



The Journal of the Viola da Gamba Society

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EDITORIAL

This issue of *Chelys* continues the pattern established in the previous one; that is, it presents a wide variety of matters relating to the viol, its music and its historical context, both in this country and abroad.

Straying briefly from the Society's path of strict rectitude, we have an article about an instrument which can never be said to have had a historical precedent: the Gambino, designed 'to interest the competent home wood-worker', is entirely the invention of John Catch.

Welcome new biographical material is brought to light in the articles by Richard Charteris on John Coprario and Andrew Ashbee on Bulstrode Whitelocke; and Adrian Rose draws our attention to a new collection of pieces by Charles Dollé.

The article by Ian Graham-Jones on seventeenth-century pitch in England is particularly interesting, since this has become a very topical subject for all those concerned with the performance of sixteenth- and seventeenth-century music. The article has grown from experiences connected with the viol repertory, and contributes considerably to the ideas expressed by Ian Harwood in his talk given to the Viola da Gamba Society in April 1981, and subsequently published in *Early Music*, ix, no. 4 (October 1981).

It is also now possible, with Carol Gartrell's article on the baryton, to strengthen the principle of publishing material which has formed the basis of talks given at the London meetings of the Viola da Gamba Society. It is to be hoped that in future the gap will narrow between the original talk and its publication here, so that this journal may reflect current theories and the results of most recent research.

WENDY HANCOCK

[4]

The Origins and Development of the Baryton

CAROL GARTRELL

The baryton, although associated in many minds with Joseph Haydn and - Prince Nicholas Esterhazy, in fact has a repertoire which stretches from 1614 to the present day. During this period, the structure and playing-technique of the instrument have changed a great deal in order to keep abreast of popular taste. The life of the baryton can be broadly divided into three periods:

- (a) The ascent - 1614 to 1761
- (b) The decline - 1762 to 1845
- (c) The revival - 1846 to the present day.

What is a baryton? The early baryton shares many features with the viola da gamba family. It is the same shape and general size as the bass viol, and has a flat back, lateral pegs, gut frets and six bowed strings¹ tuned in thirds and fourths. But a second set of tuned strings, the lower manual, which is positioned behind the fingerboard and plucked by the thumb of the left hand from the rear through an opening in the neck, makes it a unique instrument. These strings have a dual purpose. Unlike the additional set of strings on the viola d'amore which enrich the tone of the bowed strings by sympathetic vibration, their function on the baryton is to provide a bass line for the bowed strings. Their sympathetic vibration is only of secondary importance. The number of lower manual strings varies from eight to twenty-five although Stoessel² describes a baryton with forty-five strings. More realistically Krause states:

As regards the lower manual of the instrument this has been strung with 16,
18 or even 20 wire strings. The most comfortable are those with 18 strings
...³

These strings were tuned chromatically on Baroque instruments but show a gradual-move towards a variety of tunings approximating to the diatonic scale.

Origins. Although not actually a member of the viol family the baryton is so closely related to it as to be recognised as a descendant of that group of instruments. Talbot⁴ was the first to recognise the relationship and recorded his findings, if rather sketchily, in his inventory. The sympathetic [5] vibration of the lower manual suggests a relationship with the viola d'amore, a

¹ Extant examples with four to seven strings do exist but are rare.

² J. C. Stoessel and S. J. David. Kurtz - *Gefassies Musicalisches Lexicon* (Chemnitz, 1737).

³ J.. Krause: *IX Partien auf die Viola Paradon* Sachische Landesbibliothek. Dresden Mus. 2132-v-i.

⁴ James Talbot's Manuscript, GB- Och Ms 1187.

link which is purely superficial. The two instruments are fundamentally different. Whereas the baryton is a true gamba using lute tunings, the viola d'amore, which is a member of the violin family, has seven strings tuned to a D major chord. To trace the origins of the baryton one must therefore look to the origins of the viola da gamba family which is beyond the scope of this article. However it is important to discuss the origins of the lower manual strings both as sympathetic vibrators and as functional bass strings, since this is where the unique quality of the baryton lies.

The source of the use of strings as sympathetic vibrators is unclear. Southgate⁵ cites Ancient Greece whereas Sachs considers them of Islamic origin. It is certain that sympathetic strings appeared in England during the first decades of the seventeenth century as an ingenious invention affecting viols, introduced when trade links were being established between England and the Indies. There still exists in classical Indian music an instrument called a *sârangi*⁶ which bears a strong resemblance to the viols with sympathetic strings.

It is difficult to give a date for the invention of the baryton. Legend claims that the baryton was invented by a condemned prisoner who, as a reward for creating the instrument, was pardoned, hence the name *viola da pardon* or *paredon*⁷ (just two of the many names given to the instrument). The earliest written description of a baryton was made by Mersenne who states that:

the English constructed a viol or lyre much admired by King James, and which had six bowed strings. It had metal strings behind the neck, which the thumb of the left hand plucked and made to sound with the bowed notes.⁸

Assuming Mersenne to be correct, the baryton must have been known in England before 1625, the end of King James's reign. The oldest surviving instruments are by Magnus Feldlen⁹ and Jacob Steiner¹⁰, both of 1647. However the oldest surviving manuscript dates back to 1614. It is an anonymous set of dance movements notated in modified French lute-tablature, probably of German origin although housed in the Academy of Sciences in Leningrad¹¹. This manuscript therefore establishes the invention of the baryton around 1614 and thus pre-dates the results of previous research by some years¹².

[6] **Development.** As already stated, the life of the baryton can be divided into three distinct periods: (a) the ascent, when it was a solo instrument providing both melody and accompaniment; (b) the decline, when it was an ensemble instrument playing in conjunction with violins, violas and 'cellos; and (c) the revival, when its structure and function were largely unchanged.

⁵ T. Lea Southgate 'The Instruments with Sympathetic Strings', *PMA*, xliii (1915-16)

⁶ C. Sachs 'Die Viola Bastarda', *ZIM*, xv (Leipzig, 1914).

⁷ J. Maier: *Neu-eröffneter theoretisch und praktisch Musik Saal* (Halle, 1732).

⁸ M. Mersenne *Cogitata Physico Mathematica* (Paris, 1644).

⁹ Royal College of Music, London.

¹⁰ Germanisches Nationalmuseum, Nuremberg. M17.

¹¹ Academy of Sciences of the U.S.S.R. ON 124 (xxj/111).

¹² E. Fruchtmann. 'The Baryton. Its History and Music Re-examined'. *Acta Musicologica*, xxxiv (1962) pp 2-11.

Its various roles are clearly reflected in the structural modifications that were made.

In the period of ascent, the body was gamba-like with a concave base. However, from 1732, when the baryton began to compete with and develop parallel to the violin family, its body shape quickly changed to a double-lobe with a convex base. A change which paralleled this was the replacement of the sloping back by a flat one. This was in evidence from c. 1800 onwards. Yet another feature which changed was the shape of the joints between ribs and body. On early instruments the joints between the ribs, belly and back are smooth. On later instruments the ribs are overlapped by both belly and back in a similar manner to those of the violin family. The size of the body, although variable, does not show any distinctive trend.

The most important change that took place concerns the frets. On the Baroque baryton, which was played from tablature, frets were a necessity and their traces are found on all extant barytons of that period. After 1700 the baryton began to compete with members of the violin family and therefore needed a fuller tone. Staff notation and vibrato were introduced and therefore frets disappeared. This move from tablature to staff-notation demanded a change in methods of tuning. Whereas in the Baroque period a wide variety of tunings for the upper manual were used, the advent of staff notation demanded that a standard tuning be established. Therefore the lute-type tunings dominated by fourths plus one or more thirds developed as identified by Krause:

A d f a d' f'

This tuning can be changed by a tone or semitone in the middle or lower strings, but the top strings always retain their temperament, at all times.¹³

This was replaced by a standard tuning which appeared in a variety of guises, but which eventually was firmly established by Haydn as:

D G c e a d'

The tuning of the lower manual also varied. The tablature works demand, as already stated, a chromatic lower manual of 16 to 18 strings whereas the Classical works have a much simpler lower manual part which in the Haydn works demands only nine lower manual strings tuned to:

A d e f# g a b c# d'

The lowest string was occasionally tuned to G.

[7] The life of the baryton thus clearly falls into two periods: the ascent, where the baryton established itself as a solo instrument, and the decline, where it responded to the public preference for the violin family and was modified accordingly. What of the third period?

The revival began in 1846 with one Felix Battenchon¹⁴ who set out to resurrect the instrument. He acquired a brilliant technique and met with great success as a virtuoso, but he was unable to awaken more than a passing interest in its favour. His death in 1893 would appear to have brought the baryton to its final resting place. However, isolated instruments,

¹³ Krause, *op. cit.* 6.

¹⁴ E. S. Van der Straeten, *History of the Violoncello* (London, 1915).

for example three anonymous barytons¹⁵ of the late nineteenth and early twentieth centuries, have survived, reflecting a continuing interest in the instrument. The renewal of interest in early music in the latter half of the twentieth century includes the present as part of that same revival.

¹⁵ Claudius Collection -Copenhagen D 110, Germanisches National Museum - Nuremberg MIR 795 and Claudius Collection -Copenhagen No. 259 (406).

[8]

The Gambino

JOHN R. CATCH

The 'gambino' described herein is a gut-strung treble instrument of the viol kind, but of a simplified construction. It has been designed to interest the competent home wood-worker who is not sure enough of his ability and tenacity to attempt a viol of wholly authentic type and who may hesitate to buy expensive special tools or tonewoods. The justification for perpetrating such a hybrid is the lack of really cheap viols for beginners, comparable with the 'school violin outfit' - which may be bought for as little as £21 including bow and case. It is not to be expected that DIY will meet more than a small fraction of the need, but everyone who produces a tolerable instrument to start off a beginner deserves to be helped and encouraged.

