

Captaine Hume’s Musicall Humors, the bass viol music from The First Part of Ayres (1605), by Tobias Hume; edited by Patrice Connelly (Cyr), 38:81–83
Collected Works, by Henry Butler; edited by Elizabeth V. Phillips, with basso continuo realizations and commentary by Jack Ashworth (Cyr), 29:68–70

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

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

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

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

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

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

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

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

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

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

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

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

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

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


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

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

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

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

Fantasias and In Nomines for viols, by Henry Purcell; edited by George Hunter (Feldman), 32:77–79

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

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

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

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

The Fift Set of Bookes, 1618 (20 Light Fantasias), by Michael East; transcribed by David Goldstein (G. Glenn), 6:75
The First Booke of Canzonets to Two Voyces (1593), by Thomas Morley; facsimile edition (Sandford), 27:47–50
The First Set of Madrigals and Mottets of 5 Parts: Apt for Viols and Voyces (1612), by Orlando Gibbons; facsimile edition (Sandford), 27:47–50
Five for Seven: A Suite for Seven Viols, by Peter Seibert (Davidoff), 38:88–92
Five-Part Consort Music (revised edition), by William Byrd (Feldman); edited by George Hunter, 32:77–79
The Five-Part Consort Music, vol. 1, by John Coprario; edited by Richard Charteris (Davidoff), 26:93–95
Five Madrigals, “Apt both for voyals and voices,” by John Wilbye; edited by George Houle (Rozendaal), 42:80–81
Five Sonatas, for viola da gamba, violoncello or basso and harpsichord, by Franz Xaver Hammer; edited by David J. Rhodes (Wissick), 41:85–91
Four Fantasias of Five Parts, by Thomas Ravenscroft; edited by Virginia Brookes (Sandford), 36:91–94
The Four-Part Consort Music, by Richard Mico; edited by Meredith Tyler (Sandford), 30:73
The Four-Part Consort Music, by Thomas Lupo; transcribed and edited by Richard Charteris and John M. Jennings (Farrell), 22:56–58
Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (Musica Britannica, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham (Sandford), 30:70–72
Four Song Settings for Voice and Three Viols, by Will Ayton (Davidoff), 35:78–80
Fourteen Fantasias and Airs, by John Hingeston; edited by Lynn Hulse (Davidoff), 22:62–64
in dreaming, by Sally Beamish (Davidoff), 39:102–105
The Instrumental Music, by Christopher Tye; edited by Robert Weidner (G. Glenn), 5:96
The Italian Madrigal Fantasias of Five Parts, by John Ward; edited by George Hunter (Connelly), 34:98–102
Konzert D-Dur für Viola da Gamba und Orchester, by Giuseppe Tartini; edited by Thomas Fritzsch (Meints), 26:96–97
The Manchester Gamba Book; facsimile edition with introduction by Paul Furnas (Rozendaal), 41:75–77
Music for Three Viols or String Trio, by Will Ayton (Davidoff), 38:88–92
Musik für Renaissance-Instrumente, by Mauricio Kagel (Gay), 9:59
Myn Morken Gaf: A Flemish Quodlibet and Related Pieces, edited by Richard Wexler (Stoltzfus), 24:65
Newe Paduanen, Galliarden, Intraden und Currenten, nach Englischer und Frantzösicher Art, à 5, by Valerius Otto; edited by Michal Pospíšil (Silbiger), 43:82–87

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

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

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

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

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

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

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

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


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

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

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

Six-Part Consort Music, by Thomas Tomkins; edited by George Hunter (Panofsky), 33:82–85


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

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

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

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

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

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

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

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

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

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

Suites for two division viols and continuo, by John Jenkins; edited by Martha Bishop (Farrell), 22:56–58
The Symphonias, Pavanes and Allemandes, by Henry DuMont; edited by Barbara Coeyman (Davidoff), 22:62–64

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

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

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


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

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

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


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

Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols, by John Coprario; edited by Robert Austin Warner (Bachmann), 20:72–76

Twelve Fantasias for Viola da Gamba Solo, by Georg Philipp Telemann; edited by Thomas Fritzsch and Günter von Zadow (Kyprianides, Dunford), 49:78–94

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


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

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

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

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

Reviews — recordings

NOTE: Name of reviewer is in parentheses.

