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EDITORIAL

Our Members

By this time, all of us are aware that viol playing, along with madrigal singing, masquing, discovering new continents, and writing plays, diaries, poems, and the like, was the sport of the gentleman of the late renaissance, and was the companion of his leisure. The gentle amusement of viol playing distinguished the gentleman, and separated him from those who indulged in such plebeian sports as mumble-sparrow.

It occurred to me that I was curious about the sort of twentieth-century people who were addicted to the viola da gamba. Are these gentlemen? Assuredly not in every instance, for among our professional members are such winsome ladies as Barbara Mueser, Judith Davidoff, Gian Lyman Silbiger, Marjorie Bram, and Carol Rowan. Are they people of wealth? Obviously not, for you (mostly) and I (certainly) have to sweat out a living.

Here, then, is a resume of the ecology of the members of the society. The treatment is synoptic, for the space allotted to an editorial precludes an exhaustive count. All the statistics, which for scientific method and validity rank somewhere between the Hagerstown Almanac and the latest census of unidentified people who have seen unidentified flying objects, are based on a list of 164 names, excluding honorary and institutional memberships, furnished by the society's secretary.

For 15 names, I have no information about the vocational hobbies (except gamba playing). Of the remaining 149, the largest concentration is, not unexpectedly, to be found among musicians and music teachers, of which we have 58. Teachers, not of music, number 14. There are 13 scientists and engineers, 10 musicologists, 8 housewives, and 5 instrument makers. Four of the members are employed by museums, including the Smithsonian, the John Ludkin Memorial Museum, and Boston's Museum of Fine Arts. We also have four each of physicians, librarians, and students. Three are authors; three Naval officers. There are pairs of dentists, secretaries, social workers, and architects. Of the nine singles, the best known is George Glenn, who is eligible in many classifications, but who is most importantly an avant-garde artist. Examples of his powerful composition and superb technique are to be seen at Fiddler's Hill. To complete the gamut, we muster one each of X-ray technicians, advertising directors, clergymen, certified public accountants, guidance counselors, and real estate salesmen. Forty-six members have doctor's degrees.
The sorting out is my own, and is arbitrary. Many of our members fall into two or more professions: for example, Dr. Arthur Larson, Rhodes Scholar, teacher of law at Cornell and Pittsburgh, currently Director of the World Rule of Law Center at Duke University, Undersecretary of Labor 1954-56, and Special Assistant to the President 1957-58, was classified "lawyer". Most of the musicologists are either university professors or reference librarians; the authors include Charles G. Bell, another Rhodes Scholar, poet and novelist, but also a teacher, but might well list Robert Donington, Murray Lefkowitz, Sidney Beck, and Howard Mayer Brown, whose publications in musicology are most impressive. I confess that personal vanity led me to include myself as a musician, rather than as an employee of the Federal Civil Service.

With no eye to completeness, but for general interest, may I mention that our musician members include, besides the ladies mentioned above, such celebrated gambists as Karl Neumann, Alfred Zighera, Martha Whittemore, John Hsu, and Peter Farrell? Or that James B. Caldwell, first oboist with the Philadelphia Chamber Orchestra, is a good viol player? Or that Gerhart Niemeyer, internationally known professor of political science at Notre Dame is also gambist, recorder player, and the Society's number one water witch?

In sum, the typical member of the Viola da Gamba Society of America is an individual, either male or female, between the ages of 6 and 106, who plays the gamba well enough for his own enjoyment; who can converse freely about the instrument and its music (and anything else); who is unlikely to be a high school dropout, and who must, perforce, labor in some other vineyard to provide logistic support for the gamba. If that defines a gentleman, make the most of it.

I should like to see future issues of the journal graced with biographies of our members. Do I hear a second?

Wendell Margrave

Diego Ortiz’ Treatise on the variation of cadences and other types of notes in viol music, Rome, 1555, one of the most valuable sources of information concerning instrumental musical practices in Renaissance Italy, is of special interest and value to viol players. Although viols were popular and widely used in Italy during the sixteenth century, we have no solo music and relatively little composed ensemble music specifically for viols from this period. Along with simple explanations of the musical practice of viol players of the time, Ortiz’ treatise mainly presents composed musical examples illustrating the manner in which these practices are to be carried out. Among Italian musical traditions illustrated by this book are the following: the adaptation of polyphonic vocal compositions for performance by instruments; the free embellishment of a composed musical text; playing continuous variations over a repeated harmonic pattern or bass; and playing extempore.

Ortiz’ first book consists of examples of diminutions to be applied when polyphonic vocal compositions are played by a consort of viols. The second book, after presenting four studies for unaccompanied viol for the practice of learners, gives various examples illustrating the use of a solo viol with harpsichord accompaniment; playing over a cantus firmus; playing over a repeated pattern, such as the passamezzo bass; and the adaption of polyphonic vocal compositions. In addition he describes fantasy, or free improvisation by the two players. The musical examples in the second book are delightful, and occupy an important place in the repertory for bass viol and harpsichord.

A modern edition of Ortiz’ Tratado is published by Bärenreiter Verlag, Kassel, ed. no. 684, giving both the original Spanish text and a German translation. For those readers who may wish to study this work but who do not read either of these languages, I have made the following translation of the text from the original Spanish.

BOOK I

TO THE READERS

Diego Ortiz of Toledo, thinking how much music flourishes in our times, not only that which consists of vocal harmony, but that of instruments; seeing also the diversity of instruments that are found written about so that those interested may progress studying
...their precepts and manner so as to play them: it surprised him greatly, the bowed vihuela being such an important instrument and so much in use, that there should not be one among so many men able and practiced on it who might have given basic instructions so that the studious might have some way to train themselves on it. In order that no one might charge him with the same fault, he determined to make a start in this study, giving some precepts with which those who wish to study may be able with good instruction to proceed and play with reason and not by chance. Because this instrument is played in two ways: in a consort of vihuelas, or playing melody with an accompanying instrument, he divided the treatise in two parts: in the one he shows the manner of playing (in consort), with examples of all the variations that can be made on the closes, with all the varieties of notes which might be found; and in the other he shows the manner of playing solo with an accompanying instrument, with the necessary examples; so that those who may have to train themselves in one or the other part may have for the bowed vihuela some basic instructions, such as the information they will draw from the preceding work, in which they will easily find what they desire.

THE WAY IN WHICH VARIATIONS ARE TO BE MADE

He who should wish to take advantage of this book must consider his own ability and conform to it in selecting the variations most suitable to him; because, even though the variation is good, if the hand cannot manage it, it cannot show up well, and the defect will not be in the variation. This book shows the way in which the notes are to be varied, but the charm and the effects to be made are in the person who plays, in playing sweetly that the voice may come out sometimes one way, sometimes another, mixing some muted trills and some runs, may the bow hand not make strokes but draw the bow smoothly; and the left hand principally makes harmony. When there are two or three quarter notes in a row, may only the first be marked, and the others pass without taking a new bow stroke, as I have said, and because this can be shown; but because it is theoretical I leave it to the good judgment of the musician, and I will treat the ways to vary, which are three.

THE WAY TO VARY A GIVEN TEXT

The first and most perfect way is that after having made the diminution or variation on a given note, before passing on to the following note, the last note of the embellishment should be the same given note that was varied, as these examples show:

As I have said, this is the most perfect way because it begins and ends the variation on the same note, and the progression is the same as in the plain song, so that there cannot be any defect in it.

The second way takes a little more license, because at the time of change from one note to another, it does not progress as in the plain notes, but on the contrary as these examples show:

This manner is necessary, because with the license which is taken very good things and very pretty flourishes are made which one would not be able to do using the first way alone, and for this I use it in some places in this book. And the fault that can be found is that at the time of passing from one quarter of a note to another, since the progression is different than that of the plain notes, the other voices can come so that the embellishment makes two perfect consonances with some of them; which is a thing that matters little, because with the rapidity they are not heard. The third way is to depart from the composition and play by ear, or with little difference, without any certainty of what one is doing. Some use this, for since they have a little ability they wish to practice it. They set forth without purpose and out of time with the composition, and they will end on some cadence or figure they have already learned. This is a thing disapproved in music, because, since it does not go in accordance with the composition, it cannot have any beauty whatsoever. Because the reason for this is not understanding the musical structure, I have written this book through which, although one may know nothing but organ song, with little work one will play perfectly, because here will be found on all the cadences, all manner of notes that are necessary to make variations according to the reason of the musical structure.

RULE FOR HOW ONE MUST VARY A VOICE IN ORDER TO PLAY, OR SING

Although the way to vary a voice for playing or singing may be known easily from this book, still I want to say how it is to be done because some probably will not catch on to it. One must take the voice that is to be varied and write it out again. When he arrives at the place he wishes to vary, he should go to the book and search for that formation of notes; if it is a cadence, in the cadences, and if not, in the other notes. He may take that which suits him best and put it in place of the plain notes. In all the places he wishes to vary, he may do in like manner.

Cadences on high G sol re ut, found on the treble on the third fret of the third string, are found on the bass in the same place an octave lower, because the treble is tuned an octave above the bass, and the tenor and alto a fifth above.

One must notice that whenever in the plain cadence a sharp is marked, which is this sign #, as in this first cadence, then all the notes of the counterpoint which pass through there should be raised.
If there is no sign in the plain cadence, then none of the notes should be raised.

**BOOK II**

**EXPLANATION OF THE WAYS OF PLAYING THE VIOL WITH THE HARPSCICHORD**

This second book deals with the ways of playing the viol with the harpsichord, of which there are three: the first is fantasy; the second on plain song; the third on a composition. I cannot demonstrate fantasy because each one plays it in his own style, but I will say what it required for playing it. Fantasy played on the harpsichord should consist of well ordered consonances, and the viol should enter with some elegant passages. If the viol should set out on some plain notes, then the harpsichord should respond fittingly, both playing in imitation, one waiting for the other, in the manner concerted counterpoint is sung. In this way they will find themselves in agreement, and with practice they will discover very excellent secrets which are to be found in this style of playing. Of the other two ways, mention will be made in the proper place.

**THE MANNER OF TUNING THE VIOL WITH THE HARPSCICHORD**

There are many ways of tuning the viol with the harpsichord, because one can play at any pitch, raising or lowering a note or more in playing, as the pitch of the harpsichord might require; which, although it may be difficult, will become easy with continuous practice. But the easiest and best way of tuning the viol with the harpsichord is to tune the open fifth string in unison with the G naturale of the harpsichord. In this way they share equally in the high and low notes, and in this manner of tuning everything which is written here is to be played. The four studies which ensue I thought to set down here, free and separate, in order to train the hand, and in part to give notice to the discourse to be presented when one plays a viol unaccompanied.

**CONCERNING THE SECOND WAY OF PLAYING THE VIOL WITH THE HARPSCICHORD, WHICH IS ON PLAIN SONG**

To Illustrate this way of playing I set forth here six studies on the plain song which follows. The plain song is to be played on the harpsichord, for which it is notated in the bass, accompanied with consonances and some counterpoint apropos to whichever of the six studies the viol is playing. In this way the study will be correct, because it is in free counterpoint. May the reader take note that for this way of playing there are other examples, on tenors, at the end of this book, to satisfy different tastes. Each person may take that which suits him best.

**THE THIRD WAY OF PLAYING THE VIOL WITH THE HARPSCICHORD, WHICH IS ON COMPOSED PIECES**

One must take a madrigal, motet, or whatever other work one wants to play, and play it on the harpsichord, as it is customary to do. The violist can play using each composed part, two or three different ones, as noted. Here I write four on the madrigal which follows. The first uses the bass of the work, with some variations and extended passages. The second is the soprano varied, and this way has more charm if the harpsichordist does not play the soprano. The third way is in imitation of the first, but it is more difficult to play, because it requires more agility of the hands. The fourth way is a fifth voice, to which we do not obligate anyone, for it presupposes ability in composition on the part of the player to do it.

Whoever makes use of this way of playing should notice it is different than that which we discussed in the first book, which is playing in consort with four or five vihuelas. There it is necessary, in order that it be well done, that the counterpoint should always be fitting to the voice being played, for it must always be subject to it, in order to avoid the error that some commit, amusing themselves by doing as they please, leaving the principal subject which is the composed voice. But in this way of playing it is not necessary to continue always attached to one voice. Even if the principal subject is to be the bass, the player may leave it and play on the tenor or alto, or soprano if that seems better to him, taking from each voice that which should best suit his purpose. The reason for this is that the harpsichord plays the work complete, with all its voices, and what the viol does is to accompany and give charm to that which the harpsichord plays, delighting the listener with the different sound of the string.

The better to complete this work, I thought to set forth here these studies on plain songs, which in Italy are commonly called tenors. One must notice that the principal way they are to be played is as notated here, with four voices and the study on them. But if one wants to play the counterpoint over the bass alone, the counterpoint remains perfect, as if it were made for this one voice. If by chance the harpsichord is missing, one may study and play in this way.
TRANSCRIPTION AS AN ELEMENT IN PERFORMANCE PRACTICE

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It is necessary for those of us concerned with problems in the revival of a remote art to reassess our attitudes as more information becomes available and as more individuals become involved in similar undertakings. Scoring is one aspect of performance practice that is in need of further investigation. The study of scoring in early music would reveal not only information useful to the performer, but also information on the development of characteristic instrumental idioms. This article will consider some examples of transcriptions of music from the sixteenth through the eighteenth centuries. The term transcription is used here to include arrangements also.