The 'Peter-Harlan-Fidel' was an earlier and more radical design for the same purpose¹. It was basically of the Savart-trapezoid type, with a belly of two flat pieces ridged like a roof, wire-strung, tuned and played like a treble viol. I made one in the 1950's and saw another at the EMIMA Exhibition in 1981, made by Ronald Roberts (Alison and Michael Bagenal kindly allowed me to examine it and try it). The 'Harlan' is easy, quick and cheap to make but thin and wiry in tone, unlike any true viol. Even if the tone were better, the unfamiliar angular shape weighs heavily against it. The *appearance* of a musical instrument is more important than is sometimes recognized. The beginner, his teacher and his friends all expect to see an instrument which looks like a traditional viol.

The designer of the instrument, therefore, set out with five general objectives:

(a) *Acceptable tone and response*

I return to this later, but at the design stage it meant (for me) gut stringing.

(b) *Reasonably attractive and conventional appearance*

Any outline which is not essentially rectilinear implies working on a mould, at least for a beginner. That means one might as well have an historic, cornerless outline. and I chose that of the Giovanni Maria da Brescia at Oxford². It is about the right size, looks well, and has the C-holes rather wide apart. Having decided to try a flat belly, like that of a Savart-trapezoid³, I considered that this last feature promised [10] strength.

¹ Drawings and instructions were at one time published by Bärenreiter but are no longer available.

² No. 1 in the Hill collection. Ashmolean Museum. Oxford. See D. D. Boyden *Catalogue* (Oxford 1969). Drawings are available from Messrs. W. E. Hill & Sons.

³ R. Roberts *Making a simple Violin and Viola* (David & Charles, Newton Abbot, 1951). Since this article was first drafted I have learned that another experimenter - Mr. I. P. Owen - has already tried out successfully a 'flat' belly on a cornerless outline but with solid ribs and solid angled back of the conventional kind. He has found that a tenor size works well. and is now working on a bass.



Ordinary pegs were used. I think machine heads are too much out of character to be widely acceptable.

- (c) *Not too difficult for a neat-handed home-woodworker without special skill or dedication*

The average neat-handed home-worker shies away at the outset from heat-bending and carving an arched belly. He soon learns, on trial, that thickening back and ribs is not easy, that making the angled bend in the back is an anxious operation, and that fitting a bass-bar to an arched belly is exasperating. He is usually nervous about the mitre joints of cornered viols. Sloping shoulders also present problems.

All these problems (and, incidentally, the need to have a bending iron and arching planes) are evaded in the 'gambino'. It has ribs made of two

layers of 0.8 mm veneers, bent and glued together on the mould with a resin glue without heat or wetting.

They are at right angles to the plane of the belly (no sloping shoulders) and taper in depth from 7.2 cm at the hook-bar to 5.4 cm at the neck joint. The back is laminated, of three 0.8 mm veneers (the prototype being of sycamore, but other woods might be used) all having the grain longitudinal but (for strength) not exactly coincident; it has no angle bend but is slightly convex in the length to check the tendency to become concave. The linings (safer for beginners than cloth or parchment) are strips of 1.6 mm birch plywood, cut *across* the outer grain. These bend and glue easily without heat or wetting. There is a sound-post bar (about 5.0 mm thick, 6 cm wide).

The belly is quite flat on the underside but graded in thickness from about 4.5 mm under the bridge to 2 mm at the edges. It has a light bass-bar (easy to fit to the flat undersurface) and a sound-post. The whole construction is light but strong.

The neck and pegbox are broadly traditional but the pegbox has an open back (easier for the beginner) and a simple 'club' head like that of many seventeenth-century English guitars. The neck joint was made after gluing on the belly but before gluing on the back, with the lower half of the mould still in place. This makes the alignment and cramping rather easier and allows the joint to be screwed from the inside if wished.

The prototype has single purfling front and back. The beginner may choose to omit it, but even if imperfectly done it makes the instrument more acceptable in appearance, even to the layman's eye. Whether it is tonally significant, for such an instrument, is debatable.

The times taken for the mould (10 hours) and 'gambino' (complete, including making pegs and bridge and fitting up, 48 hours) are not much more than half the time I need for a 'basic' baroque treble of the cornered type.

[11] (d) *Progressive*

That is, paving the way in optional stages to work on a 'real' viol. The methods of assembly are essentially traditional and will teach the beginner a good deal. The options for more advanced work will be obvious enough.

(e) *Not committing the beginner to great expense*

This refers to special tools and materials, and the interested beginner cannot do better than read Roberts's little book³ carefully, following it with the chapters by Kessler and Harwood⁴ in *Making Musical Instruments* and some texts on violin-making, such as Alton⁵ and Heron-Allen⁶. I made a prototype from scraps, the most critical part (the belly) being made from a bit of a derelict piano soundboard. The beginner will need 'violin cramps', a rudimentary calliper, and maybe a purfling gauge and chisel, but he can make all these for himself quite cheaply with the aid of Roberts and Alton, a little initiative and some patience. He may think it worth while to buy a peg-reamer (given that, he can make his own peg-trimmer) but even for this a

⁴ C. Ford (ed.): *Making Musical Instruments* (London 1979).

⁵ R. Alton: *Violin & Cello Building and Repairing* (Reeves. London 1969).

⁶ E. Heron-Allen: *Violin Making as it was and is* (London 1884, and later reprints).

DIY makeshift is possible. Indeed, pegs *can* be fitted with a round file 3 and a scraper - and much patience.

Making pegs needs a small lathe, but a very simple one will serve; or pegs can be bought. For veneers, there are a few suppliers who provide for small requirements (see craft and D IY magazines for advertisements); it is no use going to the big veneer merchants who cater for the furniture-making industry only.

Some Data on the Prototype

Body length	36.5 cm
String length (bridge at about 2 /3 position of C-holes	36 cm
Angle of fingerboard (underside) and neck joint	84°
'Step' at neck joint (belly to u/s of f/b)	1.4 cm
Radius of fingerboard (top surface)	5.2 cm
Width of fingerboard (top)	6.0 cm
Width of fingerboard (nut)	4.2 cm
Bass bar	Length 28 cm
	Thickness 0.6 cm
	Depth (max) about 1 cm
Bridge height (centre)	5.6 cm
Downbearing ⁷	0.36
Strings	'Pyramid'
Pitch	a = 440

Tonal result

The 'gambino' is, to my ears, a much better compromise than the 'Harlan'. It has a tone and response more nearly that of a gut-strung viol. It speaks quite easily on all strings, the lowest three being unexpectedly free and sonorous. The upper two strings are rather reedy but sweet, and show a tendency to a transient or 'chiff like a Renaissance-type viol if an attempt is made to force the tone unduly. The 'gambino' has not a great dynamic range, nor the 'sprightly' character or volume of a good baroque treble; these features seems to be associated with the arched belly, perhaps because it can be both lighter and stiffer than a flat one. In its way the 'gambino' compares favourably (I think) with the average 'school' violin and could give a reasonable start for beginner and teacher. I believe the design could be further improved by thoughtful experiment, bat I do not plan to attempt this.

Larger sizes?

I have not tried these, but perhaps a reader may be tempted to do so ³. The stability of the treble prototype and its free bass suggest that a tenor scaled up to a string length of 45-50 cm would succeed, perhaps with a rather heavier bass-bar but without increasing thicknesses very much. I would be doubtful about a bass size unless the belly were given more support, perhaps by transverse barring above and below the C-holes; what the resulting tonal character would be can only be conjectured.

⁷ This is the decimal fraction of the string tension transferred as a downward thrust on the bridge, and is $2 \sin \Theta/2$ where Θ is the angle between the back-length and an extension of the line of the speaking length of the string. See M. Edmunds(*GSJ*, xxxiii, p. 91) for details. The downbearing varies from about 0. 18 for an early Venetian viol to over 0.4. For my 1957 Kessler treble it is 0.38. The Giovanni Maria, as at present fated, appears to be about 0.29.

Summary

The 'gambino' is not likely to be of practical interest to anyone but the DIY maker who may hesitate to start on an authentic viol. It cannot be expected to have any attractions for a professional maker or 'manufacturer', although he is welcome to try if he wishes. The problem of producing really cheap viols is not (as I see it) one of design, but of quantity and factory-style organisation.

An article of this kind cannot give full working instructions for the beginner, but gives the key features and dimensions. Whether it is worthwhile-going further - e.g. working drawings and notes - will depend on the interest shown.

[13]

A Postscript to 'John Coprario: A Thematic Catalogue of His Music with a Biographical Introduction' (New York, 1977)

RICHARD CHARTERIS

Since this book was published by Pendragon Press in December 1977, a number of discoveries have been made about Coprario's life and music and a good deal of his music has reached the press; indeed by the end of 1982 nearly all his instrumental music will be available in modern editions. It seems timely that these details should be recorded in print along with comments about other matters pertaining to this Jacobean composer.

(a) *The Form of His Name: 'John Coprario'*

The question has often been asked why 'John Coprario' and not 'Giovanni Coperario'? In the surviving autograph documents Coprario invariably uses the form 'John Coprario': see the 'Biographical Introduction' pp. 11, 13, 15, 17, 18 and 20; see Richard Charteris: 'Jacobean Musicians at Hatfield House, 1605-1613', *RMA Research Chronicle*, xii (1974), pp. 115-36; and see the facsimile reproduction of Coprario's autograph letter in Richard Charteris: 'Autographs of John Coprario', *M&L*, lvi (1975), facing page 41 which also appears in Richard Charteris, ed.: *John Coprario: Fantasia-Suites*, vol. XLVI of *Musica Britannica* (London, 1980 [1981]), p. xxiv. Even without the discovery of these autograph documents, the form of his name would have been clear from the title-page to Coprario's two lute-song publications of 1606 and 1613, where he designates himself 'John Coprario': see the frontispiece to the catalogue which is a facsimile of the title-page of Coprario's *Songs of Mourning* (London, 1613).