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

Austrian Court Music, 1680–1780, performed by Oberlin Baroque Performance Institute (Luttmann), 17:70–73
Dietrich Buxtehude: Cantatas for Lent and Easter, performed by McGill Chamber Singers & Collegium Musicum, Fred Stolzfus, Director (Bodig), 24:66–67
“For These Distracted Tymes”: Music of the Civil Wars, performed by London Baroque (Green), 21:72–74
Georg Philipp Telemann, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (P. Smith), 20:76–81
Henry Purcell: The Fantasias for Viols, performed by Oberlin Consort of Viols, James Caldwell, Director (Terry), 23:116
Loves Passion and Other Ayres for Lyra-Violl, performed by Mary Cyr (Green), 21:72–74
Music of the Berlin Court, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (P. Smith), 20:76–81
Music of the French Baroque, performed by Oberlin Baroque Ensemble (Kinney), 14:72–74
Pièces de viole en manuscrit, performed by Jonathan Dunford (Cheney), 31:95–97
Pièces de violle en tablature, by Sieur de Machy, performed Jonathan Dunford (Coeyman), 28:65–68
17th Century Music for Viola da Gamba and Lyra Viol, performed by Jason Paras (Green), 21:72–74
Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); Four Sonatas for Harpsichord (Scarlatti); Mi palpita il cor, Il gelsomino (Handel), performed by Cleveland Baroque Soloists (P. Smith), 20:76–81
The 250th Commemoration of Marin Marais, performed by Oberlin Baroque Ensemble (Whisler), 16:78–80
Rhodes, David J.
Five Sonatas, for viola da gamba, violoncello or basso and harpsichord, by Franz Xaver Hammer; edited by David J. Rhodes (review by B. Wissick), 41:85–91
ROBBINS, ALICE
Reviews:
Roberday, François
French viol school and, 22:46–48
Robineau, Charles Jean
portrait of Karl Friedrich Abel, 10:4
ROBINSON, LUCY
Rombouts, Pieter
bass viol made by, in Library of Congress collection, 10:50–57
ROSE, ADRIAN
Music for the Dessus and Pardessus de Violes, Published in France, ca. 1650–1770, 16:40–46
Rose, John
viola da gamba head and pegbox, in Caldwell collection, 11:72–73
ROULE, NATASHA

ROUSSEAU, JEAN
Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12
Rousseau, Jean
cadences in ornamentation, 5:41–45
Jean Rousseau and Ornamentation in French Viol Music (Green), 14:4–41
life and works of, 14:4–11
as student of Sainte-Colombe, 49:48–51
verbal duel with De Machy on function of viol, 14:42–52, 48:8–9
viol tradition in France and, 14:11–21

ROZENDAAL, JOHN MARK
Reviews:
Dance Music for Two Lyra Viols, edited by Joëlle Morton, 41:75–77
Five-Part Madrigals, “Apt both for voyals and voices,” by John Wilbye; edited by George Houle, 42:80–81
The Manchester Gamba Book; facsimile edition with introduction by Paul Furnas, 41:75–77

RUTLEDGE, JOHN
The Fretless Approach to Gamba Playing, 28:21–47
Hubert Le Blanc’s Concept of Viol Sound, 17:28–37
A Letter of J.-B.-A. Forqueray (tr. and commentary by Rutledge), 13:12–16
Paul de Wit: A Reviver of the Viols, 23:19–26
A Viol Bibliography, 16:47–71, 27:76
Reviews:
Die Viola da Gamba, by Adolf Heinrich König, 23:102–105
Die Viola da Gamba und Besonderheiten ihrer Bauweise, by Nikolaus Harders, 15:115–117
Joachim Tielke: Ein Hamburger Lauten- und Violen-macher der Barockzeit, by Günther Hellwig, 17:74–78

Ryder, Dudley
Dudley Ryder 1715–1716: Extracts from the Diary of a Student Viol Player (Woodfield), 21:64–66

S

SADIE, JULIE ANNE
John Hsu (1931–2018), by Julie Anne Sadie and Mary Cyr, 50:5–23
Montéclair, the Viol Player’s Composer, 15:41–50
Reviews:
Recueil de pièces pour basse de viole seule ca 1690: Fac-similé du manuscrit M.3 de la Bibliothèque de Tournus, by Jean(?) de Sainte-Colombe; introduction and index by François-Pierre Goy, 36:87–91
Sadie, Julie Anne
The Bass Viol in French Baroque Chamber Music, by Julie Anne Sadie (review by J. Anthony), 18:124–127

Sainte-Colombe, Jean
character pieces, 49:43–48
Looking through the Mist of Tous les matins du monde: Sainte-Colombe Revisited (Herzog), 49:29–51
Pianelle, 49:44–47
Recueil de pièces pour basse de viole seule ca 1690: Fac-similé du manuscrit M.3 de la Bibliothèque de Tournus, by Jean(?) de Sainte-Colombe; introduction and index by François-Pierre Goy (review by J. Sadie), 36:87–91

