The Journal of the Viola da Gamba Society

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EDITORIAL

This issue of *Chelys,* with the exception of the major review of Meyer's *Early English Chamber Music* by Christopher Field, avoids the area which so far has served as the central concern of the Society - English music of the early seventeenth century.

Instead we move towards other areas geographically - to Germany where Peter Holman considers the influence in England of Thomas Baltzar as a foreign virtuoso on the violin; and to France, where Adrian Rose highlights the importance of Charpentier as a composer for the treble viol. The issue also makes a departure in its emphasis on different performance styles.

It is becoming increasingly important to question the desirability of attempting to arrive at historical accuracy, both in terms of producing historical copies of instruments, and in matters of performance-practice. The aim of the scholar is the pursuit of truth; but in matters of style and taste, which concern the maker and the performer, this goal is necessarily elusive. Neither in the presentation of a critical edition with its attendant textual variants (such as our Supplementary Publications), nor in the wide variety of performance styles (such as are presented in the articles by Alison Crum and Carl Hugo Agren), is it possible to arrive at a definitive answer. Is there not some truth in the words of Kipling?:

> There are nine and sixty ways of constructing tribal lays,
> And-every-single-one-of-them-is-right!

I should like to thank Stewart McCoy for preparing the prodigious number of musical examples required in this issue.

WENDY HANCOCK

[3]

THOMAS BALTZAR (?1631-1663), THE 'INCOMPERABLE *LUBICER* ON THE VIOLIN'

PETER HOLMAN

The name of Thomas Baltzar is not entirely unfamiliar to students of English musical history. John Evelyn called him the 'incomperable Lubicer on the Violin', Anthony a Wood described him as 'the most famous artist for the violin that the world had yet produced', and Roger North went so far as to make him- at least partly responsible for the decline of the treble viol in England:

> one Baltazar a Swede, about ye time of the Restauration came over, and shewed so much mastery upon that instrument, that gentlemen, following also ye humour of the Court, fell in pesle mesle, and soon/thrust out the treble viol ...[1]

Burney and Hawkins kept alive the memory of Baltzar as a great virtuoso, even though most of their information on him was copied directly from Anthony a Wood, and writers up to the present day have continued to see him as a famous performer - 'ein Paganini seiner Zeit' as Stiehl put it in 1888 - rather than as an important composer.[2] Had they bothered to look in detail at his music, or had Baltzar not died in his early thirties apparently leaving only a few compositions, then its quality and its influence on his contemporaries would surely have been recognised before now.

Most of our information about Baltzar's life comes from the writings of Anthony a Wood, who knew him personally and apparently played second violin to him in public on at least one occasion. According to Wood, and this is corroborated by Evelyn, Baltzar was a 'Lubecker borne', though elsewhere Wood calls him 'the Swede', as does Roger North, Edward Lowe and the official who dealt with the appointment of Baltzar's successor at Court.[3] It is clear that Baltzar was known as 'the Swede' in England not because he was born there, but because he served for a period in the Swedish Court before coming to England. Archival research in Lübeck has shown that he was a member of a large family of musicians who served the town in various capacities for at least four generations (see Appendix 1).[4] His father David (d. 1647) was a *ratsmusikant* or town musician, while his grandfather Hinrik Thomas *(c.* 1550-1615) and his great-grandfather Hinrik *(c.* 1510-1564) were

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1. British Library, Add. MS 32533, f.172v-3r, quoted in John Wilson ed.: *Roger North on Music* (London, 1959), pp. 300-1.
2. C. Stiehl: 'Thomas Baltzar (1630-1663), ein Paganini seiner Zeit', *Monatschefte fir Musik-geschichte, xx (1888),* pp. 1-8.
3. John D. Shute: *Anthony a Wood and his Manuscript Wood D 19(4) at the Bodleian,* ii (Ph.D. diss., International Institute of Advanced Studies, Clayton, Missouri, 1979), pp. 100 and 108; Wilson: *op. cit.,* p. 300; Ob Mus. Sch. MS C. 102b, f. 10v; PRO, L.C. 3/25, 58, quoted in Henry Cart de Lafontaine ed.: *The King's Musick* (London, 1909), p. 207
4. Johann Hennings: Musikgeschichte Liibecks, i, Weltliche Musik (Kassel, 1951), pp. 78-80

both wind players. Both of Thomas's younger brothers were also musicians. Joachim was taught the violin, the cornett and composition by the Lübeck composer Nicolaus Bleyer (1591-1658) and became *ratslautenist* in 1656, and David (b. 1641) was also a *ratslautenist*. It is not known exactly when Thomas was born. Modern reference books usually give *c.* 1630, but since his parents were married only on October 4 1630, it is likely that he was actually born sometime during the following year. Nothing for sure is known about Thomas Baltzar's training as a musician. Many writers have followed Stiehl in suggesting that he was taught by Gregor Zuber and Franz [4] Tunder, both composers resent in Lübeck at the time, though Nicolaus Bleyer would seem to be a more likely possibility. As we have seen, Bleyer is known to have taught Joachim Baltzar, and he is the only Lübeck composer of the period apart from Thomas Baltzar himself who is known to have written solo violin music; we shall see that his *Engliss Mars*, a set of divisions on the popular tune '*Est ce Mars*?' for violin and continuo, is in the same tradition as a set of divisions by Baltzar himself.