Transcription is as old as the history of music itself. The repetition of sung melodies on instruments might be considered an early example of this practice. The practice of transcription may be stimulated by different causes. It may result from the need to provide a particular instrument with a larger repertory. In the musical anthologies of eighteenth-century tutors for flute, violin, oboe, recorder, etc., for example, there appear arrangements of operatic arias and music from other sources. Transcription may result from the need to make available to a wider circle of performers music that is popular. Much eighteenth- and nineteenth-century symphonic music appeared in versions for keyboard shortly after these works were first performed. The same renaissance dances were scored for a variety of media: solo keyboard, lute, and for various ensembles of instruments. In addition to these practical reasons for the transfer of music to other settings is the creative urge to provide new and individualized settings of pre-existent works. In transcriptions of this type special skill is required in adapting the music to the new setting and in further embellishing it in a style characteristic of the new medium of performance.

The simplest type of interchange of instruments occurs in music in which individual parts may be assigned with little or no modification to a variety of instruments, either treble or bass. An example well known to performers on the viola da gamba is that of Bach's Sonata in G Major, which also exists in a version for two flutes and continuo. The only change necessary is the scoring of the viola da gamba part one octave higher for the second flute. This same sonata could also be performed by oboes and continuo, or one oboe and harpsichord, or by one flute, viola da gamba, and continuo.

It is well known that Corelli performed his trio sonatas for two violins and continuo as organ solos. Indeed, the repertory of baroque trio and solo sonatas is particularly adaptable to performance on a variety of instruments with only minor adjustments. The writer has successfully performed one of Telemann's sonatas originally scored for recorder, oboe, and continuo as a trio sonata for viola da gamba and harpsichord. One may feel critical of the American Recorder Society because the one Marcello sonata they chose to publish was not intended for recorder. This modern edition is a transcription of Marcello's Sonata in F Major for Violoncello. However, the transcription is as suited to the recorder as any of the twelve sonatas that were originally indicated for that instrument.

A somewhat more complex type of transcription occurs in the transfer of music conceived in terms of a particular instrumental idiom. This occurs especially in unaccompanied music. Let us digress momentarily to consider similarities and individual differences among renaissance and baroque plucked, bowed, and keyboard instruments. Lute, viol, and violin have in common the pitch selection mechanism of strings stretched over a fingerboard. Individual differences arise from the number of strings present on each instrument and from their tunings. The means of tone production, i.e. plucking versus bowing, determines further differences in scoring. The plucked instruments, like the keyboard instruments, lack the means of sustaining and varying the intensity of individual tones. But they are able to maintain independent bass parts, and are capable of performing sequences of unbroken three- and four-note chords. An example of scoring of this type may be found in a version for lute of J.S. Bach's Suite No. 5 for Violoncello. For the most part the two settings are alike. In some instances chords are rearranged in keeping with differences in tuning and in the number of strings available on each of the instruments. The lute version, at times, contains an added bass part in keeping with the technical resources of that instrument. (Example 1)
A more individual type of transcription occurs when the music is placed in a totally different setting and contains embellishments in keeping with the character of the new instrument. Example 2 is an excerpt from Muddara's adaptation of Josquin's Missa faisant regretz for vihuela. Muddara was able to maintain the independence of the individual lines except for the middle voices in the last three measures of the example. Usually in this type of transcription much of the polyphonic texture becomes obscured. Furthermore,

this scoring in tablature of a polyphonic vocal work sheds light on the use of musica ficta (measures 2, 5, 8, and 9). Since tabulature notation indicates finger placement and leaves no opportunity for the improvisation of chromatic alterations of pitch, there can be no doubt as to Muddara's intentions. Characteristic embellishments occur in the cadence figurations, ornamenting the altus line in measure six and the superius line in measures nine and ten.

Example 3

Another example of this type of transcription occurs in the second movement of J.S. Bach's arrangement for solo harpsichord of Benedetto Marcello's Concerto for Oboe. (Example 3) The simple string accompaniment is taken over intact by the left hand of the keyboard player. The melody, consisting of sequences on a chordal outline, appears in an ornamented version in the treble part of the keyboard setting. The harpsichord, not capable of the gradations of intensity possible on the oboe, is given a version of the melody in which each repetition of the sequence becomes more elaborately embellished. These embellishments, idiomatic to the harpsichord, serve to substitute for the capability of the oboe to vary tonal intensity.

The performer has much to gain from further investigation of the practice of transcription and arrangement. In addition to the practical result of enriching his repertory, he gains an insight into the creative process of the composer and into the problems involved in adapting musical ideas to media of performance.
VIOLS AND VIOLINS IN THE 'EPITOME MUSICAL' (LYON 1556) OF PHILIBERT JAMBE DE FER

by Gordon J. Kinney
University of Kentucky

When Gerald Hayes brought out his important work The Viols, and Other Bowed Instruments in 1930, his only access to the Epitome Musical was limited to a brief excerpt quoted in Litgendorff's Geigen und Lautenmacher. He was unable to consult the Epitome itself and begged help from his readers to help him locate a copy. We are more fortunate, for, through the good offices of the eminent French musicologist François Lesure, a facsimile edition is now available (Neilly-Sur-Seine: Société de Musique d'Autrefois, 1958-1963).

David Boyden, in his splendid History of Violin Playing (London: Oxford University Press, 1965) — which every viol player should read, calls Jambe de Fer's statements "the earliest specific account of the violin" and gives his own translation of the passage in question.

Lack of access of the Epitome led Hayes to disparage Jean Rousseau's (1687) statement in regard to early violins in France as "not to be taken too seriously". What Rousseau said (Traité de la Viole, p. 19) was:

The first Viols that were played in France were with five strings and very large; their use was for accompanying. The bridge was very low and placed below the sound-holes. The bottom of the finger-board touched the table [i.e. the top], the strings were very thick, and its [sic] tuning was entirely by Fourths.

As will be seen below, this agrees closely enough with Jambe de Fer's description a century and a half earlier to make one wonder if Rousseau had not read the Epitome Musical.

According to Lesure, Philibert Jambe de Fer was born (date unknown) in the little village of Champlitte in the Franche-Comté and died in 1566 in Lyon. He was a Huguenot composer who wrote, among other things, settings for all 150 Psalms. His earliest known work is a 4-voiced motet published in 1547 at Lyon by Jacques Moderne, the most influential French publisher of the 16th century. Philibert appears to have made his home in Lyon from 1553 on.

The Epitome is a little treatise of some seventy pages consisting of twelve chapters (pp. 8-47) dealing with the structure of the scales and modes, their notation, the notation of rhythm, etc. Then follows (pp. 47-64) sections dealing with flutes, recorders, viols and violins, with fingering charts for the woodwinds. The remaining pages (65-69) discuss intervals, consonances and dissonances. Like so many works of this kind, the Epitome is in dialogue form. An illustration of the viol is given, but only the fingerboard and scroll are present, the page with the rest of the instrument on it being lost. However, Lesure has found that this illustration is practically identical with the one given by Mersenne in his Harmonie universelle (1636), now also available in facsimile, so it may be consulted instead.

The full title of the work reads:


[ Musical Epitome of Pitches, Sounds and Chords, for Human Voices, German Flutes, Flutes with Nine Holes, Viols, and Violons. Item: A chat on the chords of Music, in the form of a dialogue— "interrogatory and responsive— between two interlocutors, "P" and "I". At Lyon, via Michel du Bois, 1556. ]

The portion of the work with which we are concerned here begins on page 56 with:

The method of tuning viols, one by one or all together, for singers and Musicians [sic].

First, open [strings], string by string.

The author then presents two charts, one in "music"—i.e. notes on the staff, the other in a "figure"—i.e. in a tablature of five lines, which represent the five strings, labelled, in descending order: Chantelle [=melody string, 1st string], Tierce [3rd string], Quarte [4th string], Bourdon [=hummer, "bumble-bee," 5th string], the frets being indicated by numbers. This latter point is of interest, because later French violin records use numbers for this purpose.

Philibert comments on the tablature:

For those who do not understand [= know how to read] Music, the figure [= tablature] is very propitious; also this example agrees with the upper one, point by point.

Following this hint, I have revised these two charts by placing them, "music" above "figure", for each instrument, thus making them mutually explanatory. I have also corrected the notes where
they disagreed with the tablature, and added missing notes indicated in the tablature for the Tenor. These alterations are bracketted. The clefs are also modernized in form. The first measure of the chart is captioned "Justly, in 4ths". The subsequent measures are captioned "Note by note, then by 4ths. One part in no way contradicts the others."

Dessus [= Treble]

Bas. [= Bass]

Taille. [= Tenor]

Thus we see that the five-stringed viols in France in the mid-16th century had the following tunings:

Strings: 1st 2d 3d 4th 5th
Treble: c" g' d' a e
Tenor: g' d' a e B
Bass: c' g d A E

It might be worth while to play some of the French music of this period, say some of the dances published by Attaignant or Moderne, with this tuning. It would probably bring out sonorities obscured by the later, more familiar tunings. If this is done, it would be well to follow the suggestion given to me by Nathalie Dalmarch for playing lyra viol music; namely, for a' use a pitch a semitone lower than 440 to avoid breaking those strings that have to be tuned higher than their usual pitch.

With these remarks out of the way, I now proceed with a translation of the remainder of that portion of Philibert Jambe de Fer's treatise dealing with viols and violins.

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Rule.

Note that on all kinds of musical instruments # (sharp) and (flat) have no difference in their playing as regards the situation, place, or location of the said # (sharp) and (flat), as can be seen in the diagrams contained in this little volume. And hold it for quite certain that all other instruments not contained or illustrated in this present book do not extend their powers beyond those herein, as regards difference in the two Playings named above.

The Tunings and Pitches of Viols

The Tuning of the viols is quite diverse and difficult to put in writing so as to please everyone, inasmuch as many Frenchmen and others tune it [sic] in various ways. And the Italian tune it differently than the French, wherefore, if I am forced to give you to understand the most convenient and easy [way] that is nowadays current among gentlemen & merchants, you will please not be angry--those of you who do not agree with me in this. For I have never undertaken to make the blind see, still less to deprive of sight those seeing well; but if it so happen that the one-eyed would see and understand some little, very well, then, let us begin.

The viol in use in France has only five strings, & that in Italy has six; the French viol is tuned by a fourth from string to string without any exception. That of Italy is tuned exactly like the lute, to wit: fourth and third. The clef for our viols in use in France, for the bass part and for that of the treble, is taken from the second open string from the top—what we call G sol re ut; thus that for the bass is the second [clef] contained in the gamut [i.e. the first would be the gamma-clef on G], and that of the treble is the thirteenth, making a difference from one to the other of eight voices [staff degrees], which we call octave.

The tenors [tailles] and contraltos [haute contres] tune their chanterelles [1st strings] exactly to the second [string] open of the treble [dessus], just as all [this] is contained in the diagram.

We have the custom of tuning the bass first, rather than the other parts, as is quite reasonable, for it renders sweet and harmonious that which, in its absence, is harsh and dissonant (e.g. a 4th between two upper parts). And insofar as, most often, we have only to make the chanterelle [fit] to the said Bass. This is why we take its clef on the second open string.

"Open" [Vuyde] means that the left hand nowhere touches the strings. And for the greatest facility, let us tune the treble in the
same way: because these [i.e., the bass and the treble] are the two principal parts, notwithstanding that the said treble is different from the bass as regards the chanterelle, for we have always to do with that one [d'icelle], and not with its bass string. And because [they] agree quite properly in their names: for the bass has always to do with its bourdon, which is its lowest string, and the Treble has always to do with its chanterelle.

On each string we make three pitches [tones] or "voices" [voix = staff degrees, notes], the lowest of which is open; and placing the hand on the first, or second fret, we make a tone, or semitone [i.e. vice versa] higher than the first, according as the situation of the Music shows it to us. Likewise we make the other [pitch], which is the third, on the fourth fret; but to go on to the fifth is something lost [i.e. wasted], because the next string going upward has the same pitch that we find in this same quinte, or fifth fret, & because it is more clear-sounding, more natural & less constrained [i.e. muffled]. It is true that for making some passage or diminution, it is a great deal easier and more convenient to seek out [i.e. to shift from half to first position] this fifth fret than to go to the other string. In descending, you are constrained, willy-nilly, to fall down upon further descent, because it is more clear-sounding, more sweet to the ear than the fourth is. It also is easier to carry, which is a very necessary thing, especially in accompanying [conduisant--a curious survival of the function of the conductus] some wedding or mummery.

The Italian calls it "Violon [sic] da braccia" or "violone" because it is held upon the arms [sic], some with a scarf, cord, or other thing. The Bass, because of its heaviness, is very troublesome to carry, hence it is supported with a little hook in an iron ring, or other thing, which is attached to the back of the said instrument quite suitably, to the end that it does not hamper him who plays upon it. I did not put the said violin in a diagram, for you can consider it upon [the one for] the viol, joined [to the fact] that few persons are found who make use of it other than those who, by their labor on it, make their living.

The Tuning and Pitch [ton] of the Violin.

The Violin is very different from the viol. First, it has only four strings, which are tuned at a fifth from one to the other, and each of the said strings has four pitches in such wise that on four strings it has just as many pitches as the viol has on five. It is smaller and flatter in form and very much harsher in sound, and it has no frets because the fingers almost touch each other from tone to tone in all the parts [1]. They all [i.e. all sizes] take their pitches and tunings at the unison, to wit: the treble takes its [pitch] on the lowest open string; the bass takes its [pitch] on the open chanterelle [i.e. the bass violin = violoncello was then tuned d F BBb], the tenors and contraltos take theirs on the second [string] from the bottom next to the bourdon [i.e. the violas tuned their 3d string to g], and called G sol re ut at the second [i.e. the second clef in the gamut = bass clef], all together. For the rest, the said violin resembles the viol, point for point, and the French differ in nothing from the Italian as regards the instrument and likewise in the playing [of it].