Salomon, Jean-Baptiste Dehaye
pardessus and quintons made by, 50:63, 65–66
treble viol [pardessus de viole] made by, in Caldwell collection, 11:60–61

Sampson, Peggie
biographical sketch, 10:97, 45:64–66
Hart House viols and, 45:26–28
photograph, 10:96

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

SANDFORD, GORDON
A Composer Index for Gordon Dodd’s Thematic Index, 23:72–80

Reviews:
Ars Magis Subtiliter: Secular Music of the Chantilly Codex, performed by Ensemble P.A.N., 26:107–108
The First Booke of Canzonets to Two Voyces (1593), by Thomas Morley; facsimile edition, 27:47–50
The First Set of Madrigals and Mottets of 5 Parts: Apt for Viols and Voyces (1612), by Orlando Gibbons; facsimile edition, 27:47–50
Four Fantasias of Five Parts, by Thomas Ravenscroft; edited by Virginia Brookes, 36:91–94
The Four-Part Consort Music, by Richard Mico; edited by Meredith Tyler, 30:73
Four-Part Fantasias for Viols, by Alfonso Ferrabosco the Younger (Musica Britannica, vol. 62); transcribed and edited by Andrew Ashbee and Bruce Bellingham, 30:70–72
Lists of Payments to the King’s Musik in the Reign of Charles II (1660–1685); transcribed and edited by Andrew Ashbee, 26:104–106
An Organological Study of Leg-Held Bowed Chordophones, by Priscilla Parson, 28:57–59
Records of the English Court, Volume I (1660–1649), Volume II (1685–1714), Volume III (1625–1649); calendared and edited by Andrew Ashbee, 26:104–106
The Royall Consort (old and new versions), by William Lawes; edited by David Pinto, 32:80–83
Sonatas for Viol and Basso Continuo, by Archangelo Corelli; facsimile edition, introduction by Hazelle Miloradovitch, 27:47–50

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

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

Three Fantasias of Six Parts, Apt for Viols, by Orlando Gibbons; edited by Virginia Brookes, 36:91–94

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

Sarabands
  of Marais, 24:31–46
  Saraband: Speed, Steps, and Stress (Boal), 17:38–46

SAUNDERS, STEVEN
  Giovanni Valentini’s “In te Domine speravi” and the Demise of the Viola Bastarda, 28:1–20

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

Scales
  Campion on, 42:45–49

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

Schenck, Johann (Johann Schenck)
  erroneous identification as subject of Marin Marais portrait by Jean Dieu dit Saint-Jean, 44:7–9
  The Music of Johann Schenck: Some Observations (Luttmann), 18:94–120
  style of sonatas and suites, 25:39–42

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

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

Seelos, Georg
  bass viol made by, in Caldwell collection, 11:80–81

SEIBERT, ELLEN
  Reviews:
    The Six-Part Pieces, by John Coprario; edited by Richard Charteris, 39:99–102
Seibert, Peter
*Five for Seven: A Suite for Seven Viols*, by Peter Seibert (review by J. Davidoff), 38:88–92

Shamisen
influence on origin of kokyū, 47:6–7, 16–20, 29, 37

Shawm
pitch standards, 44:16–17

**SHORTRIDGE, LINDA AND JOHN**
Reviews:

**Shrine to Music Museum [National Music Museum]**
Witten-Rawlins Collection of Stringed Instruments, 21:7–27

**SICARD, MICHEL**
The French Viol School Before 1650 (tr. by Whisler), 18:76–93

**SILBIGER, ALEXANDER**
The First Viol Tutor: Hans Gerle’s *Musica Teutsch*, 6:34–48
Reviews:
*Neue Paduanen, Galliarden, Intraden und Currenten, nach Englischer und Frantzösischer Art, à 5*, by Valerius Otto; edited by Michal Pospíšil, 43:82–87

**Simpson, Christopher**
Christopher Simpson’s “Little Consort” (Stoltzfus), 21:53–63
The Groundbreaking Treatise of Christopher Simpson (Conner), 36:5–39
Grounds for Putting Simpson into Practice (Dodd), 20:60–67
on improvisation, 36:5–39
*The Months*, by Christopher Simpson; edited by Martha Bishop and Caroline Cunningham (review by J. Davidoff), 22:62–64
on ornamentation as rhythmic parenthesis, 42:29–31
Putting Simpson into Practice (Marshall), 6:5–12
*Six Ayres for Lyra Viol and Bass* by Christopher Simpson; edited by Joëlle Morton (review by M. Cyr), 38:81–83