(b) *The Biographical Introduction* (see pp. 1-34)

The earliest piece of evidence about Coprario is cited on pp. 9-10 and concerns a payment to Coprario made by Sir Robert Cecil on 13 April 1603. However, a new reference has come to light which takes precedence. This appears in the 'Account Book of William Petre 1597-1610' which is now located in the Folger Shakespeare Library, Washington D.C., where it bears the shelfmark 1772.1. A typescript of this document can be seen in the Essex Record Office, Chelmsford (T/A. 174). The members of the Petre family were Roman Catholics and are known to have had close contact with several musicians and composers including William Byrd and Richard Mico (see John Bennett and Pamela Willetts: 'Richard Mico', *Chelvs*, vii (1977), pp. 24-26, and David C. Price: *Patrons and Musicians of the English Renaissance* (Cambridge, 1981). Besides being well-known patrons of music, the Petre family also included a number of viol players, [14] one of whom was William Petre. The reference to Coprario in William Petre's account book appears under the date 'Februarie 1601 [1602]' (f.43^v) and

relates to 'Chardges at London'; it reads: 'Given to Coprario fo[r] Lessons hee broughte mee 10 [shillings]'. Presumably Coprario had composed these Lessons himself and they were intended for William Petre to play on his viol; if this is so then we have an early reference to Coprario's composing and teaching. It is possible that William Petre may also have been receiving instruction on how to play the viol from Coprario: there is a suggestive reference in the account book (dated April 1602) to a boy being paid for bringing William Petre's viol from London to his home at Thorndon Hall in Essex.

The only other reference to Coprario which has come to light is a posthumous one, which was kindly brought to the attention of the author by Peter Holman. This is found in the Public Record Office, Chancery Lane, London, L.C. 5/134 (p. 43) and reads:

Woodington John

A Warr' for paym' of xx" unto M' John Wooddington for a new sett of bookes for Cooperarios Musigue, by his Mate speciall eonunand Feb'. 20. 1634 [1635]

The Court violinist John Woodington is already known to have been a member of Coprario's special group of musicians belonging to Charles I, an association which existed from 1622 (if not earlier) - see Coprario catalogue page 31. A further connection between Woodington and Coprario occurs in a set of part-books in Christ Church library, Oxford, Music MSS 732-5. These part-books originated at Court and contain the string parts to Coprario's fantasia-suites along with Woodington's name and signature on the covers (see Richard Charteris: 'Autographs of John Coprario', *M&L*, lvi (1975), pp. 43-4). The reference in L.C. 5/134 suggests that his special group of musicians continued to exist well after Coprario's death in 1626, presumably for the purposes of playing Coprario's fantasia-suites with Charles I who played bass viol. John Playford has informed us that Coprario's fantasia-suites for violin, bass viol and organ were Charles I's favourite pieces, and that he proved to be an accomplished performer of the bass viol parts of these pieces. The contents of the 'sett of bookes' is likely to have been music by Coprario, but it is equally possible that they might have contained music by some other composer active at Court.

(c) *Manuscript Sources* (see pp. 35-49)

Two new sources have come to light, one of which has been known for some time. These are:

(1) Carlisle Cathedral Part-Books. Dating from the mid-seventeenth century these part-books (which comprise an Altus volume and a Bassus [15] volume) have been discussed in John P. Cutts: *Roger Smith, His Book: Bishop Smith's Part-Song Books in Carlisle Cathedral Library*, volume IV of *Miscellanea* (American Institute of Musicology and Hänssler-Verlag, Neuhausen-Stuttgart, 1972). The two pieces by Coprario in these part-books are without any attribution and were not identified by Cutts; they are listed in the section below devoted to vocal music.

(2) GB-Och Music MS 1113. This is a mid-seventeenth century keyboard book which was kindly brought to the author's attention by Gordon Dodd, who pointed out that the keyboard piece on page 162 begins with the

exposition of the opening subject from Coprario's three-part fantasia RC no. 11 - possibly a composition exercise?

(d) *Published Sources* (see pp. 50-53) (1) Three-Part Fantasias.

Writing in his review of the catalogue in *Journal of the Viola da Gamba Society of America*, xv (1978), on page 114, Bruce Bellingham pointed out that RC nos. 7-9, 11 and 15-16 were available to members of the VdGS of America in the Folop series; this series is something like the Supplementary Publications published by the Society in Great Britain.

(2) Five-Part Pieces.

The complete five-part pieces RC nos. 24-72 and U3-U5 have been published in Richard Charteris, ed.: *John Coprario, The Five-Part Pieces*, no. 92 in the series *Corpus Mensurabilis Musicae* (American Institute of Musicology and Hänssler-Verlag, Neuhausen-Stuttgart, 1981). In addition, RC nos. 28, 44 and 70 have appeared in Richard Nicholson, ed.: *English Consort Series*, no. 10 (London, n.d.) and the same editor has recently published RC nos. 30, 31, 33 and 34 in *English Consort Series*, no. 16 (London, 1981).

(3) Six-Part Pieces.

The complete six-part pieces including RC nos. 73-80 (of which RC nos. 78 and 80 appear as Italian madrigals in one source: see RC nos. 178 and 179) will be available in print from August 1982 with score and separate parts in Richard Charteris, ed.: *John Coprario: The Six-Part Consorts and Madrigals* (Boethius Press, Clarabricken, Ireland, 1982).

(4) Fantasias for Two Bass Viols and Organ.

The complete fantasias RC nos. 81-92 will be available in mid-1982 with score and separate parts in Richard Charteris, ed.: *John Coprario: Fantasias for Two Bass Viols and Organ, and Eleven Pieces for Three Lyra Viols*, volume xli of the series *Recent Researches in the Music of the Baroque Era* (A-R Editions, Madison, Wisconsin, 1982). The twelve fantasias RC nos. 81-92 are already available in *Viola da Gamba Series*, no. 6 (Dove House Editions, Ottawa, 1980).

[16] (5) Fantasia-Suites for Violin, Bass Viol and Organ.

The complete fantasia-suites RC nos. 93-116 are now available in Richard Charteris, ed.: *John Coprario: Fantasia-Suites*, volume XLVI of *Musica Britannica* (London, 1980 (1981)).

(6) Music for Three Lyra Viols.

The complete pieces for three lyra viols RC nos. 122-9 and U7-U9 will be available in mid-1982 in Richard Charteris, ed.: *John Coprario: Fantasias for Two Bass Viols and Organ, and Eleven Pieces for Three Lyra Viols*, volume xli of *Recent Researches in the Music of the Baroque Era* (Madison: A-R Editions, Inc., 1982).

(7) Instrumental Masque Music:

The following pieces are now in print in Andrew J. Sabot: *Four Hundred Songs and Dances from the Stuart Masque* (Providence, Rhode Island, 1978): RC nos. 130-1 in short score and consort arrangements (see Sabot nos. 101-2, and 273-5 where they are assigned to Beaumont's *Masque of the Inner Temple and Gray's Inn* (1613)). In addition, RC no. U 10 is unattributed by Sabot and appears at no. 98.

(8) Vocal Music.

Sabot has also published the masque songs RC nos. 150-2 (see his nos. 21-3). In addition the five-part madrigal 'Deh cara anima mia' RC no. 177 has appeared in *Corpus Mensurabilis Musicae*, no. 92 (cited above in category no. (2)). From August 1982 the two six-part madrigals 'Che mi consign amore' and 'Udite lagrimosi spirti' RC nos. 178-9 will be available published by Boethius Press (see category no. (3) above).

(e) *Some Additional Three-Part fantasias(?)*

RC no. 134 is incomplete and survives as one of the manuscript fragments inserted between the pages of the copy of Ernest David and Mathis Lussy: *Histoire de la Notation Musicale* (Paris, 1882) located in Case Western Reserve University Library, Cleveland (Ohio) - see Coprario catalogue pages 36 and 94. This fragment bears an attribution to 'Coprario' and has recently been identified by Gordon Dodd, as a few of the central bars from the anonymous three-part fantasia which survives uniquely in EIR-Dm, Music MS Z2. 1. 13 where it appears in score at no. 15. This manuscript, which is described in detail elsewhere¹, contains fifteen three-part fantasias in score: nos. 1-8 are by John Coprario (RC nos. 7-12, 15 and 16); nos. 9-12 are by Orlando Gibbons and unlike nos. 18 are scored for the unusual combination of treble, bass and 'Great Dooble Base'; nos. 13-15 (scored identically to nos. 9-12) are anonymous and unique to this source - except for the corresponding bars in the fragment [17] for no. 15. Until now these three fantasias (nos. 13-15) have been assigned to Orlando Gibbons on account of their scoring and their position in the manuscript. However, now that no. 15 has come to light with an attribution to 'Coperario' it might be more sensible to think of these three pieces in terms of Coprario. One point in favour of assigning no. 15 (and possibly nos. 13-14) to Coprario is that the reverse side of the fragment contains a few bars from one of Coprario's fantasia-suites. The copyist of this fragment is unknown, but the hand is similar to that which is found in EIR-Dm Music MS Z2. 1. 13, which until now has been the only source for no. 15.

(f) *A New Location for one of The Fantasia-Suites*

On the reverse side of the manuscript fragment (discussed in section (d) and on page 36 of the Coprario catalogue) are several bars of the organ part to the fantasia of the fantasia-suite RC no. 93 (see *Musica Britannica*,

¹ See Richard Charteris: *A Catalogue of the Priated Books on Music. Printed Music and Music Manuscripts in Archbishop Marsh's Library, Dublin* (Boethius Press, Clarabricken, Ireland, 1982), and the same author's 'Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *RMA Research Chronicle*, xiii (1976) pp. 27-63.

LXVI, no. 1a, bars 11 (inc.) to 52). Being unattributed it was not recognized by the author until recently. The book contains many other unattributed manuscript fragments from the thirteenth - seventeenth centuries and Gordon Dodd has drawn attention in the VdGS index of Christopher Tye, to some named cantus firmus parts which might be attributable to Tye.