A great deal of confusion surrounds the period of Baltzar's employment at the Swedish Court. Most modern accounts state that he worked at the Court of Queen Christina and that he came to England from Sweden, though none of them give sources for their information. The following, by David Boyden, is typical:

> In 1647 Queen Christina of Sweden is said to have imported six French violinists for the Court orchestra. A few years later the Swedish Queen must have taken Baltzar (b. 1630) into her service. He was a highly paid chamber violinist at her Court immediately before settling in England about 1655.[5]

The only documentary evidence that I have been able to find to confirm these assertions is a list of court musicians transcribed apparently from the Swedish Court archives by Tobias Norlind and published by Andre Pirro in his excellent book on Dietrich Buxtehude.[6] The list dates from 1653 and includes Thomas Baltzar as the last of twenty-five names. Far from being a 'highly paid chamber violinist', he is actually one of the lowest-paid individuals on the list, receiving only 125 *daler* for a half year as against the 300 *daler* paid to eleven of the other musicians and the 450 *daler* paid to Andreas Düben, the Swedish Court Chapel Master. Of course, Baltzar's position at the foot of the list could imply that he was the most recent recruit, so it is just possible that his 125 *daler* is payment for a period of less than six months, though there is nothing in the list as given by Pirro to suggest this. It is also clear that Baltzar did not come to England direct from Sweden, as has been assumed, but returned briefly to Lübeck. The Lübeck archives record his appointment there as a *ratslautenist* at the beginning of 1655; I suspect that he returned to his home town following the abdication of Queen Christina and the dissolution of her Court in June 1654. One indication that Baltzar's stay in Sweden was only brief is that no pieces by him exist today in the great collection of Swedish Court music assembled by members of the Düben family that is now at Uppsala University Library. Baltzar's employment as a Lübeck town lutenist was equally brief: by

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[5] David Boyden: The History of Violin Playing from its Origins to 1761 (London, 1965), p. 144

[6] Andre Pirro: *Dietrich Buxtehude* (Paris, 1913), p. 32

the following spring he was in England, where, as far as we know, he remained for the rest of his short life.

The earliest record of Baltzar in England comes in the form of an entry in John Evelyn's diary for March 4 1656, recording a remarkable event that had occurred the previous evening at the London house of Roger L'Estrange:

> Mar: 4: This night I was invited by Mr. *Rog: L'Estrange* to heare the incomperable *Lubicer* on the Violin, his variety upon a few notes & plaine ground with that wonderfull dexterity, as was admirable, & though a very young man, yet so perfect & skillfull as there was nothing so crosse & perplext, which being by our Artists, brought [5] to him, which he did not at first sight, with ravishing sweetenesse, & improvements, play off, to the astonishment of our best Masters: In Summ, he plaid on that single Instrument a full Consort, so as the rest, flung-downe their Instruments, as acknowledging a victory: As to my owne particular, I stand to this houre amaz'd that God should give so greate perfection to so young a person: There were at that time as excellent in that profession as any were thought in Europ: *Paule Wheeler, Mr. Mell* and others, 'til this prodigie appeared & then they vanish'd; nor can I any longer question, the effects we read of in *Davids* harp, to charm maligne spirits, & what is said some particular notes produc'd in the Passions of *Alexander* & that King of Denmark.[7]

It is clear from Evelyn's description that the twenty-five year old Baltzar was already a great virtuoso and that he was taking London by storm; the phrase 'to the astonishment of our best Masters' suggests that many leading musicians were present that night.