**SLOWIK, KENNETH**
Reviews:
*The Art of Fugue*, BWV 1080, by Johann Sebastian Bach; transcribed by Lucy Bardo, 35:81–85
*Instruction oder eine anweisung auff der Violadigamba* (Instruction or a Method for the Viola da Gamba), Anonymous; facsimile edition by Bettina Hoffmann, 48:74–80

**SMITH, DOUGLAS ALTON**
Reviews:
*Die Gamba: Kulturgeschichte und Praktischer Ratgeber* [The Gamba: Cultural History and Practical Adviser], by Annette Otterstedt, 32:58–65

**SMITH, PHILIP M.**
Reviews:
*Georg Philipp Telemann*, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director, 20:76–81
Music of the Berlin Court, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director, 20:76–81

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

Snitzer, Herb

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

Solo viol performance

Aesthetics of the French Solo Viol Repertory, 1650–1680 (Beecher), 24:10–21
Hotman’s works for solo viol, 24:10–12, 17–18
Marais as advocate of, 10:82–84
pardessus as solo instrument, 12:9
Solo and Duet Viol Music by Charles Dollé (Hsu), 3:24–25
Solo Music for the Treble Viol (Cyr), 12:4–13
solo sonatas and improvisation, 25:31–37
Telemann’s Use of the Viol as a Solo or Concertant Instrument (Kinney), 17:5–27
Traditions of Solo Viol Playing in France and the Music of Morel (Cyr), 10:81–87

Sonatas

Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part I (Chancey), 33:47–78
Gender, Class, and Eighteenth-Century French Music: Barthélemy de Caix’s Six Sonatas for Two Unaccompanied Pardessus de Viole, Part II (Chancey), 34:16–47
Henry Butler and the Early Viol Sonata (Phillips), 21:45–52
Italian, in France, 47:78–81
solo, and improvisation, 25:31–37
Tempo Indications in Purcell’s Fantasias and Sonatas: A Performer’s Guide to New and Conflicting Signatures (Boal), 31:9–24
Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba? (Cowling), 5:56–69

Soviet Union. See Union of Soviet Socialist Republics (U.S.S.R.)

Sprenger, Eugen

as modern viol maker, 2:56

Stad, Ben

American Society of Ancient Instruments and, 25:6–28
instrument collection of, 25:14–15
musical career of, 25:6–10
photographs, 25:9, 17, 19, 27

Stainer, Jacob

bass viol in collection of G. Glenn, 6:68–71

Stearns, Frederick

collection of musical instruments, 2:38–40

STOLTZFUS, ILA H.

Christopher Simpson’s “Little Consort,” 21:53–63
The Lyra Viol in Consort: An Example from Uppsala, Universitetsbibliotek IMhs 4:3, 17:47–59
Reviews:


**Stringed instruments**

The Bow in Medieval Music (Neumann), 1:4–15
The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680–ca. 1752) in Italy and France (Burnett), 7:65–91, 8:29–61
The Crwth (C. Dolmetsch), 6:54–59
Differences in European and Japanese bowed instruments, 47:36–40
European influence on origin of kokyū, 47:13–15
Nomenclature of the Bowed Instruments (Ernst; tr. by Heferl), 4:37–42

**Strings**

Fretless playing of viols and, 28:34–35
Ganassi on, 19:103–105

**SULLIVAN, WILLIAM V.**


**SUTCLIFFE, RICHARD**

Re-Examining the Pardessus de Viole and Its Literature, Part I: Introduction and Methods, 37:5–30
Re-Examining the Pardessus de Viole and Its Literature, Part II: Repertoire from 1722 to c. 1790, 38:27–77

**T**

Tablature. See Musicography

**Tartini, Giuseppe**

*Konzert D-Dur für Viola da Gamba und Orchester*, by Giuseppe Tartini; edited by Thomas Fritzsch (review by C. Meints), 26:96–97

**TARUSKIN, RICHARD**

Reviews:


**Taruskin, Richard**

*D’ung autre amer, seventeen settings in two, three, four, and five parts*, edited by Richard Taruskin (review by P. Farrell), 22:56–58

**Telemann, Georg Philipp**

Biographical sketch, 17:5–8
Classified list of works of, 17:16–26
Concertos of, 17:15
*Georg Philipp Telemann*, performed by Oberlin Baroque Performance Institute, August Wenzinger, Musical Director (review by P. Smith), 20:76–81
Sonata in D Major for Unaccompanied Viola da Gamba (Telemann); Four Sonatas for Harpsichord (Scarlatti); Mi palpita il cor, Il gelsomino (Handel), performed by Cleveland Baroque Soloists (review by P. Smith), 20:76–81