(g) *Some New Instrumental Masque Music*

Andrew J. Sabol in *Four Hundred Songs and Dances from the Stuart Masque* (cited above), includes a number of new pieces with attributions to Coprario. However, all these attributions are conjectural and should have been marked as such. These include:

(1) Sabol nos. 73 'The First of the Lords', 74 'The Second of The Lords', and nos. 75 and 191 which together comprise 'The Third of the Lords', are short score versions from Add. MS 10444. These correspond respectively with Sabol nos. 257, 258 and 260 which are consort versions taken from William Brade: *Neue Ausserlesene liebliche Branden*, . . . (Hamburg, 1617). Sabol no. 259 is a version for two lute viols of no. 74 found in Ob, Mus. Sch. MSS D. 245-6. Sabol has also identified, no. 73 in Add. MS 38539 (lute) and the Margaret Board Lute-Book (privately owned by Robert Spencer). In addition, Sabol has cited other sources for no. 74 including: Add. MS 38539 (lute); En, Advocate's Library Collection, 5.215 (cittern); US-NYp, Drexel MS 5612; and three keyboard versions in F-Pn, Cons. Rés 1186. (See Sabol's commentary on all these pieces). The three pieces are derived from *The Lords' Masque* with which Coprario and several other composers, including Thomas Campion, Robert Johnson and Thomas Lupo, were associated (see Coprario catalogue pp. 21-3).

(2) Sabol no. 104 'The Nymphes Dance' is a short score version from Add. MS 10444 of a consort version at no. 269 taken from William Brade's 1617 publication. Sabol has attributed this piece to Coprario and [18] connected it with Beaumont's *Masque of the Inner Temple and Gray's Inn* (1613). Similarly, Sabol has assigned one other piece to Coprario and connected it with the same masque: the piece is entitled 'Grays Inn Masque, the Third' and appears in his book both as a short score version at no. 186 (derived from Add. MS 10444) and as a consort version at no. 276 (derived from Brade's publication of 1617). In this instance Sabol's attribution of this piece to Coprario is reasonable since in Add. MS 10444 RC nos. 130 and 131 appear consecutively and are entitled respectively 'Cuperaree or Grays In' and 'The Second' (see Sabol nos. 101-2 for short score versions and his nos. 273-4 (and 275) for consort versions). The sole basis for connecting Coprario with this masque is the title of RC 130 in Add. MS 10444-see Coprario catalogue pp. 23 and 93-4.

(h) *Vocal Music in the Carlisle Cathedral Part-Books*

The Carlisle Cathedral part-books contain three pieces which can be connected with Coprario. All of them are unattributed in the part-books. In the Altus volume on pages 108 and 109 are two songs copied from Coprario's *Songs of Mourning* (1613) - see RC nos. 143 and 144. An instrumental composition attributed to Coprario in Sabol's book and there

found at no. 73, appears as a vocal piece on page 93 of the Bassus volume, bearing the title 'O your lovely sparkling eyes'. However, the attribution of this piece to Coprario (like most of the other compositions which Sabol has assigned to the same composer) should be treated with caution.

(i) *The Vocal Derivation of the Five-and Six-Part Pieces*

Coprario composed 49 five-part pieces² and of these all but two bear Italian titles in the early manuscript sources (see Coprario catalogue pp. 60-72). Similarly, of Coprario's eight six-part pieces, six are found in early manuscript sources with Italian titles (see Coprario catalogue pp. 73-74). These pieces have been known to many people as fantasias; but this description proves to be misleading, as the early manuscript sources provide strong evidence that Coprario's five- and six-part pieces were originally conceived as Italian madrigals. This evidence is discussed in Richard Charteris, 'John Coprario's Five- and Six-Part Pieces: Instrumental or Vocal?', *M&L*, lvii (1976), pp. 370-8. It is worth reiterating here the case for considering that some of Coprario's five-part pieces are instrumental arrangements of vocal originals. The *Music & Letters* article points out that this case rests on the instrumental appearance of the five-part pieces RC nos. 29-34 (which includes the popular 'Chi pue mirarvi'). By way of contrast it is also worth restating that footnote 27 of the same article indicates that, of the corresponding texts to Coprario's Italian titles, the underlaying of these texts proves feasible in the case of RC nos. 25, 37, 38, 49, 51, 56 and 65. One of the five-part pieces (RC no. 55) and two of the six-part pieces (RC nos. 78 and 80) came to light some years ago in [19] early manuscript sources with their texts intact (all three pieces are also listed as madrigals at RC nos. 177-9). Although the origin of the text of Coprario's six-part madrigal RC no. 179, 'Udite lagrimosi spirti', was cited in the catalogue (see p. 103), it was not realized until recently that two other six-part pieces by Coprario may have derived their texts from the same source: namely, Guarini's *Il Pastor Fido*. The pieces concerned are RC nos. 75 and 79 and they appear in early manuscript sources with Italian titles only. The connection between these pieces and *Il Pastor Fido* was discovered by David Pinto, who discusses the matter along with other evidence in support of the vocal origin of Coprario's pieces in his article, 'The Fantasy Manner: The Seventeenth-Century Context', *Chelys*, x (1981), pp. 17-28. David also reveals that in the five-part madrigal 'Deh cara anima mia' (see RC nos. 55 and 177) Coprario makes a free rearrangement of lines of a text used by Giovanni Bassano in one of the pieces in his *Canzonette a quattro voci* (Venice, 1587). As Pinto rightly states, the practice of rearranging lines (and of using corrupt texts) was common among Italian composers of the period. This fact explains why it is impossible to underlay some of Coprario's pieces relying upon the standard version of texts which correspond with his Italian titles: a case in point is the five-part piece RC no. 54 entitled 'Per far una leggiadra vendetta' which are words derived from the opening of a Petrarchan sonnet.

² [omitted in error]

ADDENDUM

Writing in a review in *Music & Letters*, lxii (January, 1981), on page 101, Christopher D. S. Field has indicated that Huntington Library, (San Marino, California) Ellesmere MSS EL 25 A. 46-51 contains two madrigals by Alfonso Ferrabosco the Elder ('Vorrei lagnarmi' and 'Mentre ti fui sì grato' from this composer's *Il primo libro ...* (Venice, 1587), and a five-part piece by Thomas Lupo 'Alte parole' all copied by Coprario. The pieces by Coprario in these manuscript part-books are copied in another hand.

[20]

Some Random Thoughts on Pitch in English Viol Consort Music in the Seventeenth Century

IAN GRAHAM-JONES

During my many years of playing English viol consort music, I have often wondered about the pitch at which our consort played. Did the music really sound right at modern pitch? Were we using the wrong instruments? Or the wrong type of string? The adoption of $A = 415$, the now established Baroque pitch (which in fact became fully established only in the late Baroque) does to some extent relieve the tension on the strings, and also, I believe, the tensions of the player in performance. Many groups are now playing at this pitch, and it is surprising how the lowering of the strings by a semitone engenders a psychological and physical relaxation which I am sure leads to a more confident performance with fewer embarrassing breakdowns!

Following our adoption of the so called 'low pitch', we decided to take this a step further, freeing ourselves from the $A = 415$ standard by tuning our instruments to a pitch which suited both the particular viols and the music we were playing. It emerged that a pitch somewhat lower than this (at approximately $A = 390-405$) seemed to suit much of, though not all, the English consort music in the first decades of the seventeenth century. Such a pitch eases the tension and improves the tone on the upper strings, while leaving sufficient tension on the bass strings. Experiments with gut bass strings show that, on the larger instruments, they respond well to a lower tuning. Lowering the pitch by this extra step creates a resonance and warmth of tone which responds to a lighter, more 'airy' bow stroke.

Such a pitch change is naturally dependent on the size of viol, string length and thickness. A small instrument does not take kindly to the lower tensions involved, although it is possible to lower the pitch of a small instrument by using larger string gauges.

Ian Harwood's talk to the Society last year, and his article in *Early Music*, ix, no.4 (October 1981) brought to mind, three unrelated experiences which have been puzzling me for some years. I should like to discuss these in the light of Ian Harwood's conclusions. He suggests that there were two sizes of viol consort, small and large, playing at pitches a fourth apart: The actual pitches, he maintains, could be about a minor third higher and a tone lower than our $A = 440$. The smaller sizes fell out of use during the seventeenth century.

My first puzzle was to discover (now about twenty years ago) that several of Byrd's instrumental compositions existed in different sources at two pitches a fourth apart. What was the reason for this? I can remember playing both the Fantasies a3 nos. 1 & 2, and the six-part Fantasies at these [21] higher transpositions. There is no doubt that the texture is clearer at a higher pitch than in Ex. 1:

Ex. 1. Byrd: Fantasy No. 2 a3.



The two upper parts lie very low on both treble and tenor viols tuned to their normal pitch. On a quick examination of the ranges of the parts in Byrd's consort music, some fantasies are set fairly low (e.g. the three- and six-part works), whereas others are set in a higher range (e.g. the six-part dances). Were these two pitches and the transposed fantasies for different sizes of consort viols? Could it be that an examination of the original clefs might indicate the size of viol intended?

My second example was inspired by a performance of Tobias Hume's 'What Greater Griefe' given some time ago. This song was obviously very popular, since it appears in both the 1605 and 1607 volumes. In the first book (*Musicall Humors*, 1605) the song is accompanied by a viol playing from tablature. We can tell the relative pitch of the viol from the vocal line in staff notation. The vocal range is d' - f", and the tablature partially follows the vocal line and supplies the harmonies. (Ex. 2):

Ex. 2
What greater grief:
Tobias Hume (1607)

Bass viol
tablature
realisation

What great-er grie-fe

Vocal
range:

Normal
tuning
D - d'

Ex. 3 Bass viol
(1607 edition)
(staff notation)

Range:

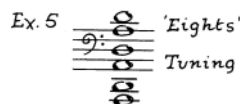
In the 1607 book (*Captaine Humes Poeticall Musicke*, where it is marked 'Grave Musickes for three Bass-Viols, with the Voice'), the vocal line and tablature parts are identical, but a second, descanting tablature part is added at the same pitch, with a bass 'continuo' part for a third bass viol in staff notation. This is written a fourth higher than the other parts (Ex. 3), but has the normal bass viol range from D to c'. At modern pitch, an upward transposition of a fourth for the tablature parts and voice (playing the tablature parts on smaller bass viols 'tuned as the lute') would give a satisfactory instrumental performance, though creating an awkward vocal [22] range; a downward transposition of the third bass viol, leaving the vocal line as it stands, and using normal-sized bass viols, would mean that Hume's 'somewhat longer' bass viol would have to be exceptionally large!