Why do you call the former Viols, the latter Violins?

We call viols those upon which gentlemen, merchants, and other persons of culture [vertuz] pass their time.

The Italians call them "violet da gambe [sic]", because they hold them at the bottom [en bas], some between the legs, others upon some seat or stool; others [support them] right on the knees of the said Italians, [but] the French make very little use of this method [Ganassi, 1542, had already condemned it as "Moors"]. The other kind [of instrument] is called "violin", and it is this that is commonly used for dance music [dancerie], and for good reason: for it is easier to tune, because the fifth is sweeter to the ear than the fourth is. It is also easier to carry, which is a very necessary thing, especially in accompanying [conduisant--a curious survival of the function of the conductus] some wedding or mummery.

The Italian calls it "Violon [sic] da braccia" or "violone" because it is held upon the arms [sic], some with a scarf, cord, or other thing. The Bass, because of its heaviness, is very troublesome to carry, hence it is supported with a little hook in an iron ring, or other thing, which is attached to the back of the said instrument quite suitably, to the end that it does not hamper him who plays upon it. I did not put the said violin in a diagram, for you can consider it upon [the one for] the viol, joined [to the fact] that few persons are found who make use of it other than those who, by their labor on it, make their living.

The lines of the example [in tablature] represent for us the strings of the said instruments, and the numerals of cipher [i.e. the figures] represent for us the frets.

Well now, then, there you are, tuned up—if the string does not break, [so] touch the gambe a little; Yes indeed, Sir, we recommend it [her?] to you.

"Gambe" is an Italian wench, and also means "leg."

End of the Musical Epitome.

***

It is not the "end," however, as the "chat on the chords of Music" follows. The latter concludes with a charming paragraph, which I cannot resist quoting. ***

The difference between Musician & Singer.

What difference is there between Music & Singing, between
musician & singer? There is as much difference as between a poet and the reader of poetry: for the poet is inventor and maker of the thing, without which the reader could read nothing. Likewise the Musician is inventor & composer of some Music, without which the singer could not show off (or make heard) his voice.

Who, while their stopping finger teeter,
Produce a melody much sweeter
Than 'tis on the other fiddles done.

Agricola, 1545

Shaked graces we call those that are performed by a shake or tremble of a finger, of which there are two sorts, viz. closed and opened: close-shake is when we shake the finger as close and near the sounding note as possible maybe, touching the string with the shaking finger so softly and nicely that it makes no variation of tone.

Christopher Simpson,
The Division Viol, 1665

ON CAPTAIN HUME'S "WRONG" NOTES
by Karl Neumann
University of Southern Mississippi

Because of the almost total neglect of Tobias Hume on the part of our commercial publishers, the handiest, though still regretfully limited, access to his work is through Vol. IX (Jacobean Consort Music) of the Musica Britannica series. The student interested in Hume's highly original experimentations in the field of viol technique will find in that volume twelve representative examples of his viol compositions, the selection being done by the editors Thurston Dart and William Coates with a view to showing Hume's wide expressive range and remarkable technical resourcefulness.

Since the "Musica Britannica" series prides itself on meeting not only the textual needs of the scholar, but also on serving "as a basis for practical performance" (p. VII of the forementioned volume), any gambist might feel encouraged to take up his instrument and try to play through one or another of the twelve offered numbers.

Now should he chance to start with "Death", the second piece in that selection (p. 202, No. 117), it can be safely predicted that he will not get very far - not farther in fact than to the third or fourth beat of the very first measure - before finding himself arrested by one or two anomalous chords.

In order to explain the player's predicament, example 1 reproduces that first measure and the opening chord of the second, adding to it the only practicable fingering for the four chords contained in that passage:

Example 1

The incongruity of juxtaposing four chords such as these, so greatly at variance in point of fingering and, consequently, of sonority, must seem obvious to the mere eye. In actual performance the misrelation of their sonorities is flagrant.

The fact is that the opening chord (a minor), because of its three "open-string" notes, rings out with such bright and vibrant resonance that, in contrast with it, the next chord (also in a minor
and almost immediately sequent, but formed exclusively of "stopped" notes) sounds flat and muffled, like a miscarried replica of the former.

Even more ineffectual is the third chord (E-major). Not only is it likewise built exclusively of "stopped" notes, but here an additional drawback supervenes in that all stopping fingers without exception are to be placed against "high" (this is, relatively weaker-sounding) frets, with the inevitable result of a weak jejune sonority.

The unsatisfactory high finger-placement in that chord, and also the particular fingering problem in the preceding one, can be viewed at a glance if we transcribe the entire first measure - in the reading offered by the Musica Britannica volume - back into its original tablature notation:

Example 2

(For readers not conversant with tablature let it be added that the alphabetical order of the letters used corresponds to the progression, from low to high, of the frets to be stopped by the playing fingers and that the six staff lines stand for the six strings of the viol.)

If we now compare example 2 with Hume's original tablature we shall discover surprising differences. Hume's own passage reads as follows:

Example 3

and if, in reverse, we transcribe it back into modern notation we get the following:

Example 4

We have now only to set side by side the Musica Britannica reading (Example 1) and Hume's authentic version (Example 4) to see that the editors have tampered with the second and third chord of the measure.

As for the second chord, they have rearranged the constituent notes of the a-minor triad in a more conventional manner (doubling the root and not, as Hume does, the third; giving furthermore greater "spacing" to the lower notes of the chord).

In the matter of the third chord they went somewhat farther, not merely rearranging, but actually changing, or as they might prefer to say, "correcting" it.

This brings up two questions:

a) whether there existed sufficient reasons for such "corrections"; and

b) whether in attempting them the editors have actually improved upon the original.

Thurston Dart, himself one of the co-editors, has in his booklet The Interpretation of Music (Hutchinson University Library, London 1958) narrowly delimited the editor's right to change an original text. "Changes should be few", he says on p. 26, "the in doubt, leave them out." He went on to give additional force to that restriction by quoting Dr. Johnson:

"It has long been found that very specious emendations do not equally strike all minds with conviction; there is danger lest peculiarities should be mistaken for corruptions, and passages rejected as unintelligible, which a narrow mind happens not to understand." (The underlining is ours.)

Dart, it would now seem, has not himself avoided the trap he has been careful to warn other editors against. A simple playing test will suffice to convince the ear of the inferiority of the cramped, factitious sounding sonorities resulting from the Dart-Coates ver-
sion as compared with the healthy resonance and perfect balance of the three chords written by the composer.

We shall now take a closer look at the editorial changes of the two chords in question so as to prove the fallacy of the editorial method.

Concerning the second chord of the first measure, it has already been said that the editors quite obviously were aiming at a more conventional, less compacted spacing of the constituent notes. In so doing they have ignored the fairly conspicuous acoustical fact that the "crowding" (i.e., the close intervallic spacing) of the lower portion of a gamba cord does not necessarily - as it would on the keyboard or in a consort - produce a clogged, congested texture, particularly not so if the chord, as is here the case, is adequately freed and lightened by several open-string notes.

Incidentally, Hume's spacing of that a-minor chord (and the same applies to the corresponding A-major chord) is not in the least anomalous in baroque gamba settings. It can be variously found even in music more conformable to rule than the music Hume himself cared to write. Two random examples from August Kuehnel's Sonata No. 8 in A-major shall demonstrate the point:

1st movement, meas. 36/37

\[\text{Example 5}\]

and 2nd movement, meas. 27/28 from the end:

\[\text{Example 6}\]

Turning now to the third chord of the first measure, we see that it has presented the editors with a somewhat different problem. Hume has here included in the context of an E-major triadic chord a (natural) C, to be played (according to his tablature) on the open C-string. That C, it goes without saying, is foreign to the given chord. Must we therefore take it for a slip of Hume's pen? Or for a printer's error? And in either case, are the editors now called upon to correct that "mistaken" note?

Here is the place where Dr. Johnson's warning, not to mistake 'peculiarities' for 'corruptions', might stand any would-be-corrector in good stead. Hume, it would seem to us, knew perfectly well what he was doing when he wrote that "false" open-string C. If a proof is needed, try the editors' "corrected" version - it sounds pedantic and labored; then play the passage as originally given - you'll find it rich and satisfying.

By their fruits ye shall know them . . . and with this one might let the matter rest. Hume himself, if we may judge of his character from the unorthodox, devil-may-care spirit of his music, would have brushed any questioning of the "rightness" of that one C contemptuously, and with some artistic bravado, aside.

But for us, who unlike Hume do not live in the bold, grandly self-reliant Shakespearean world, the case is different. Being heirs to a timorously academic, textbook-oriented musical tradition, we must try to find an acceptable "justification" for that offending open-string C; therefore, two theoretical vindications of the offending note shall now be offered:

1) That open-string C might be interpreted as part of an inner pedal-point extending from the beginning of measure 1 to the first chord of measure 2 (and perhaps even to the double-stop on its third beat). This pedal-point, to be sure, is carried out only in Hume's text (cf. Example 4) and not in the editorial emendation (Example 1).

2) Recalling to the memory the manifold uses of drone-(bourdon-)strings in earlier instrumental eras will help us to realize that the simultaneous striking, in chord or double-stop, of the neighbor string can serve other ends than merely the completion or enrichment of a given (or implied) chord. Such other ends might involve added resonance, amplification of dynamics, diversification of color, or even just the "spice" of clashing pitches. But we may take it that the most general reason for the sounding of the drone-string, or for that matter of any neighbor string - a sounding no doubt often done spontaneously and unpremeditatedly - is to be found in the fact that the other string happens to be just there.

Such subsidiary use of the neighbor string so easily suggests itself to the string-player that it must have persisted in one form or other through all historical phases. That it is not spurned even by 20th-century composers shall be shown by two examples:

Zoltán Kodály, Sonata for Violoncello solo, op. 8, movement III, p. 14, line 1 and 2 in the original Universal Edition:

\[\text{Example 7}\]
(Because of the scordatura prescribed for the C- and G-strings, the actual pitches of the notes produced on those strings are one semitone lower than written.)

Paul Hindemith, Sonata for Violoncello solo, op. 25, No. 3, movement V, measures 8/9 and 13.

Example 8

Our examination has sampled only two chords that we think have been unjustifiably changed by the Musica Britannica editors. The fact, however, ought to be mentioned that numerous other inaccuracies and mistakes are to be found in the Hume selection. To conclude our critical discussion, three of them shall here be mentioned:

a) In measures 5 and 14\(^2\) of the "Pavan" (No. 120, p. 203) the open-string C within an E-major chord has been subjected to the same "correction" as in the first measure of "Death".

b) In "Hark, Hark" (No. 116, p. 202) the editors have ignored the characteristic change between arco and pizzicato, a change quaintly but unmistakably indicated by Hume's note, "Play nine letters with your fingers" (the reference is here to the second half of meas. 4 and the entire meas. 5), and similarly, "Your finger as before" (concerning the identical passage in the second half of meas. 10 and the entire meas. 11).

c) Various instances of arbitrarily (or at least unexplainedly) added or omitted notes in chords and double-stops can be found scattered over the printed text. In "Death" (see above) for instance the last note in meas. 9 is given as single-note B, whereas Hume writes the double-stop E and B (perfect fifth). On the other hand, the third eighth-note in meas. 20 of the same piece is given by the editors as major triad G-B-D, instead of Hume's mere double-stop B-D. Hume's original version is patently preferable, the double-stop agreeing better than the editorial chord with the given context where for the duration of three full measures only single notes and double-stops (but no chords) appear.

\(^2\) The editors have regularized Hume's rather arbitrary placement of bar-lines. The numbers given here and in the next paragraph refer to the measures of the Musica Britannica volume.

GEORGE HERBERT: PRIEST, POET, MUSICIAN
by
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The fellowship of music is always open to kindred spirits, and the boundaries of time and place form no barrier. Those whom love of music carries back to the seventeenth century inevitably learn of the musical interests of George Herbert (1593-1633), the rector of Bemerton, near Salisbury, in Wiltshire, England, and surely one of the most musical of English poets. Herbert played both the lute and the viol (both represented in Christopher Webb's modern memorial window in Salisbury Cathedral), and his love of music recurs throughout the poems in The Temple, published in the year of his death by his good friend Nicholas Ferrar.

To understand how thoroughly music pervades many of Herbert's poems requires some knowledge of seventeenth-century musical practice; and of course gambists are especially well prepared to interpret many of his musical allusions. But the player who comes to Herbert expecting to find poems that frequently employ musical terms may be disappointed at first, because Herbert's open use of musical language and imagery is less than would be expected, if one looks only for the terms in a musical glossary. Herbert's use of music is both more subtle and more pervasive.

Herbert names the viol only once--and then not in a poem at all, but in a prayer included in one of his prose works, A Priest to the Temple: "Blessed be the God of Heaven and Earth! Who only doth wondrous things. Awake therefore, my Lute, and my ViOL awake all my powers to glorifie thee!" Lute and viol are juxtaposed also in a famous passage by Izaak Walton, Herbert's first biographer:

His chiefest recreation was Musicke, in which heavenly Art he was a most excellent Master, and did himself compose many divine Hymns and Anthems, which he set and sung to his Lute or Viol; and, though he was a lover of retirement, yet his love to Musick was such, that he went usually twice every week on certain appointed days, to the Cathedral Church in Salisbury; and at his return would say, "That his time spent in Prayer, and Cathedral Musicke, elevated his Soul, and was his Heaven upon Earth: But before his return thence to Bemerton, he would usually sing and play his part.