Telemann’s Use of the Viol as a Solo or Concertant Instrument (Kinney), 17:5–27


Tempo. See also Time signatures

in continuo playing, 30:42–43

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

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

verbal indications of, 31:17–23

Tenor viol

in Dolmetsch collection, 15:54–57

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

TEPLOW, DEBORAH

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

Rhetoric and Eloquence: Dramatic Expression in Marin Marais’s Pièces de Viole, 24:22–50

Teplow, Deborah

Performance Practice and Technique in Marin Marais’ “Pièces de viole,” by Deborah A. Teplow (review by J. Griffin), 23:93–96

TERRY, LISA

Reviews:

Henry Purcell: The Fantasias for Viols, performed by Oberlin Consort of Viols, James Caldwell, Director, 23:116

Themes, musical

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

Thompson, Robert


THOMPSON, RUBY REID


Tielke, Joachim

bass viol made by, in Caldwell collection, 11:88–89

Time signatures. See also Tempo

modern numerical, history of, 31:15–16

in seventeenth century, 20:32–37

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

TINKERHESS, ERIC

**Tomkins, Thomas**
*Consort Music: Consort Music I, for three viols; Consort Music II, for four, five, and six viols,* by Thomas Tomkins (Musica Britannica, vol. 59); transcribed and edited by John Irving (review by B. Bellingham), 29:74–77
*Six-Part Consort Music,* by Thomas Tomkins; edited by George Hunter (review by M. Panofsky), 33:82–85

**TOURIN, PETER**
correspondence on compilation of list of extant historical viols, 13:66–67
on Donald Warnock, 32:28

**Reviews:**

**Tous les matins du monde**
book by Pascal Quignard, 49:31–34
film by Alain Corneau, 49:29–31, 34

**Toyotomi Hideyori**
favoring missionary musicians, 37:64–65
influence on acceptance of kokyū, 47:30–32

**Toyotomi Hideyosi**
expulsion of missionaries from Japan, 37:59–62
influence on acceptance of kokyū, 47:20–24

**TRAFICANTE, FRANK**
Henry Blakiston who? Or Some Early Instruments at the Library of Congress, 10:29–68
The *Manchester Lyra Viol Tablature: Further Information,* 3:52–55
Music for the Lyra Viol: The Printed Sources, 5:16–33

**Reviews:**
*Nine Divisions for Bass Viol,* by Daniel Norcombe; edited by Patrice Connelly, 35:85–91

**Transcriptions**
Transcription as an Element in Performance Practice (E. Fruchtman), 4:10–13
Were the Early Violoncello Sonatas Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba? (Cowling), 5:56–69

**Transposition of music**
A Few Observations, and Even More Questions (correspondence) (Morton), 39:106–112
Ganassi’s practices and dual pitch standards, 44:32, 35–37
pitch standards and, 44:21–22
Response to Joëlle Morton (correspondence) (Myers), 40:75–79

**Traynor, Leo M.**
Leo M. Traynor: Memories of a Friend (Blakeslee), 24:7–9
photograph, 24:6

**Treatises. See Instruction books**
Treble viol
association with vocal music, 23:65–69
in Caldwell collection, 11:60–61, 76–77
in Dolmetsch collection, 15:72–73
Music for the *Dessus* and *Pardessus de Violes*, Published in France, ca. 1650–1770 (Rose), 16:40–46
Small French Viols (MacCracken), 50:49–71
Solo Music for the Treble Viol (Cyr), 12:4–13
The Treble Viol in 17th-Century France and the Origins of the Pardessus de Viole (Green), 23:64–71
in Ueno Gakuen Collection, 23:27–28, 33–37

**Tributes and interviews. See also Biographical sketches**
Beck, Sydney, interview with (Fowle), 34:5–15
Bodig, Dick: interview with, July 1994 (Olson), 35:6–15
Cowling, Elizabeth: Tribute to (M. Bishop), 33:10–13
Glenn, George, 1914–1971: In Memoriam (Margrave), 8:94–95
Lowry, Eloise Glenn, 1918–1981: JVdGSA issue dedicated to memory of, 18:5
Margrave, Oliver Wendell, 1919–1985: In Memoriam (Vickrey), 22:6–8
Traynor, Leo M.: Memories of a Friend (Blakeslee), 24:7–9
Warnock, Donald : Interviews and Reminiscences (Benforado), 32:8–33
Wenzinger, August: interview with (Bram), 12:79–83