I was further reminded of an interesting experiment in which we performed Ferrabosco's four-part Fantasy no. 13 in G (Ex. 4):

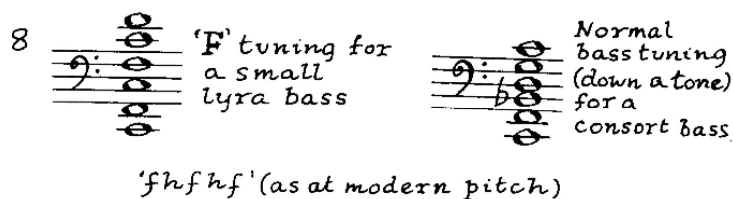
Ex.4. Ferrabosco II: Fantasy No.13 a4.



followed by the composer's own version for three lyra-viols in tablature. The first version was given its usual slick and neat performance at a fairly fast pace at modern pitch; the lyra version was richly elaborated with chords, and demanded a much slower tempo. This uses the 'eights' extended tuning, and was performed on basses with the top string set at d', giving this tuning: (Ex. 5)



tempo. If these pitch changes had been adopted, the bottom string of the lyra bass would sound the same as that of the larger consort bass. (Ex. 8)



My experience with playing a viol based on the so-called lyra/large tenor of the John Rose model (60cm string length) is that, having experimented with various string thicknesses, including gut basses on this instrument, I have found that it sounds at its best with its top string set between bass and tenor range (i.e. at e' - f' modern pitch). If Ian Harwood's propositions are correct, such a viol is thus rightly the large tenor, the small bass, and a highly satisfactory instrument for the lyra-viol literature - a most versatile viol for music of the early seventeenth century at its supposed pitches, while a most unsatisfactory size for consort work at modern pitch.

A glance through *MB*, ix, 'Jacobean Consort Music and *MB*, xlv, 'Elizabethan Consort Music' shows that some early seventeenth and late sixteenth century consorts are set high, and others are set low, while the outer ranges are extended considerably in the later works. It seems likely that, with the addition of the organ to consort music of the next decades, and with the increasing use of the violin and the influence of the Italian style, the need for these transpositions disappeared as pitch standards were raised to become standardised nearer the A = 409-415 mark towards the end of the seventeenth century.

I wonder what the experiences of other players are in this matter? Are there any organs of the period in existence to give us any hint of the pitch of viols with organ? And would a study of vocal range in the consort-song literature shed any further light on the matter?

[24]

A Not Unapt Scholar: Bulstrode Whitelocke (1605-1675)

ANDREW ASHBEE

Bulstrode Whitelocke was a prolific writer, known to generations of historians as the author of two major chronicles of events in his lifetime. The first: *Memorials of the English Affairs from the Beginning of the Reign of Charles the First to the Happy Restoration or Charles the Second* was published in 1682, seven years after his death. It was probably edited by Lord Angelsey, the Lord Privy Seal, and is a mutilated version of 'The Annals of his Life dedicated to his Children - Whitelocke's 'Diary', in fact, mixing autobiographical and historical comment with meditations arising from them. The second: *A Journal of the Swedish Ambassv in the Years 1653 and 1654 impartially written by the Ambassador* was edited in 1772 from British Library Add, MS 4902 by Dr. Charles Morton, a librarian at the British Museum. The worth of both books has always been recognized and from time to time fresh editions have appeared, yet all, to some extent, remain corrupt. Thanks to the dedicated detective work of Ruth Spalding, while researching her lively and sympathetic biography of Whitelocke,¹ two important Whitelocke manuscripts were re-discovered and subsequently acquired by the British Library, thus enabling scholars to compare the printed accounts with the original manuscript versions.² It is the purpose of this article to draw attention to the few additional details which can be gleaned from the manuscripts regarding Whitelocke's music making and to make them generally available.

Judge James Whitelocke (1570-1632), Bulstrode's father, began his own autobiography - his 'Liber Famelicus' - in 1609, perhaps encouraging Bulstrode to make a similar diary in his own maturity. Both father and son attended Merchant Taylors' School where, in addition to academic work, they could practise other pursuits. Bulstrode notes that there, in his thirteenth year,

He was ... instructed in musicke, writing, dauncing, and fencing, and was [a] not unapt scholer.³

Later, at St, Johns College, Oxford, where he came under the watchful eye of Dr. William Laud,

¹ Ruth Spalding: *The Improbable Puritan. A Life of Bulstrode Whitelocke 1605-1675* (London, 1975).

² These are GB-Lbl, Add. MS. 53725. Judge James Whitelocke's 'Liber Famelicus'—an autobiography, incompletely published by the Camden Society, 1858—and Add. MS. 53726, the first volume of Whitelocke's 'Annals', covering the years 1605-1634. See R. Spalding, *op.cit.*, pp. 254-61 for an account of their rediscovery.

³ Add. 53726, f. 8r.

Besides his University learning, he tooke pleasure in the study of History, particularly that of England, and frequented some musick meetings, in which his knowledge made him acceptable.⁴

From documents at Longleat⁵ Ruth Spalding records that

The family had always enjoyed making music together. When Bulstrode and his sisters were younger they and their parents held a weekly music meeting at home, and it was said that to obtain a post even as clerk to Judge James Whitelocke a man had to be a good musician.⁶

No doubt Bulstrode could be counted among those 'divers sober fine gentlemen mentioned by Sir Lawrence Hyde 'that are students and yet revellers' during his time at the Middle Temple (1622-5). In the autumn of 1628 he was appointed Master of the Revels there: useful training for the even more prominent role he was to play, five years later, in the production of *The Triumph of Peace*.

Whitelocke's account of this masque is the most substantial of several which survive: the printed version has most recently been given by Murray Lefkowitz.⁷ While the manuscript text adds nothing of consequence, it does clarify Whitelocke's own involvement in the proceedings and his care and pride in helping organize the whole venture. Whitelocke chose William Lawes and Ives, four French musicians from the Queen's chapel and other foreign musicians,

not in the least neglecting any of my owne Country-men, whose knowledge in Musick rendered them usefull in this Action to bear their parts in the Musick, which I resolved if I could, to have so performed, as might excell any musicke that ever before this time had bin in England. Herein I kept my purpose, and for the better preparation and practice of the Musick, and that I myselfe might take the better care, and be present with them, I caused the meetings of all the Musitians to be frequent at my house in Salisbury Court, and where I have had together at one time, of English, French, Italian, German, and other Masters of Musicke: ...⁸

The published version glosses over a heated argument between Whitelocke and Sir Henry Vane, Comptroller of the Household, concerning seating arrangements. He concludes:

I was befittingly humble to the privy Counsellor, yett would not sneake, nor admit of inconveniences to my Masters, especially upon this occasion.⁹

⁴ *Ibid.*, f.9r.

⁵ 30 folio vols. together with the original 'Journal of the Swedish Embassy' and 'Book of Expenses attending Sir Bulstrode Whitelocke's Embassy to Sweden are at Longleat. I have had no opportunity to study these.

⁶ Spalding, *op.cit.*, p. 43.

⁷ Murray Lefkowitz: *Trois Masques a la Cour de Charles Ier d'Angleterre* (Paris, 1970), pp. 29-37. See also Murray Lefkowitz: 'The Longleat Papers of Bulstrode Whitelocke: New light on Shirley's *Triumph of Peace*. *JAMS*, xviii (1965), pp. 42-60 and Andrew Sabol: 'New documents on Shirley's Masque *The Triumph of Peace*', *M&L*, xviii (1966), pp. 10-26.

⁸ Add. 53726. f. 90r.

⁹ *Ibid.*, f 90v.

[26] Having stood his ground, he won, and eventually ‘all things were in readiness’. Well, not quite, for

there grew a difference about the order of their going, which of the Inns of Court should have the first Chariot, and so of the rest in their order; and how the several Grand Masquers should sit in the several Chariots, who in the first or chiefest place, and who in the second, third and last place.

It was Whitelocke who propounded that the chariots should be oval so that ‘there would be no difference of place in them.’ ‘For the several colours, and for the precedence of the Chariots’ a dice was thrown:

I threw the dice for the Middle Temple, and by my cast had the place for the second Chariot. and silver and blew for my colours, which colours I have ever since kept in my liveryes & uppon all solemne occasions.¹⁰

Furthermore, Whitelocke adds, this chariot ‘was drawne by my Coach-horses and driven by mine own Coachman.’ The bustle in the streets slowed the procession and

This gave opportunity of Hyde and Whitelocke, who usually were together, to take a Coach, and by the other way, to gett before them to Whitehall, where they found the fayre banquetting house so crowded ... They saw that all things were in readiness there, and the Ld Chamberlain carried them up to the Chamber of the beautifull and ingenious Countess of Caernarvon his daughter, whose company was no smalle pleasure and refreshment.¹¹

Hyde and Whitelocke had already seen to it that they were well-placed for the show itself:

The horsemen of the Masque. and other gentlemen of the Inns of Court. sate in the Gallery reserved for them, and those of the Committee that were present were with them, only Hyde and Whitelocke were placed belowe among the Grandees, and neare the sceane, that they might be ready to give their assistance if there should be occasion, and as an extraordinary favour to them att that time, and in that presence.¹²

The show, of course, was a spectacular success and had to be repeated. But

After these dreames past, and these pompes vanished, the Committee for the Masque required an account of all the disbursements, and all men were satisfied justly and bountifully.