\(^1\)George Herbert, Works, ed. F.E. Hutchinson (Oxford: Clarendon Press, 1941), p. 289. All references to Herbert's prose and poetry are to this edition and are quoted by permission of the Clarendon Press, Oxford.
at an appointed private Musick-meeting; and, to justify this practice, he would often say, Religion does not banish mirth, but only moderates, and sets rules to it.

To Herbert, accustomed to the musical services at Westminster Abbey (as a schoolboy) and at Cambridge University (as an undergraduate and, later, as University Orator), the opportunity to hear cathedral music and to take part in the private musical gatherings that followed evidently was a necessary part of life; and on occasion his curate, Nathaniel Bostock, conducted the services at Bemerton so that Herbert would not have to forego his musical sustenance. One of the most delightful of Walton's anecdotes relates how Herbert's friends twitted him when he arrived at one of their sessions disheveled and soiled from helping a poor man and his horse. Herbert explained to them carefully "That the thought of what he had done, would prove Musick to him at Midnight," then turned rather briskly to the business at hand with "And now let's tune our Instruments." 3

Tuning, as a matter of fact, is as important in Herbert's poems as it is in playing any stringed instrument. Pegs are mentioned only once (in a line later rejected from "The Pearl") but strings and tuning provide the basis for some of Herbert's most effective musical figures. In "Deniall," when Herbert's prayers are unheard, his soul is "Untund, unstrung"; and he implores God: "O cheer and tune my heartless breast." Musical imagery ("sing," "strokes," "imitate," "harmonie") recurs in "The Thanksgiving," most memorably in

My musick shall finde thee, and ev'ry string
    Shall have his attribute to sing . . .

The reader is reminded of the physical origin of the strings in "Grieve not the Holy Spirit":

    Oh take thy lute, and tune it to a strain,
        Which may with thee
    All day complain.
    There can no discord but in ceasing be.
    Marbles can weep; and surely strings
    More bowels have, then such hard things.

The physical aspect of Christ's suffering on the cross is emphasized in one of the most musical of Herbert's poems, "Easter." In the first part of this poem Herbert calls to his heart to rise as Christ has risen, calls for his lute to take its part in his celebration, and asks the Holy Spirit to bear the third part (a reflection of the Trinity in keeping with attitudes from medieval times) in his consort; then in the second he sets forth their song, a song at once heart-breaking in its simplicity and heart-raising in its triumph. In calling on his lute he reminds it that

The crosse taught all wood to resound his name,
    Who bore the same.
His stretched sinews taught all strings, what key
    Is best to celebrate this most high day.

Here the strings, likened to the sinews of Christ, are both taught and taut as the key is raised for the high holy day of the Christian year. 5

The necessity of being well prepared, never far from Herbert's mind, is set forth in two favorite figures, being dressed and being tuned (occasionally used together). Sometimes, as in "Gratefulness," Herbert does the tuning. (Several times he tunes sighs into groans, as in "The Search," in effect creating a figure appropriate to both vocal and wind music.) More often, however, he is the instrument that is tuned, usually by Christ. Of the command or permission of the "most sacred Spirit," he acknowledges in "Providence,"

Nothing escapes them both; all must appear,
    And be dispos'd, and dress'd, and tun'd by thee,
Who sweetly temper'st all. If we could hear
    Thy skill and art, what musick would it be?

In "Aaron," a poem noteworthy for its devices of sound, the third line of each stanza moves through various appeals to the ear

3Ibid., p. 243.
4Jones MS B 62, Dr. Williams' Library, Gordon Square, London.
5Joseph H. Summers, George Herbert: His Religion and His Art (London: Chatto and Windus, 1954), p. 160, cites the explanation of Manuel F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), p. 365, of the correspondence between certain keys and certain affections. This practice of tuning stringed instruments to pitches other than the current 440 c.p.s. standard is of particular interest to gambists because it probably accounts for the continuing difference in nomenclature between English and German viols. See the discussion in Appendix B of Nicholas Besaraboff's Ancient European Musical Instruments (Cambridge, Mass.: Harvard University Press, 1941), pp. 357-373. The articles on pitch and on tuning in Grove shed further light.
("Harmonious bells below," "A noise of passions ringing me for dead," "Another musick," "My onely musick") to culminate in "My doctrine tun'd by Christ." In a poem particularly rich in musical allusion, "The Temper," Herbert employs such verbs as "rack" and "stretch" before he makes the figure of tuning explicit:

Yet take thy way; for sure thy way is best:
Stretch or contract me, thy poore debtor:
This is but tuning of my breast,
To make the musick better.

No string player need be reminded of the necessity for meticulous care in tuning; and Herbert's varied and frequent use of the figure of tuning shows how naturally he drew on his musical knowledge in writing his poems.

No other image is used so generally—but then, no idea is more important to Herbert than that of man's being well prepared to learn and to follow God's will. This attitude is made most explicit in the conclusion of "Denial," a poem in which Herbert has intensified the sense of disorder and being out of harmony with God by ending each stanza with an unrhymed trochaic fifth line; then in the final stanza he brings the fifth line into harmony of pattern, as the mind and the spirit are brought into harmony with God. The fifth line, turned into the dominant iambic rhythm, is made to complete the rhyme scheme of ABABB:

O cheer and tune my heartlesse breast, 
Deferre no time:
That so thy favours granting my request,
They and my minde may chime,
And mend my ryme.

This subtle underlining of thought through form is only one means of enriching the verse, but one particularly apt for a poet of musical interests.

Herbert employs a variety of musical terms in his poems, sometimes in an unequivocally musical sense (as in the line in "Vertue," "My musick shows ye have your closes," or cadences), but often as the basis of the serious pun so widely used in the Renaissance (as in "Grace," for example, where he puns on "grasse" and the quality of grace, and may or may not use "grace" in a musical sense). Like other poets of his day, Herbert speaks often of his poetry in terms of "praise" or "sing", and he chooses terms that might apply to either verse or music. There is no question of the musical application of these lines in "Employment (1):

Lord place me in thy consort; give one strain
To my poore reed.

The lute tuned to a strain in "Grieve not the Holy Spirit" and the notes and strains of "Dooms-day" unquestionably allude to musical strains; and the embellishments called relishes assure us that Herbert intended a musical application of these lines in "The Pearl":

I know the wayes of Pleasure, the sweet strains,
The lullings and the relishes of it . . .

But it is less certain that he intended a musical interpretation of these lines in "Dulnesse":

The wanton lover in a curious strain
Can praise his fairest faire . . .

Later lines in this poem (especially "Where are my window-songs?") suggest that the lover's strain was at least words to be set to music; but this sort of allusion, particularly when vocal music may be involved, is less simple to label with certainty.

Even when a word that may be a musical allusion occurs in conjunction with other words that may be used in musical senses, we have no assurance that Herbert so intended it. The musical "fall" Orsino asks to have repeated in the opening speech of Twelfth Night is not likely to be the sense of the word Herbert uses in several poems: "And measure not their fall" ("Miserie"), "Sometimes I hardly reach a score, / Sometimes to hell I fall" ("The Temper (1)"), "Let th' upper springs into the low/ Descend and fall, and thou dost flow" ("The Size"), and "Or shall each leaf, / Which falls in Autumnne, score a grief?" ("Good Friday"). The presence in each of these passages of words that might be musical terms ("measure," "score," "springs" as word play on the ornament called a "springer," "grief" as a pun on the musical term "grave") should not mislead us into what was probably not intended as musical allusion.

Among the numerous other terms that may at one time have had a musical application but have now been dulled by frequent use we may include "accord" as in "accord in thee, / And prove one God, one harmonie" ("The Thanksgiving"), "aire" in "one aire of thoughts usurps my brain" ("The Bunch of Grapes"), "bar" in "O take these barres, these lengths away; / Turn, and restore me" ("The Search")

where Jane Herbert lived after her second marriage, to Sir Robert Cook.8

Herbert's poems have not lacked musical arrangements by other musicians. The Tannenbaum bibliography9 lists fifty-three arrangements of twenty-four different poems by Herbert. In our own time, the most distinguished setting is that by Vaughan Williams in Five Mystical Songs (1911): “Easter,” “I Got Me Flowers” (the second part of “Easter”), “Love Bade Me Welcome,” “The Call,” and “Antiphon.” As hymns, however, Herbert's poems have fared less well; only two of his poems are in use in the current edition of the Episcopal Hymnal: “The Elixir” (“Teach me, my God and King”) and “Antiphon” (“Let all the world in every corner sing”). Hymns Ancient and Modern, used by the Church of England, also includes two of Herbert's poems as hymns: “Antiphon (I)” and “Praise (II)” (“King of Glory, King of Peace”). Herbert's delight in developing a variety of stanzaic patterns is probably the reason that his poems are more readily adaptable as anthems or for solo voice but are more difficult to fit to the patterns of hymn tunes in common, long, or short meter.

A casual reader of Herbert's poems, remembering Walton's words about Herbert's hymns and anthems, may be surprised to find that so few of them are in general use as hymn today. Although the appearance of Herbert's verse on the page conveys a strong sense of form and order, closer examination of these forms reveals unexpected complexity in stanzas that, at first glance, may have looked simple. Matching line-length to thought is characteristic of Herbert, and (aside from the sonnets) the poems in which the line-length remains constant are far outnumbered by those in which he combines lines of two or even three different lengths, and in unusual patterns. “Longing,” for example, has iambic lines of 342241, “Peace” of 524352, “The Bunch of Grapes” of 5354455, and “Fraeltie” of 52524352.10

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7 Thomas Mace, Musicks Monument (London: T. Ratcliffe and N. Thompson, 1676), p. 235. I have used a photostatic copy of the volume in the Huntington Library, in the possession of my colleague, Professor Elizabeth Cowling.

8 Walton, op. cit., p. 258. Walton's life concludes with this note: "This Lady Cook, had preserv'd many of Mr. Herberts private Writings, which she intended to make publick but they, and Highnam house, were burnt together, by the late Rebels, and so lost to posterity."


10 I omit mention of rhyme schemes as matters of less concern to a composer setting these poems, although the reader interested in such matters might well examine the use of line-length and of rhyme scheme in "The Collar" to see how Herbert employs both to underline the speaker's rebellion from discipline and order. For an excellent discussion of the "hieroglyph form" of this poem, see Summers, op. cit., pp. 90-92.
The complexity of Herbert’s verses is not limited to their form. Although these poems at first convey the impression of utter simplicity in form, in diction, and in their avoidance of the sort of classical allusion that adorned the verse of many of Herbert’s predecessors, their diction is richer in appeal to both eye and ear than that of many other poets writing in the English language: Rosemond Tuve has suggested a remarkable range of visual imagery in Herbert; and the range of his aural devices is far more extensive than the musical language, allusions, and figures here mentioned. Herbert was far too subtle a poet and his musical knowledge far too deeply ingrained to be confined to such diction and imagery. John Hollander has aptly commented, “If we can believe Walton, Herbert’s almost constant use of ‘sing’ and ‘pray’ represents a personal as well as a conventional figure: it is the actual image of the poet—divine playing and singing in secluded retirement that lurks behind so many of the musical conceits in his poetry.”

All poets are keenly aware of sound; in Herbert, music seems to have intensified this awareness to the point where the words of poem after poem sound in their own right, but (as we have already observed in “Aaron”) sound also to the accompaniment of other aural appeals. The verb “sing,” “praise,” “sound,” “ring,” and “hear” occur frequently; bells toll or chime; trembling shows “inward warbling” (“A Paradox”); the soul “accords to the lines of hymns or psalms” (“A true Hymne”); the cries of the Church drown the sound of the trumpet (“The Jews”). Several titles suggest sound of one kind or another: “The Answer,” “Antiphon,” “The Call,” “Complaining,” “Dennal,” “A Dialogue—Antheme,” “Even-song.” “A true Hymne,” “The Invitation,” “Mans medley,” “A Parodie,” “Praise,” “The Reprisall,” “Sighs and Groans,” “Sinnes round,” “The Storm,” “The Knell.” Even silence is related, in a paradox, to sound: “There can no discord but in ceasing be” (“Grieve not the Holy Spirit”); Herbert’s devotions fail to pierce the “silent eares” of God (“Dennal”); and he asks in “The Familie” a question Henry Vaughan was to echo in “Admission”—“What is so shrill as silent tears?”

If “glose” falsely in “Dotage”; and in “The Quip,” which opens to the sound of jeering, Herbert uses onomatopoeia with memorable effect in describing Money and Gloria:

Then came brave Glorie puffing by
In silks that whistled, who but he?
He scarce allow’d me half an eie.
But thou shalt answer, Lord, for me.

These more general uses of sound are less readily marked than Herbert’s musical allusions; but it is doubtful that he would have used them so widely had his sense of the sound of words not been developed and refined by his music.

Music and poetry continued to bring Herbert comfort almost to the end of his life. Walton tells how, on the last Sunday of his life, Herbert rose suddenly from his Bed or Couch, call’d for one of his instruments, took it into his hand, and said—

My God, My God.
My Musick shall find thee.
And every string
shall have his attribute to sing.

And having tune’d it, he play’d thus and sung:

The Sundays of Mans life,
Threaded together on times string,
Make Bracelets, to adorn the Wife
Of the eternal glorious King:
On Sundays, Heavens dore stands open;
Blessings are plentiful and rife,
More plentiful than hope. 13

The cathedral music he loved formed a part of his funeral service he following Sunday, Quinquagesima, in the little church of Bemerton St. Andrew’s: “He was buryed (according to his owne desire) with the singing service for the burial of the dead, by the singing of Sarum.”