**TRICHET, PIERRE**
Trichet’s Treatise: A 17th Century Description of the Viols (tr. and annotated by Kinney), 2:16–20

**Trios, instrumental**
French chamber music, 47:76–77

**Tuning of instruments. See Pitch standards**

**Tye, Christopher**
*The Instrumental Music*, by Christopher Tye; edited by Robert Weidner (review by G. Glenn), 5:96

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

**U**

**UCHINO, NOBUKO**

**Ueno Gakuen College, Tokyo, Japan**
Union of Soviet Socialist Republics (U.S.S.R.)
The New York Pro Musica and the Soviet Union: Personal Observations of a Viol Player (Davidoff), 2:30–33

University of Michigan
The Stearns Collection of Musical Instruments (Warner), 2:38–48

University of South Dakota
North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27

University of Toronto
Toronto’s Hart House Viols (Morton), 45:5–76

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

VAN LENNEP, JOEL
on Donald Warnock, 32:29–30
as Donald Warnock interviewer, 32:10–26

VANSCHEEUWIJCK, MARC
Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium, 39:76–82

VAUGHT, RAYMOND
Consorts—Whole or Broken?, 5:51–55

VdGSA. See Viola da Gamba Society of America (VdGSA)

Venetian viols
New Documents on a Sixteenth-Century Venetian Viol Maker (Ongaro), 27:22–28
in Witten-Rawlins Collection, Shrine to Music Museum, 21:8–13

Vibrato
The Case for the Use of Vibrato on the Viol (Kinney), 7:52–64
Reverberations on the Use of Vibrato on the Viol (Furnas), 8:18–28

VICKREY, JOHN

VILES, ANN
German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (Einstein; tr. by Viles), 29:27–64
Reviews:
Fantasia-Suites, by John Coprario; transcribed and edited by Richard Charteris, 18:121–124
Songs for the Lute, 1606, by John Daniel; edited by David Greer, 18:121–124

Viola bastarda
Giovanni Valentini’s “In te Domine speravi” and the Demise of the Viola Bastarda (Saunders), 28:1–20

Voiola da gamba. See Viols

Viola da Gamba Society (Great Britain)
Report on the Fantasia Conference, York, July 7–9, 1995 (Thompson), 32:44–49

Viola da Gamba Society of America (VdGSA)
biographical notes about members, 30:27–39 (See also Biographical sketches; Tributes and interviews)
A History of the Viola da Gamba Society of America: Background and Founding (Olson), 30:5–45
Part I: Pastime with Good Company, 30:5–14
Part II: From Company to Society, 30:15–41
Part III: A Banner Year, 31:25–43, 32:85 (correction)
Margrave on future of [editorial], 5:3–4, 31:41–43
Our Members [editorial] (Margrave), 4:3–4

Viola d’amore
in Dolmetsch collection, 15:84–87
The History and Literature of the Viola d’Amore (R. Johnson), 7:13–51
in Library of Congress collection, 10:58–68

Viola d’arco
Ganassi on playing of, 19:100

Violetta
instrument indication in works by Badia, 49:54, 62, 69, 71–72

Violin
in Caldwell collection, 11:68–69, 78–79
in Dolmetsch collection, 15:51–52
nomenclature, 4:41
Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101
Viols and Violins in the Épitome Musical (Lyon 1556) of Philibert Jambe de Fer (Kinney), 4:14–20

Violino piccolo
in Dolmetsch collection, 15:80–81

Violoncello. See Cello

Violone
D violone, tuning of, 38:20–23
in Dolmetsch collection, 15:78–79
The Early History and Use of the G Violone (Morton), 36:40–66
extant G violones, 36:60–64
G violone, early descriptions of, 36:40–46
G violone, repertoire, 36:49–60
in Lely painting mentioned by Morton in “The Early History and Use of the G Violone”
(comment by Fleming; reply by Morton), 37:90–92
Research Report: Double Bass Session at the IMS Conference in Leuven, Belgium
(Vanscheeuwijck), 39:76–82
various meanings of term, 8:29–35, 10:98–100