For the musicke, which was perticularly committed to my charge, I gave to M^r Ives, and to M^r Lawes 100^{li} a piece for their rewards, for the 4 French gentlemen, the queen’s servants, I thought that a handsome and liberall gratifying of them, would be made knowne to the Queen, their Mistris, and well taken by her. I therefore invited them one morning, to a Collation, att St. Dunstan’s Taverne, in the great Roome, the Oracle of Apollo, where each of them had his plate layd for him, covered, and the Napkin by it, and when they opened their plates they found in each of them, forty pieces of gould, of their Master’s coyne, for the first dish, and they had cause to be much pleased with this surprisal.

¹⁰ *Ibid.*, f. 91r-v.

¹¹ *Ibid.*, f. 94r.

¹² *Ibid.*, f. 94v.

The rest of the Musitians had rewards answerable to their parts and qualities, and the whole charge of the musicke came to about one thousand pounds.¹³

[27] With considerable conceit, Whitelocke goes on to give his children an account of the origins of his *Coranto*.

I was so conversant with the Musitians, and so willing to gaine their favour, especially att this time, that I composed an aier my selfe, with the assistance of Mr. Ive, and called it Whitelocke's Coranto, which being cryed up, was first played publiquely by the Blackefryars Musicke, who were then esteemed the best of common musicke in all London.

Whensoever I came to that house (as I did sometimes in those dayes, though not often) to see a play, the Musitians would presently play Whitelocke's Coranto, and it was so often called for, that they would have it played twice or thrice in an afternoon.

The Queen, hearing it, would not be persuaded that it was made by an Englishman, bicause, she said, it was fuller of life and spirit than the English aiers use to be, butt she honoured the Coranto and the maker of it with her m^tys royall commendation.... To preserve this aier, if any of you shall delight in it, I have here inserted it.¹⁴

[A two-part version of Whitelocke's Coranto follows]

In the years following, Whitelocke's *penchant* for diplomacy was tested to the full, especially during the strife of the Civil Wars. As both lawyer and Member of Parliament he was not found wanting, handling tricky situations astutely and fairly. Nevertheless, for a brief period in 1653, suspicious of Cromwell's intentions and saddened by the latter's dissolution of Parliament, he retired to the country. Sudden news that the Council of State wished him to head an Embassy to Sweden was worrying since it

would be a handsome way to be rid of him ... thereby to remove an obstacle of their designs.¹⁵

Notwithstanding all his misgivings, he eventually found it prudent to accept and, once the decision was taken, set about organizing his expedition with the utmost efficiency.¹⁶ Of particular concern to him was the choice of other members of his party. These had to be carefully vetted to avoid infiltration by Royalist sympathizers or other enemies of the state. At the same time Whitelocke took pains to ensure that his company would prove good ambassadors for their country: moral, well-behaved and with sufficient competent linguists. The published *Journal* records their names (which Whitelocke had to submit for approval to the Council of State), but another manuscript gives more details¹⁷ (transcribed somewhat inaccurately by Dr. Morton as an appendix to his edition). Since Whitelocke acknowledges that 'seaven or eight of his gentlemen were very well skilled both in vocall and instrumental musique', though their precise identification remains obscure,

¹³ *Ibid.*, f 95v.

¹⁴ *Ibid.*, f.96r-v.

¹⁵ Add. MS. 31984. f 144r-v.

¹⁶ Apart from the larger accounts noted elsewhere. see also Add. MS. 53727 'September 1653' and Add. MS. 4994 'Passages in November 1653'; also Egerton MS. 997.

¹⁷ Add. MS. 37346. ff. 30v-32v.

it might be helpful to give a complete (but condensed) list here for those interested in domestic music-making of the period.

Officers in Wh. Houshold

Mr. Nathaniel Ingelo, a fellow of Eaton Colledge, one of his Chaplains, a person of admirable abilities in the worke of the Ministry, and of honest life and pleasing conversation, a well studyed schollar, perfect in the Latin tounge, conversant in the Greeke and Hebrewes, and could speake good Italian, he was much delighted in Musicke, as Wh. himselfe was, and carryed persons and instruments with him for that recreation whereof he made Mr. Ingelo the Master.

Mr. Charles de la March (of Guernsey) another Chaplain

Daniel Whistler Dr. of Physicke

John Walker Esq. Steward of his house and Barrister at Lawe

Daniel Earle Esqr. [and] William Smyth [Secretaries]

Mr Robert Stapleton, Gentleman of the horse Mr.

James Drury ... Wh. his gentleman Ussher Captain

John Crispe, Clerk of the Stable Lieutenant Geo.

Hughes

Mr. John Preston, an Apothecary

Gentlemen of the first degree attending Wh.

James [and] William Whitelocke [sons of Bulstrode]

Major General Christopher Postlay

George Anneslay, son to the Lord Viscount Valentia

Captains Richard Beke and Unton Croke [both] Army

Mr Thomas Vavasour, Mr. Samuel Burgess, Mr. Andrewes, Mr. Castle,

Mr. Samuel Morland, Mr. Andrew Potlay

[together with about 25 servants in attendance]

Gentlemen and servants of the second ranke

Mr. William de Vaux, Mr. John Taylor, William Fitcherbert [all of Whitelocke's Bedchamber]

Richard Ratcliffe, barber to Wh.

Richard Meredith, Wh's messenger

John Smith, an honest civill man, and very skillful in all kinds of musicke

Thomas Maylard, very good att musicke, and a serviceable man and good waiter

Mr. Richard Shedley, provisions

Mr. John Frye, Mr. William Davis, Mr. Henry Draper, Mr. Richard Banbury [all] Army

Thomas Parry

Henry Elsing, son of that excellent Clarke of the Parlement

Charles Croke [and] Frauncis Newbury, [both] a page

Gentlemen and servants of the third ranke

Robert Dunne, Robart Lewes, Thomas Briers, Robert Story,

Humphrey Murrey, Richard Craske, Thomas Lloyd, Arthur Hutton all of the Generalls [i.e. Cromwell's] owne Regiment of Foote. Lacquay to Wh.

Edward Simpson. one of the best Trumpets of England, and a good cheerfull drolle

William Waters, another Trumpeter to Wh.

Richard Hill, Richard Dunne, chiefe Cookes to Wh. and their Arts Masters

Henry Collington and William Harris [cooks]

Thomas Thowughton, Chief Butler

Christopher Iton, second Butlar

[from the stables and coachmen] Edward Ellis, Aurelius Newman, Robert Ashe, Roger Lowe, Nicholas Hughs, Thomas Hall, Francis and Nicholas Sharpe [brothers]

Thomas Home, porter

Sebastian Corall, scullery man

Robert Coyte, Baker and Brewer

Elizabeth Roberts, Susan Turner and another woman. Laundry

Ingelo's association with Benjamin Rogers the composer and Andrew Marvell the poet is well known.¹⁸ Rogers, in a letter to Antony Wood, helpfully mentions some music presented to Queen Christina by Ingelo:

9 April 1695

... Dr. Nathaniel Ingelo going into Sweedland as chaplaine to the lord ambassador to Christina the queen, he did then present to the said queen two sets of musique which I had newly made, being four parts, viz., two treble violins, tenor, bass in Elami key, which were played to her Majesty by the Italians, her musicians, to her great content¹⁹

These must be the two four-part suites (in D and F) still at Uppsala, both autograph sets. One is inscribed 'ffor Mr Angellow these' and the date altered from '1648' to '1651'.²⁰ Other English music at Uppsala which may well have been presented by the Embassy includes three four-part fantasies by John Ward [nos. 1, 3 and 5]²¹ and complete string parts for Jenkins's two florid fantasia-suites [Field, group IV].²²

Both professional musicians were of some standing. Thomas Maylard is listed among 'many excellent and able Masters ... For the Voyce or Viole' in John Playford's 1651 list of London teachers.²³ He also played at Cromwell's funeral,²⁴ but, whereas all other members of that group gained places at the Restoration Court, he did not. Perhaps his Republican sympathies were too strong. Nevertheless, he flits in and out of the pages of Pepys's *Diary*, appearing as early as the fourth entry (4 January 1660) as a violist. Later he is said to have been employed by the First Earl of Sandwich.

John Smith must surely be the musician of that name appointed as a violist at the Restoration. His place in the King's Musick was taken by Francis Cruys in the summer of 1673 under circumstances which only come to light in later documents:

The said John Smith alledges that he was forced to retire on account of his religion, the laws being at that time so severe against those of that religion,

¹⁸ See Percy Scholes: *The Puritans and Music* (London, 1934), p.171 and Richard Rastall: 'Benjamin Rogers(1614-98): Some Notes on his Instrumental Music', *M&L*, xlv (1965), pp. 237-42.

¹⁹ GB-Ob, MS Wood D19 (iv), f.. 109v-110v.

²⁰ S-Uu Caps. 5.13.a-b.

²¹ S-Uu Caps. 64-5.

²² S-Uu Caps.79:1.

²³ John Playford: *A Musicall Banquet* (London, 1651).

²⁴ Scholes, *op. cit.*, p. 148.

but that his Majesty having directed the payment of arrears to others who were obliged to retire on account of their religion it is agreed that his case may be represented to his Majesty for his directions. December 8 1687.²⁵

He was then owed £252.17.6. Nearly a year later he appointed Thomas Townsend to be his attorney, so clearly he had still not received satisfaction. [30] At the moment we can only guess at the identity of one or two of the amateur musicians. It is reasonable to assume that Whitelocke's two sons were able to bear their part in any music-making; elsewhere Bulstrode notes the elder, James, to have been a 'well-grounded scholar', reminding him that 'your education hath not been narrow'. Another name of immediate interest is Henry Elsing (probably Whitelocke's godson). There are many documents signed jointly by the two Clerks of the Parliament—his father and John Browne. Since the latter's notable collection of music is among the most important of the age, could it be that the two clerks shared common musical interests?²⁶

In writing his *Journal* of the Embassy, Whitelocke was at pains to record many details of Court and Swedish life outside the scope of mere politics. Yet, at the same time, the place of music in his scheme was bound up with the need to show the English contingent as a 'polite' society, cultured and not given to 'riot and debauchery'. In a sense, then, it was a political implement and in his handling of it Whitelocke proved himself politic. This, at least, was the picture he painted to Cromwell on his return.