Not even here, however, have we fully described the significance of music in George Herbert’s life, nor could we ever do so even by examining every possible musical allusion in his writing. He influence of music pervaded Herbert’s life to a rare degree. Living brought himself to set aside the ways of Learning, Honour, 


13 Walton, op. cit., p. 254.

set aside virtually all the accoutrements of that fine life; he said farewell to the pretentious and florid style of preaching; he settled into a simple community removed from university and court; he changed his clothing from court fashion to canonical garb. He continued the strict restraint of his poetic diction that marked the earlier poems in the Williams manuscript (probably written before he came to Bemerton). In only two points did he refrain from strait simplicity— and they were related points: the metrical skill in his poems and the continued participation in music as listener, composer, and performer. In both poetry and music he found the discipline, the form, and the sense of order that gave direction to his life, even as he found these qualities in his service to God through his vocation. His poetry and his music were no mere indulgence, however, no reluctance to forego his own pleasures. In a very real sense, music was Herbert's sustenance on earth and its upward movement his most treasured avenue to God:

Church-musick.

Sweetest of sweets, I thank you: when displeasure Did through my bodie wound my minde, You took me thence, and in your house of pleasure A daintie lodging me assign'd.

Now I in you without a bodie move, Rising and falling with your wings: We both together sweetly live and love, Yet say sometimes, God help poore Kings.

Comfort, I'le die; for if you poste from me, Sure I shall do so, and much more: But if I travell in your companie, You know the way to heavens doore.

In the service of the Anglican Church and in The Temple George Herbert--priest, poet, and musician--found both the harmony and the sense of order he sought.

The names of the bowed instruments are not yet fixed in a satisfactory and conclusive manner. In order to arrive at terms which are appropriate and precise, certain decisions have to be made. Toward this end, the old terminology should be reviewed and re-established; not only must we avoid the useless variants— which risk confusing the nomenclature — but also we must exclude the wrong names recently given. It was no great problem for our ancestors, for they knew what was going on. Today, however, there is such divergence in terms among musicologists and musicians, and among the various compositions as well, that it has become absolutely necessary to arrive at a common decision in order to avoid general confusion from now on.

I think that my proposed nomenclature, which is the fruit of a quarter of a century's research, might serve as a base. I shall preface the nomenclature itself with an introduction explaining how I have arrived at these particular terms, and why I have avoided some and excluded others.

Scientific research alone does not suffice to establish a principle of choice. It is necessary to give equal consideration to authentic instruments preserved in the various museums and collections, and to study early pictures and sculptures that give us information invaluable to our research. The importance of these latter witnesses has been underlined by the eminent musicologist Arnold Schering, who tells us in his work "Rules of Performance for Old Music" ("Aufführungspraxis Alter Musik"):

"He who doubts the value of the pictorial material as evidence, on the supposition that painters often enough would have been satisfied with the artistic effect even with unrealistic representations, deprives himself of precisely the most valuable and candid data which the past has left us."

We also have definite evidence that shows us, for example, that the treble viols are played sometimes "da braccio" and sometimes "da gamba!"

Yet all this is still not decisive in establishing a nomenclature. What, in practice, is meant by "da gamba" and "da braccio?" Praetorius called the entire family of violins "arm fiddles" (Geigen da braccio) and gave the absurd title of "Arm-Bass-Violin" (Bass-Geig
da braccio) to an engraving showing a very large violoncello with 5 strings. On the contrary, the denomination "Viola da gamba" is not correct, inasmuch as a treble viol played on the arm is not mentioned, although these latter existed, both in actuality and in pictures. (Note. Incidentally, Praetorius did not mention the Serpent either, an instrument which had existed for half a century.) Monteverdi is hardly more logical. In "L'Orfeo" he mentions "violini piccoli" (the term "violino" should suffice!) at the same time as "dieci (ten) viole da braccio" which cannot refer to violines or even exclusively to the high voices, because of the tessitura. Elsewhere he employs the term "violino" alone, as in the "Combattimento di Tancred and Clorinda," where the highest instrumental part changes several times between "violino" and "viola soprano." But the fact that in "L'Orfeo" Monteverdi speaks of "Due (Two) Contrabassi de Viola" proves that by the term "viola" he understood viol."

For our purposes it is as useless to fix on one sense of the word as on the other. I propose the names indicated in my nomenclature, avoiding the terms "da braccio" and "da gamba," which add nothing. When Praetorius calls a violoncello "da braccio" and others say "viola da gamba" for a treble viol played at the shoulder, the issue is only clouded by these terms.

We shall also have to renounce the relatively recent terms, such as the French "de gambe" and the German "Gambe," terms which are not French, nor German, nor yet Italian. Furthermore, they are wrong when referring to the treble viol played at the shoulder.

The term "Quinton" must also be suppressed. Chouquet says in his catalogue of the collection in the Paris Conservatory: "So imprimo viol, improperly called Quinton" (Pardessus de viole, improprement appelé Quinton.) This term has been employed for no more than a hundred years. I own a "Collection of Airs for the Treble Viol," entered at Nevers September 22, 1763 (Recueil d'Airs pour le Dessus de Viole entre a nevers le 22 septembre 1763) written entirely by hand. The second page gives the "Principles for the Soprano Viol" (Principes pour le Pardessus de Viole). The discrepancy was a triviality which embarrassed nobody in that day. The tuning given is merely a "scordatura" found, in principle, in the works of Franz Biber and J.S. Bach. It is the same tuning as that given in the dictionaries under the name "Quinton," but this name is not given in any authentic work, as may be ascertained. This is simply a confusion between an instrument and the fifth part of a composition. One could as easily call an instrument "Vagans" (Latin, "the wanderer") - to illustrate the error - which would not be anymore illogical than the term "Quinton."

"Violetta piccola" is still another name which muddles the nomenclature, and Sachs gives the following description of it: "The highest gambe in A. (Die höchste Gambe in A) This is wrong because, on the one hand, the soprano viol (pardessus de viole) - tuned a ninth higher - is sometimes played in the "da gamba" fashion, and the old scores, on the other hand, show the Violetta in the range of the violins. The term treble viol (dessus de viole) is surely, then, quite sufficient.

In the early sources sometimes the same instrument is called "Pardessus de viole" and "Dessus de viole." I propose to separate these terms and reserve them for different instruments tuned respectively in G and in D. There is one other practical difficulty: the Pardessus de Viole in G is useful only if one tunes it the old French way, that is to say, one tone lower than normal. This tuning has already created some misunderstanding. It is supposed that some treble violins in C were used in France, but I question if this was not just the old French tuning. The old catalogue of the Collection of the Paris Conservatory shows an example of this confusion: some wind instruments of the 16th century were said to be in a key impossible for that period. Another inconsistency is found in the catalogue of the Wilhelm Heyer Collection of George Kinsky (Cologne 1912). It names the small violas "Bratsche" and the larger ones "Tenorgeige" (Tenor violin), although formerly the latter term was used for the violins in general, instead of "Bratsche" (from "da braccio"). One instrument that could be called "tenor" is the Stradivarius in Florence, of which the body measures nearly 19 inches (48 centimeters). The tuning was probably in G, unless it was possibly like the violoncello in C. (Translator's Note: There is a tenor violin in the Yale Collection, of which a copy was made by Willis Gault of Washington, D.C., on molds by Harold Westover. These instruments are tuned in G.) In that case it is probably the ancestor of the Violapomposa. An especially seductive piece in this species is the "Viole da Spalla," so called in the catalogue of the Berlin Museum (No. 4517), which was probably supported on the right (sic) shoulder.

There are still some things to clear up in the nomenclature used by L. Mozart in his work "Grundliche Violinschule," 1756.

Two more explications:

1. The Liras were not a true family, because the Lira da gamba was created at almost the same moment at which the Lira da braccio started its decline. In the field of the Liras, at any rate, the terms "da braccio" and "da gamba" must be maintained.

2. The rather widespread opinion that the viols were the ancestors of the violin is not correct. The blend of the two principles
in the design of the medieval vièle (Hieronymus of Moravia, 13th Century) shows up clearly that the two families were children issued from the same mother - the vièle. It is practically impossible to establish any significant difference in age between the two families. They have to be considered, then, as parallel manifestations.

BOWED INSTRUMENTS OF THE MIDDLE AGES

Rote (French), crwth (Gaelic), chrotta, hrotta, rotta, rotte - Prior to about the 10th century, played without bow.

Rebec (from Rebāb, Arabic), ribeca (Italian). Three strings.

Vièle (French), viella, Fidula (Latin), Fiedel (German). 1 to 5 strings - Hieronymus of Moravia (13th century): 3 different tunings.

LIRA FAMILY (Lira or Liras or Lira)

Lire da braccio. Large size: Lirone da braccio.
Lire da gamba. Large size: Lirone perfetto.

VIOL FAMILY

Pardessus de viole (French). 5, 6 or 7 strings. Highest of the strings (chanterelle), in G. Body about 12-1/2 inches (32 cm).

Dessus de viole (Fr.), viola soprano (Ital.), Diskantviole (Germ.), treble viol (English). Body about 4 to 15-1/2 inches. (36-40 cm env.).

Ténor de viole (Fr.), viola tenore (Ital.), Tenorviole (Germ.), tenor viol (Engl.). Body about 17 to 21" (44-54 cm env.).

Basse de viole (Fr.), viola basso (Ital.), Bassviole (Germ.), bass viol (Engl.). Body about 25" to 31" (65-80 cm env.).

Contrebasse de viole (Fr.), contrabasso di viola or violone (Ital.), Kontrabassviole (Germ.), double bass viol (Engl.). Body about 35" to 39" (90-100 cm).

Vièle d'amour (Fr.), viola d'amore (Ital., Germ., Engl.) Origin of name, according to Bricqueville and Pillaut (18th cent.) Viola da'mori = Moorish. 6-7 strings, 6 - 7 sympathetic strings.

Viola da'mori = Moorish. 6-7 strings, 6 - 7 sympathetic strings.

Variant: Englisches Violett (Old German) = angel's viol (violet angelique). 12 - 15 sympathetic strings.

Basse de viole d'amour, or bass of "Englisches Violett" tuned an octave below the instruments mentioned above.

Baryton (Fr., Germ., Engl.), viola di bardone (Ital.). Sympathetic and playing strings: 7 and more.

VIOLIN FAMILY

Violon pochette (Fr.), Taschengeige, Pochette (Germ.), kit (Engl.) (Translator's Note: In the OED the derivation of kit is suggested as possibly representing the first syllable of the Greek word cithara. An excerpt containing the word kit is quoted from the writings of Steele.)

Violino piccolo (Ital.), Quartgeige (Germ.), Chanterelle in G (J.S. Bach), same in A Praetorius).

Violon (Fr.), violino (Ital.), Violine, Geige (Germ.), violin (English).

Alto (Fr.), viola (Ital.), Viola, Bratsche (Germ., formerly Tenorgeige), Viola (Engl., formerly tenor violin). Variant: Ritter-Bratsche. 5 strings (c. 1880).

Viola da spalla, and Handbassl, L. Mozart; probably identical. Body about 18 1/3" to 18 3/4" (47 - 48 cm env.). In G and A.

Viola pomposa. Inventor: J.S. Bach. 5 strings. Body about 17" to 19-1/2" (44-50 cm).

Ténor de violoncelle (Fr.), violoncello piccolo (Ital.), Tenor-cello (Germ.), tenor cello (Engl.).

Violoncelle (Fr.), violoncello, basso violino (Ital.). Cello (Bass, L. Mozart) (Germ.). cello, bass violin, (Engl.). Praetorius: 5 strings; tuning given for 4 strings.

Contrebasse (Fr.), contrabasso (Ital.), Kontrabass (Germ.), double base (Engl.). Maggini - Salè: with 5 strings. Italian variant with 3 strings.

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BIOGRAPHICAL NOTE ON FRITZ ERNST, AUTHOR OF "NOMENCLATURE OF THE BOWED INSTRUMENTS"

Fritz Ernst of Geneva, Switzerland, is the owner and curator of the Musée des Instruments Anciens de Musique. In the course of 35 years he has gathered for this collection 250 old instruments of all kinds. Thanks to his expert care and treatment, nearly all of these instruments are in playable condition. F. Ernst also directs the Ars Antiqua ensemble, a group of professional musicians who devote part of their time to the study and concertizing of old masters on old instruments.

V. M. H.

At times the trembling of the bow arm, or of the fingers of the hand that hold the neck to make the mood conform to sad and afflicted music...

Ganassi, Regola Rubertina, 1543

No art is so subject to indiscriminate judgement as music. It would seem that nothing could be easier to judge. Not only professional musicians, but even those who pose as amateurs, would like to be regarded as judges of what they hear.

J. J. Quantz,
On Playing the Flute, 1752

REVIEWS

A Review of History of Violin Playing from its Origins to 1761 by David Boyden
by
Sara Ruth Watson
University of Cleveland

"When will the mysterious early history of the viols be thoroughly investigated? To date there is no satisfactory account of the origins and early history of the viols. "1 So laments David Boyden in his History of Violin Playing from its Origins to 1761. Will some historical-minded gambist take up the challenge?

Actually, however, the first three parts of Mr. Boyden's thick volume contain much of interest to the viol player: Part one, The Formative Period, 1520-1600; Part Two, The Development of an Idiomatic Technique, 1600-1650; Part Three, The National Schools of the Late Seventeenth Century, The Rise of Virtuosity.

Since little is known about violin music or violin playing before 1600, it is from the music for viols and treatises on viol-playing that Mr. Boyden illuminates his subject - such as Diego Ortiz's Tratado (1553) which explains "divisions."