Viols. See also specific types of viols
collections of (See Instrument collections and collecting)
Commentary on Le Blanc’s Défense de la Viole (Jackson), 12:14–36
construction of (See Construction of instruments)
Danoville’s Treatise on Viol Playing (tr. and commentary by Kinney), 12:45–73
The Decline of the Viol in Seventeenth-Century England: Some Observations (Olds), 17:60–69
Directory of Modern Viol Makers, 2:56–57
The Dolmetsch-Chickering Viols (MacCracken), 48:25–66
Dubuisson’s writings on, 13:17–19
The French Viol School Before 1650 (Sicard), 18:76–93
The Fretless Approach to Gamba Playing (Rutledge), 28:21–47
German Literature for Viola da Gamba in the 16th and 17th Centuries (Einstein; tr. by Bodig), 23:81–92, 24:51–64, 25:29–52, 26:7–82
German Literature for Viola da Gamba in the 16th and 17th Centuries: Annotations (Einstein; tr. by Viles), 29:27–64
Hubert Le Blanc’s Concept of Viol Sound (Rutledge), 17:28–37
An Inquiry Into the Evolution of Viols (G. Glenn), 1:30–38
interaction with lute traditions, 14:12–21
Jean Rousseau on the Mechanics of Viol Playing (tr. and annotations by Neumann), 7:5–12
late French, 40:13–15
learning to play (See Instruction books)
limited availability of instruments [editorial] (G. Glenn), 6:3–4
The Lyffe and Times of a Viol Composer (Late 20th c.) (Loeb), 22:29–34
A Manuscript Collection of Viola da Gamba Music (Cowling), 1:16–29
Michel Collichon and the Origins of the Pardessus de Viole (Mace), 47:42–83
Modern Instruction Books for the Viola da Gamba (Margrave), 1:39–50
New Grove Index for Viol Players, 27:55–75
The New York Pro Musica and the Soviet Union: Personal Observations of a Viol Player (Davidoff), 2:30–33
nomenclature, 4:40–41 (See also Nomenclature)
North Italian Viols at the Shrine to Music Museum (Banks), 21:7–27
playing harpsichord with, 4:8–9
preface to De Machy’s solos for the viol, 13:20–32
A Question of Wood: Michel Collichon’s 1683 Seven-String Viol (Mackey), 47:84–98
The Richard Meares Viol in the Metropolitan Museum of Art Re-evaluated (Hebbert), 40:37–48
Samuel Pepys and the Viol (Davidson), 42:5–18
The Sizes and Tunings of Early Viols: Some Questions (and a Few Answers) (Myers), 38:5–26
Small French Viols (MacCracken), 50:49–71
Telemann’s Use of the Viol as a Solo or Concertant Instrument (Kinney), 17:5–27
Toronto’s Hart House Viols (Morton), 45:5–76
Trichet’s Treatise: A 17th Century Description of the Viols (tr. and annotated by Kinney), 2:5–15
Twin Viols: Evidence for Serial Production in the Workshop of Nicolas Bertrand (Mace), 45:77–121
Violin Versus Viol in English Fantasia-Suites (J. Johnson), 15:88–101
Viols and Violins in the *Épitome Musical* (Lyon 1556) of Philibert Jambe de Fer (Kinney), 4:14–20
Viols in Japan in the Sixteenth and Early Seventeenth Centuries (Kambe), 37:31–67
Viols in Seventeenth-Century Flemish Paintings: The Iconography of Music Indoors and Out (Leppert), 15:5–40
Viols in Viennese Convents (Page), 49:52–75

Vocal music
Consort Song and Verse Anthem: A Few Performance Problems (Monson), 13:4–11
jiuta as, 22:31–32
treble viol association with, 23:65–69
Viols in Viennese Convents (Page), 49:52–75

W
Wachter, Anton
violoncello made by, in Caldwell collection, 11:84–85

Wagner, Wolfram
*Fantasy and Canon for Bass Viol*, by Wolfram Wagner (review by J. Davidoff), 38:88–92

Wainwright, Jonathan

Ward, John
as Attorney of the Exchequer, 23:52–57
*Consort Music of Four Parts*, by John Ward; edited by Ian Payne (review by E. Boal), 42:84–89
*The Italian Madrigal Fantasias of Five Parts*, by John Ward; edited by George Hunter (review by P. Connelly), 34:98–102
John Ward of Canterbury (Ford), 23:51–63, 24:69 (correction)
as musician and composer, 23:57–63

WARNER, ROBERT AUSTIN
The Stearns Collection of Musical Instruments, 2:38–48

Warner, Robert Austin
biographical sketch, 31:42–43
*Three-Part Fancy and Ayre Divisions for Two Trebles and a Bass to the Organ*, by John Jenkins; edited by Robert Austin Warner (review by G. Bachmann), 4:46

Warnock, Donald
Donald Warnock: Interviews and Reminiscences (Benforado), 32:8–33
instrument restoration and early research, 32:15–20
*A Manual of Instruction for Detail and Assembly Drawings for Bass Viola da Gamba, Division Size*; drawings and instructions by Donald Warnock (anon. review), 7:120
musical craftsman’s philosophy of, 32:20–26
photographs, 32:8, 33

WATSON, SARA RUTH
The “Lordly Viol” in the Literature of the English Renaissance, 1:51–62
A Select Bibliography of Critical Works on English Literature and Music of the Sixteenth and Seventeenth Century, 1:62
The Sociable Viol [editorial], 2:3–4
Reviews:

Dolmetsch: The Man and His Work, by Margaret Campbell, 13:63–65

History of Violin Playing from Its Origins to 1761, by David Boyden, 4:43–45

Watson, Sara Ruth
biographical sketch, 31:43

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

WEIDNER, ROBERT W.
Change and Tradition in the Early In Nomine, 15:102–112

Weidner, Robert
The Instrumental Music, by Christopher Tye; edited by Robert Weidner (review by G. Glenn), 5:96

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

Wenzinger, August
An Interview with August Wenzinger (Bram), 12:79–83
photograph, 12:78

Wexler, Richard

WHELDEN, ROY
Reviews:

Handbook for Composing for the Viola da Gamba, by Yukimi Kambe, 43:72–77

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

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

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

Whittall, Gertrude Clark
as donor of musical instruments to Library of Congress, 10:30–32

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

Wilkins, Henry Blakiston
as donor of musical instruments to Library of Congress, 10:30–32

WILLIAMSON, NARCISSA
The Musical Instrument Collection at Boston, 3:26–33

Wilson, David Fenwick
Music of the Middle Ages: An Anthology for Performance and Study, by David Fenwick Wilson (review by K. Kreitner), 28:61–64

WISSICK, BRENT
Reviews:
Five Sonatas, for viola da gamba, violoncello or basso and harpsichord, by Franz Xaver Hammer; edited by David J. Rhodes, 41:85–91


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

Six Sonatas, for viola da gamba and cello by Andreas Lidl; edited by Hazelle Miloradovitch, 41:85–91

Three Sonatas for viola da gamba and violoncello, by Andreas Lidl; edited by Donald Beecher, 34:93–98

Two Brownings of Three Parts, by Elway Bevin and John Baldwyn; edited by George Hunter, 28:53–56

Women musicians
Ann Ford as musician, 30:55–66
pardessus as acceptable instrument for, 33:56–62
A Tribute to Elizabeth Cowling (M. Bishop), 33:10–13
Where Were the Women Before 1800? (Connelly), 32:34–40

Wood (material)
A Question of Wood: Michel Collichon’s 1683 Seven-String Viol (Mackey), 47:84–98

Wood, Anthony
The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration (Bellingham), 19:6–70
portrait of, 19:6
sources of information about, 19:8–9

Woodcock, Clement
ornamentation of “Browning my dere,” 42:29–34

WOODFIELD, IAN
Dudley Ryder 1715–1716: Extracts from the Diary of a Student Viol Player, 21:64–66
Reviews:
Consort Music of Five and Six Parts, by Alfonso Ferrabosco the Younger; edited by Christopher Field and David Pinto, 42:82–84

Woodfield, Ian
The Early History of the Viol, by Ian Woodfield (review by B. Bellingham), 23:106–112

WYNN, SARAH JOINER
Karl Friedrich Abel—Some Contemporary Impressions, 10:4–10

Y

Young, William
biography of, 41:8–16
components of 1653 Sonate for violins, bass viol and continuo, 41:29
components of 1659 Sonate à 3 Viole, 41:28
dedication and letters from 1659 Sonate à 3 Viole, 41:30–35
 differing readings of sonatas based on source, 41:16–22
 Fantasias a3 as sonatas, 41:22–27
 sources for Fantasias a3, 41:5–8
 Two Sonatas for Violin, Viola da Gamba, and Basso Continuo, by William Young; edited by
 Donald Beecher and Bryan Gillingham (review by C. Herman), 20:68–71
 William Young’s Fantasias a3, by Another Name, Still Sound As Sweet (Morris), 41:5–35

Yudkin, Jeremy
 Music in Medieval Europe, by Jeremy Yudkin (review by K. Kreitner), 28:61–64

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

Zadow, Günter and Leonore von
 Königliche Gambenduos [Royal Gamba Duets]: 23 sonatas by French and Italian composers
 of the eighteenth century in contemporary transcriptions, edited by Leonore and Günter
 von Zadow (review by M. O’Loghlin), 40:67–74
 24 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello; Hob. XI:
 73–96 (Band IV des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and
 Leonore von Zadow (review by R. Hutchinson), 45:125–134
 28 Divertimenti a tre für Baryton (Viola da Gamba, Violine) Viola und Violoncello; Hob. XI:
 97–126 (Band V des Haydn-Verzeichnisses), by Joseph Haydn; edited by Günter and
 Leonore von Zadow (review by R. Hutchinson), 45:125–134

Zyka, Joseph Benedikt
 Trios for Violin, Bass Viol and Cello in two volumes, by Joseph Benedikt Zyka; edited by
 David J. Rhodes (review by M. O’Loghlin), 42:93–98