Thus he forbade his men to attend the State Ball on New Year's Day, 1654 because it fell on a Sunday:

You all know I prohibit not honest, lawful recreations, but where sin accompanies them I shall bear my testimony against them. Such I account this ball on this day.

However, a few days later, another was held on Twelfth Night, a weekday, and the Englishmen gladly took part. Whitelocke noted the 'excellent musicke':

The queen's musick were in a place behind the Chayre of State, 7 or 8 violins, with base violes, Lutes and Citterns, perfect Masters.

The queen with her Ladyes and Courtiers first daunced the Brawles, then French daunces, in which the Lady Jane Ruthen tooke forth Capt. Wh. and he and several others of Wh. gentlemen were taken by the Swedish Ladyes to daunce English country daunces, wherein the English gent. were expert, and taught them some new ones. The Queen took delight in those English daunces, and herselfe daunced with more life and spirit than the rest of the Ladyes and than any he had seen.²⁷

²⁵ Henry Cart de Lafontaine: *The King's Musick* (London, 1909), p. 384.

²⁶ See Andrew Ashbee: 'Instrumental Music from the Library of John Browne (1608-1691), Clerk of the Parliaments', *M&L*, lviii (1977), pp. 43-59. Henry Elsing broke his arm on the coach journey to Uppsala!

²⁷ GB-Lbl Add. MS. 4902, f 66v.

In due course Whitelocke was bold enough to chastise Queen Christina for holding State Balls on Sundays and also records a conversation he had with her concerning dancing.²⁸

One chapter in the *Journal* is headed 'Of Wh. Musique' and gives an account of a visit by Don Antonio Pimentel de Prado, Spanish envoy at the Swedish court, to Whitelocke on January 2 1653/4:

[31] Piemental staying in this visit above three howers with Wh. he thought fitt to entertaine him parte of the time with the musique which he had in his house of his owne. The Rector chori was Mr. Ingelo, one of his Chaplains, excellent in that as in other faculties. He had besides him seaven or eight of his gentlemen who were very well skilled both in vocall and instrumental musique, and Wh. himselfe when they were private did sometimes beare his parte with them, having bin in his younger dayes a great Master and composer of musique. He thought it might not be unseasonable in the long winter nights to use this recreation, and incourage his people to it, and to dauncing for a diversion and better passing of time, than going abroad and perhaps meet with temptations of riot and debauchery. By this meanes he kept his people together and within doores, recreated their minds, exercised their bodyes and found it to be a good refreshment both to the actors and spectators, and auditors. The Spanish Ambassadour did highly and deservedly commend Wh. musique and acquainted the queen therewith, who was a great lover of musique and had many Italian Eunuches and others her servants rarely qualified for musique, by whom likewise she had heard a commendation of Wh. musique whi& causd her to desire to heare it, and herselfe desired Wh. to cause his people to come one evening to the Court where she heard them, and gave them a due and high commendation. They played only English lessons, pleasing ayres, on the violes and theorbo, which did extreamly please the queen and her Ladyes and company with her, who were very many in the queen's bedchamber. They commended the lessons for having much of life and spirit in them.²⁹

On his return from Sweden Whitelocke continued to play a full part in English State Affairs, yet this was the period when he made fair copies of his 'Annals'. His sincere religious beliefs are always evident in his writings and from them must stem, at least in part, his habit of setting down written meditation. Immediately following the above extract are five chapters headed:

'of the antiquitie of Musicke'
'of the dignitie of Musicke'
'Objections against Musicke answered'
'of the delight of Musicke'
'of the effects of 'Musicke'³⁰

Arguments are drawn from biblical and from classical sources. We may smile at Whitelocke's bloated opinion of himself as a 'great Master and composer of musique', yet his delight in the art is obvious and we cannot but be grateful that he found time to comment upon it.

²⁸ See Scholes, *op.cit.*, p. 62-4.

²⁹ GB-Lbl Add. MS. 37340. ff. 143v-144r.

³⁰ *Ibid.*, ff. 144r-147v.

[32]

Another Collection of *Pièces* by Charles Dollé

ADRIAN ROSE

The appearance of a hitherto unknown collection of eighteenth-century viol music is always gratifying, even if the composer of that collection is a minor figure; but to have more music of such fine quality by one of the leading Parisian *maîtres de viole*, Charles Dollé (fl. 1730), must be considered a gift from heaven.¹ The fact that it is a collection written for the much neglected, and often under-rated *pardessus de viole*,² makes that gift a particularly welcome one, and far from reflecting the frivolity and ultimate decadence of an era, which later witnessed a pretty severe cultural collapse, this music has power and rhetorical grandeur, as well as charm and tunefulness, in a combination which was rare in French music at the time, except, perhaps, in the works of Rameau and other such lofty figures.

Dollé's *Pièces pour le Pardessus de Viole avec la Basse Continue, Divisees en trois Classes pour la facilité de ceux qui apprennent à jouer de cet Instrument ... Oeuvre III*", (Paris, no date)³ must have appeared in 1737, for his *II*^e.⁴ and *IV*^e. *Oeuvre*⁵ are known to have been issued in that year too. Their division into three *Classes*, arranged in order of difficulty, and the fact that Dollé left two other volumes for the instrument,⁶ leaves little doubt that Dollé taught and played the *pardessus* as well as the *basse de viole*. The contents of the volume are demonstrated by the following table:

'Classe'	Scoring	No. of Pieces	Page Nos.	Key
<i>Première</i>	Pardessus & b.c.	5	1-3	C major
..	..	5	4-6	G major
<i>Deuxième</i>	Two pardessus <i>en duo</i>	4	7-9	A major
..	..	4	10-12	C minor
<i>Troisième</i>	Pardessus & b.c.	3	13-15	G major
..	..	4	16-19	D major

¹ I am most grateful to Dr. Mary Cyr of McGill University, Montreal, Canada, for kindly notifying me of her discovery.

² Pardessus de viole à six cordes (i.e. with six strings).

³ Yale University Library, New Haven, Connecticut, U.S.A., call-mark Rare M178, P 613 no. 4.

⁴ *Pièces de Viole* (Paris, 1737).

⁵ *sonates, Duos et Pièces pour le Pardessus de Viole* (Paris, 1737).

⁶ See note 5, also *Sonates à Deux Pardessus de Violes sans Basse* (Paris, 1754).

[33] The pieces divide conveniently, therefore, into six short suites in varied scorings,⁷ and all have fanciful French titles such as *Le Petit Rien*, *Le Misterieux*, *La Victoire*, *Le Badinage* etc. Is *La Morel* from the second suite a tribute to Jacques Morel, a bass viol pupil of Marin Marais?⁸

The close stylistic affinity between the *Pièces de Viole* and this collection is not surprising when one considers their closeness of publication; and Dollé's adoption of the same grand style in both books, indicates that for him the *pardessus de viole* had as much aesthetic merit as did the *basse de viole*, although the latter instrument was soon to experience a rapid and sad obsolescence. It is interesting to compare various passages from the two books:

1. (a) *Pièces pour le Pardessus &., Prélude* (p.4)



(b) *Pièces de Viole, Prélude* (p.10)



2. (a) *Pièces pour le Pardessus, Rondeau le Pelet, 4^e Couplet* (p.17)



⁷ The mixture of accompanied pieces / sonatas. and others *en duo* is found in the *IV^e Oeuvre*.

⁸ Morel's *1er. livre de pièces de violle ...* (Paris. 1709) is an attractive collection.

[34]

(b) *Pièces de Viole*, Rondeau la Weymar, 4^e Couplet (p.17)3. (a) *Pièces pour le Pardessus ... Le Badinage*,
(p.19), last 8 bars.(b) *Pièces de Viole*, Les Amusements, 3^e Couplet
(pp. 14-15), complete.

The meticulous and highly informative fingering that Dollé has provided in his *Pièces de Viole* is, regrettably, totally absent in the collections for *pardessus de viole*. Therefore, when playing Dollé's *pardessus* music, it is important for the player to have an understanding of his chord-based fingering, which was devised to facilitate the *tenue* or hold. No doubt, if players had difficulty with the pieces when they first appeared, Dollé's kind and considerate offer of help made in his *Avertissement* to the *Pièces de Viole* would have applied to *pardessus* as well as bass viol players! 'Si quel qu'un se trouvoit embarrassé pour faire quelques passages ... on n'auroit qu'a me faire l'honneur de venir chez moy je me ferois un vrai plaisir d'en donner le goût et d'enseigner la maniere dont je les fait.'

[35] The music of Dollé could be said to act as a bridge between the *Pièces de Viole* of Marais and of Forqueray *Père et Fils*⁹—it looks back to the grace and tenderness of Marais' collections, but also forward to the power and glory of the Forqueray's works. It is hoped that, eventually, the

⁹ *Pièces de Viole* (Paris, 1747)—'Ces pieces peuvent se jouer sur le Pardessus de Viole.'

sheer beauty of Dollé's *III^e. Oeuvre*, will help to win the *pardessus de viole* added favour, coupled with a more positive and lasting revival. The instrument lives, but only just.

Professor D. R. Peart

Emeritus Professor Donald Richard Peart died in Sydney on 26 November 1981 after a short illness.

Donald Peart was born in Fovant, Wiltshire in 1909 and educated at Cheltenham College and Queens College, Oxford, where he read classics. At the Royal College of Music from 1932-35, he studied composition (with Vaughan Williams and R. O. Morris), violin and viola (with Ernest Tomlinson and Arthur Bent) and conducting (with W. H. Reed and Constant Lambert).

After war service, Donald Peart was appointed foundation Professor of Music in the University of Sydney. He occupied this chair from 1948 to 1974. At that date he became Professor Emeritus, and he received an Honorary Doctorate from the University of Sydney in 1979.

His life's work was in Sydney and he had a profound influence on the course and substance of music in Australia both personally and through his students and associates.