In pointing out the lowly origin of the violin, Mr. Boyden contrasts it with the viol, which of course was the instrument of the amateur gentlemen. This point is made by Jambe de Fer in the earliest specific description of the violin (Epitome Musical, 1556):

We call viols those with which gentlemen, merchants, and other virtuous people pass their time... The other type is called violin; it is commonly used for dancing...

Obviously the viols contributed little to the appearance of the violin; the two families of instruments are contemporaries and existed side by side, but had no influence upon each other, in physical features. In this period - the sixteenth century - terminology has confused the historian tracing origins. And Mr. Boyden is very helpful in defining terms; Chapter Two is chiefly concerned with a discussion of terminology.

From its first appearances, the violin served two principal functions: to play for dancing and to double or accompany voices.

2Ibid., p. 4
The first function was always the concern of the "fiddle", but the second one was a function of violins as well. Finally vocal pieces of instrumental music in the sixteenth century is the collection of sixty-five dances by A. Holborne, published in England in 1599 - Pavans, Galliards, Almains, and other Short Aries [sic], both grave and light in five parts for Viols, Voicins, or other Musicall WInde Instruments. After 1600 the uniqueness of the violin came to be understood; then music was written especially for the instrument. During the seventeenth century the violin became associated with the "new" music, the viol with the "old". One idea of Boyden's is of particular interest to the viol player. Violinists were slow, says Mr. Boyden, to develop a technique; as the instrument evolved throughout the sixteenth century; it borrowed heavily from the technique of its contemporaries - notably the lira da braccio, rebec, the viol. And Mr. Boyden goes on to assert that practically all we know about sixteenth-century violin-playing must be deduced from the treatises on the viol. No doubt the early violinists were players of liras or viols and transferred the technique of these instruments to the violin. Therefore he says it is a workable assumption that the technique of the rebec, lira da braccio, and viol (about which we have the most, and best documented, information), was adapted to the violin where practical and appropriate. One of Mr. Boyden's chief sources is Sylvestro di Ganassi's Regola Rubertina (Venice, 1542 and 1543). Ganassi's details of fingering, shifting and bowing show an awareness of color and timbre; he was among the first to discuss this. For instance, the viol player used pizzicato, the higher positions, tone-color, and double-stops, all of which the violinist took over from the gambist. Even the vibrato and many dynamic effects he borrowed.

In concluding Part One of his book, David Boyden summarizes the situation:

For three reasons David Boyden's work is of value to the violin-player: he discusses the confusion of terminology, the technique of the viol which formed the basis for violin technique, and the treatises on viol-playing, which the early violinists used as models for their how-to-do-it manuals. I urge the violin-player to read Boyden's book (at least the first three parts), for it contains many useful hints on technique and interpretation—and furthermore the historical survey of the viol will make the modern gamba-player proud of his long and distinguished lineage.

The important and really unanswerable question is to what extent the violinists availed themselves of the possibilities opened to them from the developed and advanced technique of the other string players, notably the best players of the viol. In short, did the violinists of the sixteenth century adopt the advanced technique, the ornamental elaborations, and the devices of expression used on occasion by the best and most adventuresome viol players of the time? We do not know. Surely the answer is "yes". It could not have been otherwise; the violinist who did not build upon the experience of the viol-player would have been deaf and blind. Here was a tremendous heritage.

But from 1600 on, when composers began to exploit the brilliancy, the singing quality, and the total range of the violin, Mr. Boyden seems more sure of his ground and asserts that the violinists certainly copied the viol players in many respects.

In Part Two, which covers the first half of the seventeenth century, Boyden traces the rise of the violin and the decline of the viol. When André Maugars, the celebrated French violist, visited Rome in 1639 he found no viol players of any importance. Obviously the viol continued in favor longer in England and France; but, Thomas Mace in Musick's Monument, (London, 1676) was fighting a losing battle. Charles II's preference for dance music and for the violin hastened the downfall of the viol in England; after Purcell's Fantasias of 1680, new compositions for viol practically ceased.

For three reasons David Boyden's work is of value to the violin-player: he discusses the confusion of terminology, the technique of the viol which formed the basis for violin technique, and the treatises on viol-playing, which the early violinists used as models for their how-to-do-it manuals. I urge the violin-player to read Boyden's book (at least the first three parts), for it contains many useful hints on technique and interpretation—and furthermore the historical survey of the viol will make the modern gamba-player proud of his long and distinguished lineage.

****
A Review of Three-Part Fancy and Ayre Divisions for Two Trebles and a Bass to the Organ by John Jenkins, edited by Robert Austin Warner

by George T. Bachmann

This Wellesley Edition, edited by Dr. Robert Warner of the University of Michigan, consists of seven three-part fancy and ayre divisions by John Jenkins. It is a very handsome volume, and the editor and Wellesley Editions are to be congratulated on its appearance.

This publication not only makes a significant contribution to the accessible literature of Mr. John Jenkins, but also affords a welcome addition to the music for the treble viol, as there is little work available which features this instrument. It is hoped that this edition will encourage the publication of more music for the treble viol which might in turn encourage musicians to treat the instrument more seriously. This music will provide a good bit of satisfaction and challenge to the treble player, but it is not for the person who is unable to play beyond the frets. Perhaps it will inspire bass players to take a glance, at least, at the treble viol and its literature.

Professor Warner's scholarly introductory remarks serve as a good introduction to Jenkins, his music and his time. Of particular interest is the section on performance possibilities.

Had this been a playing edition, it would have been more useful; however, playing parts have been promised during the next academic year by Wellesley College. (See the Viola da Gamba Society Bulletin No. 27, July, 1967 -- "Music Reviews")

The occasional switching to the tenor clef in the bass part instead of the alto clef will probably annoy the growing number of viol players who have never touched a cello, but, on the other hand, this music may not be used only by players of the viola da gamba. In his publication, Dr. Warner indicates that it is equally usable for members of the violin family.

The treatment and realization of the keyboard part by Dr. Warner appears to be very suitable for music of this period. It would seem to be ideal for a small chamber organ of one or two ranks, but in keeping with the conventions of the period, a harpsichord or spinett would not be out of place.

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Photos by Hal Costain

Front and Back of Meares Viol
Plate I

Plate II

Side and Head of Meares Viol
Plate III

Plate IV

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The bass viol illustrated in Plates V, VI, and VII was made by Barak Norman and is in the Smithsonian Institution Collection of Instruments. Mrs. Cynthia Hoover, Associate Curator of Musical Instruments at the Smithsonian Institution has provided the following information concerning this viol:

The Smithsonian Institution acquired this handsome bass Barak Norman viola da gamba in April, 1965. The instrument belonged to Miss Mabel Chaplin, a member of the Chaplin trio, which specialized in early music. The trio was composed of Kate Chaplin, violin and viola d'amore, Nellie Chaplin, piano and harpsichord, and Mabel, viola da gamba. This trio made its first appearance in 1888. The Smithsonian acquired this instrument from W. E. Hill & Sons who in turn acquired it from the heirs of the Chaplin family.

This six-string instrument has elaborate floral and geometric designs carved on the belly, back and ribs. The neck ends in a handsome carving of a bearded man's head.

Following, are the measurements of the instrument:

- String length, nut to bridge: 26-7/8"
- Width of upper bouts: 11-7/8"
- Width of middle bouts: 9"
- Width of lower bouts: 14-6/8"
- Maximum depth of ribs: 5-2/8"

The label reads:

Barak Norman
at the Bass Violin
St. Pauls Church Yd.
London Fecit 1817
It is alleged that Richard Meares was the teacher of Barak Norman, and although the shapes of the Meares viols and the Norman viols are different, there is still enough similarity in methods of construction and in the decorations used by both of these masters to indicate that there had to be some kind of relationship in their practice of the luthier's art.

Two other examples of Meares' work known to be owned by members of the VdGSA are the beautiful bass of Mrs. Paul Kohnstamm which was illustrated in Volume III of this Journal, and a bass owned by Mrs. H.K. Hammitt, of Kensington, England. Mr. Verne Swan of Utica, New York, is the owner of a Barak Norman bass which will be illustrated in Volume V of this Journal.

Since the publication of the viol discography in volume 3 of this journal (1966), sufficient additional information has been gathered to warrant publication of a supplement. No doubt this will continue to occur in future years.

The format is unchanged in this year's supplement, and the reader is referred to the 1966 discography for information on such matters as the abbreviations used and the meaning of the instrumentation code in the right-hand column.

The coverage, however, has been somewhat broadened this year. Previously, records were not listed which employed a viol only as a continuo instrument or which used only early bowed instruments other than the viol or baryton. Since records with continuo viol frequently display the instrument to good advantage (even occasionally featuring elaborate parts), and since many people interested in viols are also interested in other bowed instruments, the scope has been enlarged as follows:

(a) Although the emphasis will continue to be on records featuring one or more viols playing independent parts, records using only a continuo viol will also be listed as they turn up. (Whenever possible, it will first be ascertained that the continuo viol is clearly audible before including the record.)

(b) Further, records employing other historical bowed instruments (except baryton and viola d'amore) will be included in the main listing of viol records, and these instruments will be counted along with viols in the instrumentation code that appears in the right-hand column. These additional bowed instruments include the rebec, lira da braccio, lira da gamba, and various Medieval and Renaissance fiddles (usually designated "vielle" or "fidel").

As before, records with baryton will be listed in a separate section at the end. For the present, records with viola d'amore will be omitted (except, of course, when the record is included on account of the other classifications). If viola d'amore records are listed in the future, it will be in a separate section.

As always, corrections and further contributions are welcomed from readers. They should be sent to the author or to the secretary of the Society. Information received this year from Arthur Loeb, Winifred Jaeger, and George Glenn is greatly appreciated.
## I. RECORDS WITH VIOLS: CORRECTIONS TO 1966 DISCOGRAPHY

<table>
<thead>
<tr>
<th>Mono No./Stereo No.</th>
<th>Instrumentation</th>
</tr>
</thead>
</table>
| **ANGEL** 35888/S-35888 | Sp. Songs of the Ren. Title information. Includes:  
- CORTON: Gentil dame (voice, 3 fidels, 2 rec)  
- ENRIQUE: Mi querer tanto (voice, 2 fidels, rec, lute)  
- ANON.: Una matica de ruda (voice, lute, fidel)  
- " : Si la noche (voice, 2 fidels)  
- GABRIEL: No soy yo quien (voice, 2 fidels, lute)  
- ANON.: Pase el agua, Julieta (voice, 3 fidels, 3 rec, lute)  
- GABRIEL: No soy yo quien (voice, 2 fidels, lute)  
- ANON.: Una matica de ruda (voice, lute, fidel)  
- " : Si la noche (voice, 2 fidels)  |

| ARCHIVE: ARC mono (APM mono)/ARC stereo (SAPM stereo) | 3053 (14056) | Gibbons program. Title information. Includes:  
- Faç. I à 3 (viols)  
- In Nomine à 3 (viols)  
- This is the record of John (voices, viols)  
- What is our life (voices, viols)  
- Fant. I à 3 (viols)  
- Fant. à 4 (tr, trn, b & cb v)  
- Cries of London (voices, viols)  
  - Deller Consort, Viols of Schola Cantorum Brasiliensis (tr, a, trn, b & cb v)  
3170 (14670)/73170 (1986/70) | 1966 discography indicated both Suites 1 & 2 of M. MARAIS were included, whereas only Suite 1 is.

| **CHANTRY** CRLP 2/ - | Concert of early music. Title information. Includes:  
- ANON. (16th cent.): O Jesu meeke (voice, 3 viols)  
- MARIE DE BOURGOGNE MS. (c.1405): 4 dances (ens. w. 3 viols)  
- J. ECCLES: Aria: Hither turn (voice, 2 vn, fl; hpsi, b v)  
- J. BARRIERE: Son. in D (d v, hpsi)  
- H. DUMONT: Pavane in d (3 v, org)  
- Vocal-instr. ens. incl. string players: Cécelie & Nathalie Dolmetsch, L. Carley, L. Ring, S. Marshall, & C. Ring)  

| **CHANTRY (continued)** | 3*s  
- ANON. (16th cent.): O Jesu meeke (voice, 3 viols)  
- MARIE DE BOURGOGNE MS. (c.1405): 4 dances (ens. w. 3 viols)  
- J. ECCLES: Aria: Hither turn (voice, 2 vn, fl; hpsi, b v)  
- J. BARRIERE: Son. in D (d v, hpsi)  
- H. DUMONT: Pavane in d (3 v, org)  
| 3*pko  
- M. MARAIS: 2 Menuets (d v, hpsi)  
- Cécelie Dolmetsch (tr & d v), L. Carley (tr v), N. Dolmetsch (b v), M. Welton (rec; tr & b v), and others  

| EXPERIENCES ANONYMES | 3*s  
- T. MORLEY: Fant. à 2 "La Caccia" (tr & b v)  
- ANON. (16th cent.): 3 dances: Cinque-pace, Scotch jig, A measure (rec, 3 v, virg, tabor)  
- M. MARAIS: 2 Menuets (d v, hpsi)  
- HANDEL: Son. in D (rec; hpsi, b v)  
- TELEMAN: Trio Son. in G (rec, tr v; hpsi, b v)  
| 3*ko+  
- Cécelie Dolmetsch (tr & d v), L. Carley (tr v), N. Dolmetsch (b v), M. Welton (rec; tr & b v), and others  

| MUSICAL HERITAGE SOCIETY | 3*s  
- J. DUNSTABLE: Fant. à 3 (viols)  
- BuxTEHUDE: Laudete Fueri (cantate for 2 voices, 6 viols, cont.)  

| 3*sk+  
- R. Oberlin (counterten.), In Nomine Players (Stevens)  
| HARMONIA MUNDI | 3*s  
- BYRD program. More complete title information:  
  - Prelude & Fant. à 5; In nomine à 5, Fant. à 6;  
  - Fant. à 3 (viols)  
- La Virginalia; My Sweet Little Darling, Why do I use my paper, ink & pen; What pleasure have great princes;  
- Though Amaryllis dance in green; Blessed is he that fears the Lord; O Lord, how long wilt thou forget;  
- The man is best that God doth fear (voice, viols)  

| HARMONIA MUNDI | 3*s  
- HMO 30509 (French)  
  - Incorrectly listed in 1966 discography as HM 30509.  
  - Availability of stereo version uncertain. Apparently also issued as (German) Harmonia Mundi HM 30609.  

| MUSICAL HERITAGE SOCIETY | 3*s  
- MHS 689/MHS 689-S Reissue of EA 37; for contents see above.  

| ODEON | C 91112/STC 91112  
- Title information. Includes:  
  - F. TUNDER: Sinfonia for 7 viols  
  - BUXTEHUDE: Laudete Fueri (cantate for 2 voices, 6 viols, cont.)  

-55-
ODEON (continued)

F. TUNDER: Ach Herr, lass deine lieben Engelein
cantata for voices, 4 viols, cont.)
Soloists, Windsbacher Knabenchor (Thamm), incl.
A. Lessing (tr & cb v), R. Lahrs (tr & vn v), O.
Kober (tn & b v), H. Haferland (tn & b v), H. Hedler
(b v, vc), H. Naumann (b v), H. Spicker (cb v)

Vox

DL 890/STDL 500890
Sp. Ren. music. Title information. Includes:
FUENLANNA: 4 Tientos (4 v)
ORTIZ: Recercada segonda (a & b v, org)
VICTORIA: Ne timeas, Maria (4 v)
Montreal Viol Consort (Joachim)

DL 950/STDL 500950
Music from...Henry VIII. Title information. Includes:
R. WHITE: In Nomine (4 v, org)
J. TAVERNER: In Nomine (4 v, org)
R. SMERT: In die natiivitas (voices, tr & a v)
Montreal Bach Choral Soc. (Little), Viol Consort
(Joachim), G. Lyman (organ)

DL 990/STDL 500990
DUFAY program. Title information. Includes:
Je ne vie onceuque la pareille (2 voices, v)
Vostre bruit (2 voices, viols)
Malheureux cuer (voices, viols)
Vergine bella (2 voices, viols)
Craindre vous veuell (voice, viols)
Adieu m'amou (2 voices, amou)
Bon jour, bon mois (2 voices, viols)
Quel fronte signorelle (3 viols)
Donna, 1 ardente (3 viols)
Ave Regina (3 viols)
Alma redematoris mater & 3 (org. 2 viols)
Le peti ens. vocale, Montreal (Little), Viol Consort
(Joachim), G. Lyman (organ)

WESTMINSTER (continued)

BYRD: Galliard: Earl of Salisbury (viol transcription) 3*
R. DEERING: Cryes of London (voices, viols) 3*
J. WILBE: I love alas yet am not loved (viols) 3*
T. WEELKES: As Vesta was from Latmos Hill (voices, viols) 3*
Elizabethan Consort of Viols (Nebsttt) & Golden
Age Singers (Feld-Hyde)

II. RECORDS WITH VIOLS: NEW LISTINGS

ARCHIVE

36354/S-36354
BACH: Cantata 106 (uses 2 b v, lute) (Zspko)
South Ger. Madrigal Choir, Consortium Musicum
(Gönnenwein)

ANGEI

3008 (14024) - Includes:
ARIOSTI: Lezione (Vda, cont.)
E. Seiler (Vda), W. Gerwig (lute), K. Giilckseig
(hpsl), J. Koch (b v)

3034 (14042) - Includes:
GASTOLDI: 12 Balletti (voices & instr. ens. incl.
tr fidel & 2 tn fidel)
Montreal Viol Consort (Joachim), G. Lyman (organ)

3104 (14099) - Includes:
G. LASSUS: 7 penitential Psalms (voices
with instr. ens., incl. tr, tn, & b v)
Aachener Domingsknehen, vocal & instr. solist
(Fohl)

3193 (14693)/73193 (198693) Includes:
F. COUPERIN: Deus virtutim convertere (voice, fl, ob,
b v, hpsi, vc)
H. Krebs (tenor), F. Demmler (fl), H. Schilovogt (ob),
R. Klemm (b v), W. Meyer (hpsi), H. Benmer (vc)

3198 (146981)/73198 (198698) Includes:
TELEMANN: Suite 6 in d (ob, vn; hpsi, b v)
TELEMANN: Concerto 3 in A (fl, hpsi, b v)
TELEMANN: Trio Son. in E-Flat (ob, hpsi, b v)

ANON.: Greensleeves (viols)
A. FERRABOSCO: Fant.: Vias Tuas (viols)
MORLEY: songs played on viols: My bonnie lass she
smileth; About the Maypole; Now is the month of
Maying; It was a lover & his lass
MORLEY: Pavane: Earl of Sallsbury (viol transcription)
ARCHIVE (continued)

K. Haussmann (ob), O. Büchner (vn), W. Berndsen (fl), W. Spilling & E. van der Ven (hpsl), J. Ulsamer (b v)

3216 (14316)/73216 (19816)
10 Christmas carols, in arrangements from the time of Praetorius. Instt. ens. incl. violins, viols, & various other old instruments. Soloists, choirs, Archive Instr. Ens. (Detel), incl. viol players O. Kober, J. Sartorti, R. Lahrs, H. Haferland, & W. Jensen

3245 ( ? )/73245 ( ? )
DOWLAND: various songs & instr. music. No details. Studio of Early music, Munich (Brinkley), incl. viol players. O. Kober, J. Sartorti, R. Lahrs, H. Haferland, & W. Jensen

3261 ( ? )/73261 ( ? ) Includes:
L. COUPERIN: 2 Fantasies for viols
A. Wenzinger, H. Müller, M. Major, J. Ulsamer, J. Koch

10" LP's, European issue only (AP/SAP prefixes):

AP 13071/SAP 195003
L. SCHRÖTER: 8 Neue Weihnacht Liedlein (Voices with instr. ens., incl. viols. No details) Knabenchor Hannover (Hennig) w. instrumentalists, incl. viol players J. Koch, J. Sartorti, H. Haferland.

7" 45 rpm records, European issue only (EPA prefix):

EPA 37090/ -
J. HAYDN: Cassation in C (obbl. lute, vn, b v)
W. Gerwig, I. Brix-Meinert, J. Koch

EPA 37099/ -
A. KÖHNEI: Son. 7 in G (b v, cont.)
A. Wensinger (b v); F. Neumeyer (hpsl),
G. Flügel (b v)

EPA 37129/ -
J. WALTHER: Son. for vn & cont.
L. Friedemann (vn); J. Koch (b v), W. Gerwig (lute)

EPA 37155/ -
TELEMANN: Trio Son. in d (rec, tr v; hpsl, vc)
TELEMANN: Trio Son. in F (rec, b v; hpsl, bsn)

ARGO

RG 84-85/ -
PURCELL: 12 Sonatas à 3 (1683)
N. Marriner & P. Gibbs (vn); D. Dupré (b v),
T. Dart (org)
Also apparently issued on BAM LD 038-039 (France)

RG 443/ZRG 5443
Medieval English Lyrics: sacred & secular Eng. music from 12th to 16th cents. No details. Vocal-instr. ens. (Harrison), incl. C. Wellington (v)

BÄRENREITER

BM 25 R 905/ -
F. Conrad (rec); H. Ruf (hpsl), J. Koch (b v)

BAROQUE RECORDS (USA)

? /9006
Medieval carols & dances. No details, but ens. includes viols.
Ren. Chamber Players (Ehrlich), incl. viol players

CAMBRIDGE

CRM 417/CRS 1417 Includes:
SCHUTZ: 7 last words of Christ from the Cross
Old North Singers (Fesperman) w. instr. ens.
incl. W. Highband, C. Rowan & J. Davidoff (viols)

CANTATE

64201/650201
SCHÜTZ: Christmas Oratorio
Westfälische Kantorei (Ehman), vocal & instr.
soloists, incl. R. Lahrs (vn & vn v), J. Koch (tn & b v), H. Spicker (b v) & H. Stöhr (cb v)

64222/ -
SCHÜTZ: Psalm 100
PRAETORIUS: Vom Himmel kam der Engel
PRAETORIUS: Lasset uns benedichten
ECCARD: Vom Himmel kam der Engel
Kantorei of the Ch. Music School, Hanover (Immelman)
& instr. soloists, incl. viol players H. Haferland,
M. Mutthesius, G. Bleyer, & A. Bleyer
COLUMBIA (USA)
ML 5577/MS 6177 Includes:
BACH: Cantate 198 (2 b v used in some movts.)
Columbia Symph. (Craft), American Concert Choir
(Hillis), soloists.

COLUMBIA (Great Britain)
33SX 1637
Strike up the Bard: jazz-style works in honor of Shake-
speare, incl. a viol consort, recorder consort, hpsi,
and others. No details.

COUNTERPOINT/ESOTERIC
515/5515
HANDEL: Cantata 17 (voice, rec; hpsi, b v)
HANDEL: Trio Son. in F (rec, vn; hpsi, b v)
HANDEL: Sons. 7, 9, Op. 1 (rec; hpsi, b v)
NY Pro Musica, incl. N. Courant (b v)

DECCA
DL 9400/
Music of the Medieval Ct. & Countryside for the Christmas
season. No details.
NY Pro Musica (Greenberg), incl. A. Squires (tn v),
P. Ehrlich (tr v) & M. Blackman (b v)

DL 9418/DL 79418
NY Pro Musica (Greenberg), incl. B. Mueser (v)

EXPERIENCES ANONYMES
EA 312/EA 312-S
Catch That Catch Can, incl.: sk+
I. CHURCH: Poor Owen sk+
ANON.: A chiding catch sk+
WILLIS: A catch
NY Catch Club (Clark)
(Also issued on MHS 690)

HARMONIA MUNDI (continued)
HM 30609/HMSt 530609
Early Ger. Christmas Music. Works by J. ECCARD,
J. WALTHER, A. REUSSNER, A. GUMPENZHAIMER,
A. SCHLICK, M. PRAETORIUS, B. GESIUS. No details. U
Vocal-instr. ens., incl. viol players U. Koch,
I. Brix-Neinert & J. Koch
HM 30610/-
Dance Music of the Ren. Works by J. MODERNE, T.
SUSATO, C. GERVEAISE, P. PHALESE, M. FRANCK, H.
HASSLER, P. ATTAIGNANT, & C. DEMANTIUS U
Instr. ens. incl. J. Koch & H. Haferland (b v)
HM 30617/-
HANDEL: 4 Sons. (rec; hpsi, b v) ko+
H. Linde; Leonhardt, A. Wenzinger

LAZELL RECORDS (mail order)
LR 31/-
Concert of Ren. Music, using voice, recorders, tr & tn
viols, cromorne, shawm, perc. Viols used in works by:
DUFAY, DUNSTABLE, CABEZON, SUSATO, LE JEUNE,
and in pieces from the GLOGAUER LIEDERBUCH.
This record may be ordered from the Santa Barbara
Collegium Musicum, 212 East Mountain Drive, Santa
Barbara, Calif. 93103.

MACE
M 9020/SM 9020 Includes:
TELEMANN: Conc. for rec, b v; strings, cont. lko
Solists & Consortium (G. Berg)

MUSICAL HERITAGE SOCIETY (Mail order only: 1991
Broadway, New York, N. Y. 10023)
CC 8/CC 8-S Includes:
M. A. CHARPENTIER: Son. N 8 (2 ft, 2 vn, b v, vc, lute, lko
hpsi) Viol has obbl. part in some movts., incl. a
lpo solo w. cont., and plays cont. part in some others. pko+
Members of J.-F. Paillard Chamber Orch.
(Paillard), incl. A. Lessling (b v)

MHS 665/MHS 665-S Includes:
BACH: Cantata 106 (uses 2 obbl. b v) 2ko
MUSICAL HERITAGE SOCIETY (continued)

Heinrich Schütz Choir, Heilbronn (Werner), incl. A. Wenzinger & H. Müller (b v)

MHS 690/MHS 690-S

Reissue of Exp. Anon. EA 312, listed in this supplement.

MHS 713/MHS 713-S

Secular Music of the Ren., including:

J. DEL ENCINA: Villancico (ens. w. tn v, 2 vielles)
ANON. (c. 1500): Dale, si le das (ens. w. 2 vielles, 2 v)
ORTIZ: Recercada (b v, 2 lutes, 2 vielles)
ANON. (c. 1500): Pase el agoa (ens. w. tn v, 2 vielles)
T. SUSATO: Ronde & Saltarello (ens. w. 2 vielles, 2 v)
ANON. (c. 1500): Mej heeft een Piperkern (ens. w. tn v & 2 vielles)
J. OBRECHT: Lact u ghenoughen (ens. w. 2 vielles, 2 v)
J. ARCADINGET: O felici occhi miei, with differences by ORTIZ (ens. w. tn v & 2 vielles)
ANON. (c. 1500): Das Yegerhorn (ens. w. 2 vn v & vielle)
ANON. (16th cent.): Vitrum nostrum gloriosum (ens. w. 2 vielles, tn v & b v)
H. NEWSWIDLER: Ein guter Gassenhauer (ens. w. 2 vn v, 2 vielle)
H. L. HASSLER: Tanzen und Springen (ens. w. vn v)
DE LA TORRE: Danza: Alta (ens. w. vielle, tn v)
Capella Monacensis (Weihhöpfei), incl. H. Spengler (tn v), W. Reichardt (a vielle & tn v), R. Weiler (tn & b v), S. Röhrig (tn v)

MHS 761/MHS 761-S

Gothic & Ren. Dances, played on a wide assortment of old instruments incl. 1 d v, b v, rec. Gothic vn (vielle?), & tn vn. Composers are: grand, SUSATO, GEVAISE, & ANON. No details on instrumentation.