He insisted on sound standards of scholarship in his department, and a wide view of music as a university pursuit which included Mediaeval, Renaissance and Baroque music and in particular its performance practice; Ethnomusicological study and also the study of music of the present. He was a tireless champion of Australian composers.

Donald Peart was an expert viola da gamba player who brought with him to Sydney a thorough knowledge of the field and its music, founded no doubt on his intimate experience of music-making within the Dolmetsch circle. He was editor for *Musica Britannica* of John Jenkins's Consort Music of Six Parts.

In Sydney he founded his own consort, the Mico consort, which gave many concerts and broadcasts.

At the time of his death he was working on an authoritative and comprehensive study of English viol music—not consort music, but 'solo' music for one, two or three viols, including the division-viol and the viol played *lyra-way*.

He is survived by his wife Lilian, his son Ralph, his daughter Gillian and two grandchildren.

PETER PLATT

A Midlands Viol Maker

Robert Payn makes viols and violins, violas and 'cellos in their modern and Baroque forms. He also undertakes repairs to, and restoration and valuation of these instruments and their bows.

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A brochure and pricelist is available on request from:

Robt. Payn, Belvoir House, Long Bennington, Nr. Newark, Notts NG23 5DP, UK.

Reviews

John Coprario: *The five part pieces*

Edited by Richard Charteris

(Corpus Mensurabilis Musicae, 92).

American Institute of Musicology/ Hanssler-Verlag, 1981.

For viol players, the Coprario five-part fantasies are basic to the repertoire; they have a clarity and poise which give continual delight. Remarkably few have so far been published, so this edition is most welcome. It contains the 49 ascribed works, plus three anonymous items found among other authentic works which appear anonymously in EIR Dm 23.4.7-12. The order is, for nos 1-46, that of Egerton 3665 - a fact the editor might have stated, since it seems random. This is the order adopted in his thematic catalogue, though here the works are numbered 1-49, rather than 24-72. This is sensible; our Society has perpetuated Meyer's system of numbering consort works first by the number of parts, followed by the number in that category. So, even if Meyer's numbering needs replacement, it was a pity that Coprario was given a different system.

The title of this handsome volume carefully avoids the word "fantasy". forty-seven of the items have Italian titles, including one that has a complete Italian text. The editor has argued strongly that these pieces are Italian madrigals which have generally survived without text (*M&L*, lvii (1976), pp. 370-8). One supporting fact which he does not mention is the clef-layout; as in vocal practice, Coprario always matches a treble clef with a baritone, a soprano clef with a bass, in a way that is more consistent than seems to be the practice among consort composers. If the pieces are vocal, this no doubt implies expectation of transposition of some sort, since it is unlikely that pieces written in a D mode (a surprisingly high proportion of the total) should be sung at a different tessitura from those in a G mode. Is this also a consideration for players?

There are several points, though, which make me suspicious of the madrigal theory. One is the number of pieces which have a prominent counter-theme, which means that the first and second lines of the text would be enunciated almost simultaneously. This is not a normal part of Italian madrigal technique. The vocal ranges are quite large; there are comparisons in Monteverdi's madrigals, but had Coprario been writing for singers of the virtuosity of those at Mantua or Ferrara, we should probably have come across his name in one of the major Italian court archives. No. 11, *Chi pue mirarvi*, has a pair of bass parts that would test any singer, with ranges of over two octaves; some phrases are rambling, and are rather long for singing, and other characteristics of the virtuoso madrigal are absent. The titles are odd, too. While some are familiar to anyone who knows the Italian madrigal repertoire, there are a strangely [39] large number which are not known from other settings. There is one work that begins as a parody of a Marenzio madrigal (no.48; cf. Marenzio II a 5, no. 10: *O voi che sospirate*); but it is perhaps significant

that Coprario removes the particularly vocal characteristic - the gasping rest between *che* and *sospirate* which would be meaningless in an instrumental performance. Coprario's piece, in spite of wide tonal range, is in that respect too, less adventurous than Marenzio's. As for the one piece which survives with text, David Pinto's discovery of the way an Italian poem was maltreated to provide it (*Chelys* 10, 1981, p.25) almost suggests someone stringing together some lines to fit music which reached him without a text of its own.

Whatever their origin, these pieces were of enormous significance in the development of English consort music. The chronology of the early stages of the fantasy is not yet clear, but it is quite possible that it was the arrival of Coprario from wherever in Italy he had been studying, with these works as the fruits of his labours, which gave impetus to the fashion. But until there are comparable editions of Ferrabosco II and Lupo to study, it is difficult to sort out any priority.

As for the details of the edition, all readers will be glad to hear that original note-values are retained, though bar lines occur twice as often as our Society editions prefer. Treble, alto and bass clefs are used. I think that I would have transcribed mezzo-soprano clef parts into treble clef, but that is a very minor point. It is, however, begging an organological question to label such parts "alto viol". The introduction sets a poor standard of typographical accuracy ("numbering", "Itatilan"), but the musical text seems reliable. Organ parts are omitted, on the reasonable grounds that they only occur in later sources.

The most disappointing thing about this volume is that it is numbered CMM 92, rather than CMM 92 vol. I : no subsequent volumes containing the rest of Coprario's consort music are planned. The price is quite high (Brian Jordan quotes £37.50 at time of writing, Christmas 1981, but it will vary with exchange rates), which works out at a little under a pound a piece. There are no parts provided. But the great advantage of publication in a series like CMM is that academic libraries which have a subscription for the series will automatically acquire a copy, so there will be a fairly wide distribution of Coprario scores round the country. Those who find the volume too expensive can at least see one easily.

This publication increases the debt all viol players owe to Richard Charteris; it is a worthy continuation of the series of articles, catalogue and editions of the fantasia-suites.

CLIFFORD BARTLETT

James Coover:

Musical Instrument Collections, Catalogues and Cognate Literature
 Detroit Studies in Music Bibliography no. 47 (Detroit, 1981) \$25.00 from
 Information Coordinators Inc. 1435-37 Randolph Street, Detroit, Michigan
 48226.

Old sale catalogues, as anyone who has tried to find them or to use them knows, are fascinating but frustrating things. Fascinating because they frequently contain information about music and instruments that can be found nowhere else. Frustrating because until now they were a bibliographic uncharted waste where the researcher had to rely more on luck than judgement. One of the first attempts to chart the waste was *Some British Collectors of Music* (Cambridge, 1963) by Alec Hyatt King. But King's book, useful though it is, is not a proper list of sale catalogues relating to music, but rather a discursive history of music collecting seen through some notable sale catalogues.

Musical Instrument Collections, Catalogues and Cognate Literature, on the other hand, sets out to be a bibliography of literature relating to past and present musical instrument collections. If Mr. Coover falls short of providing a reference work that is complete and accurate, he must at least be applauded for attempting the task at all, for his book is the first of its kind. The 2418 items (from Aarhus to Zweers) are divided into two alphabetical sequences, one of public collections listed by town, and one of private collections listed by their owner. The obvious problem about this system is that many collections started in private hands, and have become public institutions, so that a divided listing tends to obscure rather than illuminate their history. Furthermore, with court collections of the sixteenth and seventeenth centuries, it is extremely difficult to distinguish between the public and the private. All the Kassel court inventories, for instance, are listed as the personal property of Moritz, Landgrave of Hesse, despite the fact that one of them was compiled before Moritz's reign, and despite the fact that the user would tend to look up the Kassel inventories under Kassel. On the other hand, the Lumley inventory of 1596 is listed as 'Nonesuch Castle (sic)', despite the fact that Lord Lumley was more of a private individual than the Landgrave, and was certainly more private than 'Henry VIII King of England', whose 1547 inventory is listed in the private section. (Incidentally, it should be noted that Nonsuch Palace was completely destroyed during the reign of Charles II). All this suggests that the division of the book into public and private collections, although an attractively simple concept, is not suited to all the material that the book contains. It might have been better, for instance, to have laid the book out so that the material on the early collections was treated differently from the later material; after all, modern instrument collections are quite unlike [41] their forerunners in the sixteenth century: they are put together by a different kind of person for a different purpose, and the material relating to them is certainly quite different. A better solution might have been to organise the book not by the type of collection-private or public-but by the type of

source-material. This would have had the effect of separating the collections into three types: early court and church institutions, noticed through their manuscript inventories; the collections of later private individuals, noticed from sale catalogues; and modern museums and instrument collections, noticed from printed catalogues and related literature.

One shortcoming noticeable to readers of *Chelys* is his listing of modern editions of early instrument inventories. Although the list is longer than the ones in *MGG* and *The New Grove*, it is still far from complete. My own records on the subject show that at least one important English inventory has been missed, the 1583 one of the Earl of Leicester's instruments at Kenilworth, listed by Woodfill (*Musicians in English Society from Elizabeth to Charles I*, p. 277). Woodfill has four pages of material relating to other household inventories, some of which certainly mention enough instruments to deserve a place in such a bibliography. The coverage of continental inventories seems to be even more sketchy—from my own reference material, I would like to offer a few additions: Ansbach court (1668), Augsburg town (1540), Baden-Baden court (1582), collection of Bonifacius Ammerbach at Basle (1578 & 1614), court inventories at Cleves (1610), Darmstadt (1623), Ferrara (1520), Hall (Tirol) (1618 & 1717), Hechingen (1609 & 1623), Königsberg town (1541 & 1544), Madrid (before 1497 & 1555), Conservatorio de Poveri di Gesu Cristo, Naples (1630s). Finally there has been no attempt to include the many inventories of private individuals taken after death, such as those for musicians and instrument makers found in the Paris *Minutier Central* documents, or some of the published wills of English musicians.

Mr. Coover's work is undoubtedly very important as an initial approach to a neglected area of musical bibliography, but it is only a first step. It should be followed by comprehensive and accurate treatments of the various areas he has revealed. As an example, it would be very useful if someone could build up a complete list of the surviving early inventories of instruments, even better if they could edit, translate and collect them into a single volume. Subject for a thesis ... ?

PETER HOLMAN