Instr. ens. incl. K. Walter (d v et al.), E. Sloane (rebec, Gothic vn, d v), G. Sonneck (tn vn, b v)

NONESUCH

H 1064/H 71064 Includes:
J. B. LOEILLET DE GANT: Son. 1 in a (rec; hpsi, b v)
G. F. HANDEL: Son. 4, Op. 1 (rec; hpsi, b v)
J. F. FASCH: Son in B-Flat (rec, ob, vn, hpsi, b v)
Concentus Musicus, Denmark (Mathiesen), incl. C. Alstrup (b v)

H 1128/H 71128 Includes:
M. PRAETORIUS: 5 Christmas hymn settings (voices and instr. ens., incl. viols)

NONESUCH (continued)

Ferd. Conrad instr. Ens., Niedersächsischer Singkreis, Hannover (Träder)
(A Camerata reissue.)

H 1147/H 71147

BACH: Cantat 208 (lute & b v cont. used in nos. 8, 9, 13, & in an instr. interlude, BWV 1040, inserted after no. 13. Viol part quite active in some of these.)
Gächmannkirche Chorus, Bach-Collegium Chamber Ens., Stuttgart (Rilling), incl. H. Haferland (b v)

HB 3010/HERITAGE 73010 (2 records)

Music of Shakespeare’s time, including:

A. HOLBORNE: Pavan; Galliard; Almain (viols) 3*
W. BRADE: Coranto (viols) 3*
T. WHYTHORNE: Buy new broom (voice, viols) 3*s
ANON.: Sweet was the song the Virgin sung (voice, viols) 3*
R. JOHNSON: Full fathom five; Where the bee sucks (voice, lute, 2 rec, b v) 1so
J. DOWLAND: Lachrimae antiquae; Capt. Digorie Piper’s Galliard; Geo. Whitehead’s Almand (viols, lute) 3*p
ANON.: Holly berry; Daphne; A toy (viols) 3*
D. CHANNON (lute), viols of Schola Cantorum Basiliensis (Wenzinger); also D. Angadi (boy sop.), M. Walton & L. Ring (rec), D. Kessler (b v), W. Brown (tenor), & H. Müller (tn v)

ODEON

C 91107/STC 91107


C 91108/STC 91108


C 91109/STC 91109

Augsburg: Im Hause der Fugger. Works by G. & A. GABRIELI, HASSLER, D. FERRABOSCO, NEUSIDLER,
ODEON (Continued)

DI MONTE, E RBACH, GUMPELZHAIMER, BESARDO,
AICHINGER, & ANON. No details on instrumentation.
Performing group as above.

C 91110/STC 91110
Nürnberg: Die freie Reichstadt. Works by KINDERMANN,
STADEN, J. KRIEGER, PACHELBEL, & WECKER. No
details.
Performing group as above.

C 91111/STC 91111
Leipzig: Das Collegium musicum der Universität. Works
by ROSEN MÜLLER, A. KRIEGER, PEZEL, THEILE,
KNÜPFER, SCHEIN, KUHNAU & SCHELLE. No details
on instrumentation.
Performing group as above.

SMC 9117 (compatible stereo?)
Music in Venice. Works by A. & G. GABRIELI,
CAVAZZONI, MONTEVERDI, & GUAMMI. No details
on instrumentation.
Performing group as above.

SMC 91425 (compatible stereo?) Includes:
BACH: Cantata 106 (uses 2 obbl. b v) 2ko
Süddeutscher Madrigalchor, Consortium Musicum
(Gönnenwein)

CLP 1894/
DOWLAND program. No details.
Vocal-instr. ens., incl. Cécile Dolmetsch (tr v)
& D. Kessler (b v)

ODYSSEY
32 16 0035/32 16 0036
Ren. dances. Several pieces played on positive org.,
the remainder, by an ens. of old instruments incl. vielle,
rebecs & b v, including:
FONTAINE: Sans faire de vous départie
ANON.: La fille Guillemin; La Spagna
3 ANON. dance suites, incl. such pieces as Saint-Roch
(galliardes), Mon amy (ronde), La garde (pavane), Au
joly boys (galliarde), Branie de Poictou, Premier
branie de Gay, Mon désir (basse danse), La rocade
(galliarde), Le cœur est bon (basse danse), Entrée
du foî, and others.
Ancient Instr. Ens., Zürich, w. L. Rogg (org)

SAGA RECORDS, LTD.

PAK 6208/
Music of the Royal Courts. Works by R. DEERING (Pavan
& Alman), COPERARIO (Fant.), BYRD, BULL (Queen
Elizabeth’s Pavan), WM. LAWES (Pavan), TOMPKINS (Fant.
& Air), MICO (Pavan), FORRONT, NICHOLSON, C.
SIMPSON (C Major Divisions), JENKINS (Fant., Bell
Pavan), ANON. No details on exact instrumentation.
English Consort of Viols w. S. Armstrong (soprano)

SPOKEN ARTS
209-210/ - (2 records)
U.S. reissue of Argo RG 84-85, listed in this supplement.

TELEFUNKEN

AWT 9419/SAWT 9419
In Dulce Jubilo: old Christmas music. No details.
Monteverdi-Chor Hamburg (Jürgens) w. instr. ens.,
incl. J. Sartorti (b v)

AWT 9459-60/SAWT 9459-60 (2 records)
BACH: Brandenburg Concerti, incl. no. 6 (w. 2 b v) 2ko
Ens. of old instruments (Harmoncourt)

AWT 9471/SAWT 9471
Ren. Elegiac Music, played on old instruments.
No details.

AWT 9472A/SAWT 9472A
Florid-Song und Gamben-Musik in England. Works by
COPERARIO (Fant. à 3; song), HUME, GIBBONS (Fant. à
3), WELKES, WARD (Fant., à 4), WILSON, HINGSTON,
CAMPION, LOCKE (Consort à 4), LUPO (Fant. à 3), R.
JOHNSON, & ANON. No details on exact instrumentation.
Studio der Frühen Musik (Sinkley), incl. S. Jones (vial);
also Concentus Musicus Viol Consort, Vienna

AWT 9481/SAWT 9481
English Consort Music. No details, but ens. incl. 2 v.

KH 19/SKH 19 (3 records)
BACH: St. John Passion (w. orig. instrumentation, incl.
obbl. b v in one aria) 1sko?
Vienna Choir Boys, Chorus Vienensis, Concentus
Musicus (Gillesberger), incl. N. Harmoncourt (b v)
TV 4058/TV 34058
Music of the Early Ren. Instr. ens. incl. tr v & mn
ANON.: Sing we to this merry company (voices, instr.)
DUNSTABLE: O rosa bella (voice, rebec, tr v, lute)
ANON.: Deo gratias Anglia (voices, instruments)
DUFAY: Franc cueur gentil (voice, tr v, rebec)
W. FRYE: Ave regina coelorum (voices, rebec, cromorne)
Parcell Consort of Voices (Burgess), Musica Reservata,
Incl. J. Beckett (tr v) & D. Webb (mn rebec)

VANGUARD
BG 537/ - Includes: 2 sko
BACH: Cantata 106 (uses 2 obbl. b v)
Bach Guild Chorus & Orch. (Prohaska)

BG 581/BGS 5004
Maria Aragon Ad Pastora; O Jesu mi Dulcissime; Canzona
Quarta Toni a 15; Inclina Domine (voices and instr. ens.
w. one or two viols)
Choir & Orch. of Gabrieli Festival (Applia)

BG 680/BGS 70680
Christmas Carols & Motets of Medieval Europe. No details
Council Consort & Musica Antiqua, Vienna (Clemencic),
Incl. H. Koller (mn v) & G. Stradner (fidel)

BG 681/BGS 70681
Includes: 1 ko
TELEMANN: Conc. in a (rec, b v; strings, cont.)
F. Conrad (rec), E. Lewinsky-Kubizek (b v),
Wiener Solisten (Boettcher)

BG 690/BGS 70690
Reissue of Amadeo AVRS 6305; see 1966 discography.

VRS 9230/VSD 79230
Noel, Joan Baez (singer) w. recorders, viol, & other
instruments. No details

VOX
DL 780/STDL 500780
SCHÜTZ: Christmas Oratorio. Angel apparently is accom-
panied by 2 v & cont. Cont. instrument may also be v.
Schwäbischer Singkreis & Orch. (Grischkat)

-66-

VOX (continued)
DL 970/STDL 500970
SCHÜTZ: Easter Oratorio (viols accompany evangelist)
Schwäbischer Singkreis & Orch. (Grischkat), incl. J.
Koch, G. Muench-Holland & H. Nordmeyer (b v)

WESTMINSTER
DOWLAND: Ayres for 4 Voices, Vol. 2. Includes:
Flow not so fast; Come when I call
Golden Age Singers (Feld-Hyde), J. Bream (lute),
E. Steinbauer (tr v), F. Litschauer & B. Reichert
(tn v), & E. Knava (b v)

XWM 2211/- (2 record set); individual nos. XWN 19365-66/-
BACH: Brandenburg Concerti, incl. no. 6 (w. 2 b v)
London Baroque Ens. (Haas), incl. E. Bergeron &
V. Clerget (b v)

XWN 4402/- (4-record set)
BACH: St. Matthew Passion (incl. obbl. b v in no.
66: aria)
Orch., Chorus (Scherchen), incl. B. Reichert (b v)

ODEON
C 91104/STC 91104
Performers include A. Lessing (btn), P. Schröer (va),
& H. Güdel (vc)

IV. RECORDS WITH BARYTON: NEW LISTINGS

AMADEO
AVRS 6178/AVRST 6178 Includes:
HAYDN: Divertimento 62 (btn, va, vc)
HAYDN: Siciliana from Baryton Trio 51
Concentus Musicus, Vienna (Harnoncourt)

HARMONIA MUNDI
HM 30643/HMSt 530643
HAYDN: Cassations in F, G (2 ob, 2 hn, 2 vn, 2 va, bass)
Instr. ens. incl. J. Koch (btn)

TELEFUNKEN
AWT 9475A/SAWT 9475A
Music in the Vienna of Maria Theresia. Incl. music w. btn,
played by N. Harnoncourt. No details.
A LIST OF DOCTORAL DISSERTATIONS ACCEPTED
BY
AMERICAN UNIVERSITIES
ON THE
VIOLA DA Gamba: ITS MUSIC, COMPOSERS
AND PERFORMERS
Compiled by
George T. Bachmann
Anne Arundel County (Md.) Public Library

The list presented here reflects the entries in the following bibliographic sources:


Index to American Doctoral Dissertations, 1955/56- Ann Arbor, Mich., University Microfilms, 1957 - (A continuation of Doctoral Dissertations accepted by American Universities, and an index to Dissertations Abstracts.)


Items with a possibility of two years (i.e., 1958 or 1959) are listed in Index to American Doctoral Dissertations, but an abstract has not been found listed in Dissertation Abstracts.

I. Titles of Direct Concern.


Kelley, David Terrence. The instrumental ensemble fantasies of Adriano Bachieri. Florida State University. 1962.


Parsons, Pleasants A. Dissonances in the fantasias and sonatas of Henry Purcell. Northwestern University. 1953.


Vaught, Raymond. The fancies of Alfonso Ferrabosco II. Stanford University. 1959.


II. Titles of Related Interest.

Bacon, Analee C. The evolution of the violincello as a solo instrument. Syracuse University. 1962.


Bartleman, Donald L. Violin technic in the early 17th century as exhibited in the violin sonatas of Giovanni Battista Fontana. Chicago Musical College. 1954.

Booth, Roscoe M. Baroque string chamber works incorporating techniques essential to the development of performing ability of violinists. Colorado State College. 1964.

Carter, Joel J. English dramatic music to the seventeenth century, and its availability for modern productions. Stanford University. 1956.


Mace, Dean T. English musical thought in the seventeenth century: a study in decline. Columbia University. 1952.


Murphy, Richard M. Fantasia and Ricercare in the 16th century. Yale University. 1954.


Shaw, Gertrude J. The violincello sonata literature in France during the eighteenth century. Catholic University of America. 1963.

Woodfill, Walter L. Music in English social history, c. 1535-c. 1640. University of California. 1940.
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams, Mrs. Ruth</td>
<td>10440 Seabury Lane</td>
<td>Los Angeles</td>
<td>California</td>
<td>90024</td>
</tr>
<tr>
<td>Archibald, Mrs. Rachel</td>
<td>1125 East Nelson</td>
<td>Mesa</td>
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Haden, James G. 7100 Wing Lake Road
Birmingham, Michigan

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Omer, Guy C., Jr.

Orr, Miss Betsy B.

Patton, Mrs. Dale

Pearlman, Chester A., Jr.

Perkins, Laurence

Perrin, Douglas

Phillips, Mrs. Elizabeth

Pinchot, Mrs. Gifford B.

Pollock, Mrs. Laura S.

Proctor, George

Rees, Mrs. Eileen O.

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