Another indication that Baltzar was quickly accepted by the leaders of English musical life is his inclusion in the distinguished ensemble that accompanied the performances of Sir William Davenant's opera *The Siege of Rhodes,* given in the summer of 1656 at Rutland House in Charterhouse Yard. It is not known exactly when this occurred, but a letter dated September 3 1656 from Davenant to Bulstrode Whitelocke gives the impression that the performances were about to begin; Montague Summers suggests that the first night was about a week later.[8] In the preface to the printed text of *The Siege of Rhodes* - the music is lost–Davenant boasts that 'The Musick was compos'd, and both the Vocal and Instrumental is exercis'd, by the most transcendent of England in that Art, and perhaps not unequal to the best Masters abroad', and he prints lists of the composers and singers to prove his point: the opera was jointly composed by Henry Lawes, Henry Cooke, Matthew Locke, Charles Coleman and George Hudson, and the singers included. Cooke and Locke as well as other notables such as Edward Coleman, Thomas Blagrave and Alfonso Marsh. The names of the six instrumentalists are found on an extra sheet at the end of Davenant's printed text; presumably they were recruited at a later stage than the singers when the text had already gone to press:

> The Instrumental Musick is perform'd
> Mr. *William Webb.*
> Mr. *Christopher Gibons.*
> By Mr. *Humphrey Madge*

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[7] E.S. de Beer ed.: *The Diary of John Evelyn,* iii (Oxford, 1955), pp. 167-8

[8] Montague Summers: *The Playhouse of Pepys* (London, 1935, R/New York, 1964), p. 38

Mr. *Thomas Balser, A* german
Mr. *Thomas Bates.*
Mr. *John Banister.*[9]

There is no doubt that Baltzar was in good company: all six of them had either held Court posts before the Civil War, or, like Baltzar, were destined to find employment there at the Restoration. All of them, with the exception of Humphrey Madge, were established composers, and three of them, Bates, Webb and Gibbons, were among those listed by John Playford in 1651 as 'excellent and able Masters'.[10]

[6] It is worth turning aside from the narrative of Baltzar's life for a moment to consider what instruments the six played in *The Siege of Rhodes,* since detailed information about instrumental ensembles in the English theatre of the period is very scarce. Although the instrumental music by Coleman and Hudson for the opera has not survived, or at least it cannot be precisely identified among their surviving works, it is very likely that it was either in three parts, for two violins and continuo, or in four parts, for two violins, viola or tenor viol and continuo; these were the two most popular combinations for theatre music and the lighter types of chamber music.[11] I think that we can assume that Baltzar and Banister, two of the most celebrated violinists of the day, played the two violin parts. Humphrey Madge was also a string player, a member of the Restoration Private Music; he may have played either the bass, on bass violin or bass viol, or the tenor, on viola or tenor viol. As a Gentleman of the Chapel Royal before the Civil War and a noted singing teacher, William Webb would probably have played the theorbo, since singers at this period were nearly always lutenists as well who could provide their own accompaniments. Thomas Bates was a viol player who received a post in the 'Lutes, Viols and Voices' section of the royal music at the Restoration; like many viol players then and now, he probably also played the theorbo. Christopher Gibbons, an organist of the Chapel Royal and a court virginal player during the Restoration period, undoubtedly played the keyboard. Thus, if the music was in four parts, the six may well have played the following instruments:

Thomas Baltzar and John Banister	violin
Humphrey Madge	viola or tenor viol
Thomas Bates	bass viol
William Webb	theorbo
Christopher Gibbons	harpsichord

If the music was three-part, then the following layout seems the most likely:

Thomas Baltzar and John Banister	violin
Humphrey Madge	bass violin or bass viol
William Webb and Thomas Bates	theorbo
Christopher Gibbons	harpsichord

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[9] I am grateful to Tim Crawford for letting me use a copy of the 1656 text in his possession that includes the extra leaf.

[10] Percy A. 'Scholes: *The Puritans and Music* (Oxford, 1934/R 1969, p. 166

[11] See, for instance: *The Rare Theatrical* by Matthew Locke, US-NYp, Drexel MS 3976; *Cupid and Death* (1659) by Matthew Locke and Christopher Gibbons, edited by Edward Dent in *Musica Britannica,* ii London, 2/1965); Curtis Price: *Music in the Restoration Theatre* (Ann Arbor, 1979), pp. 135-243

After *The Siege of Rhodes* nothing more is heard of Baltzar for nearly two years. He next appears in Cambridge taking part in the ceremony to award Benjamin Rogers a B. Mus. degree at the end of the academic year 1657/8. Anthony a Wood records that 'at Cambridge commencement that year ... he [Baltzar] exercised his hand to the wonders of all when there B[enjamin] R[ogers] commenced B[atchelor] of M[usic]'. More details of the occasion can be found in the section of Wood's *Athenae Oxonienses* devoted to Rogers:

> In 1658 his [Rogers's] great favourer and encourager of his profession Dr Nathaniel Ingelo, Fellow of Eaton, conducted him to Cambridge, got the degree of Bach[elor] of Mus[ic] to be confer'd on him as a member of Qu[een's] Coll[ege] ... and giving great content by his song of several parts (which was his exercise) performed in the Commencement that year by several voices, he gained the reputation there of a most [7] admirable musician, and had the greater part of his fees and entertainment defray'd by that noble and generous Doctor.'[12]

The awarding of Benjamin Rogers's Cambridge degree was evidently an event of some importance, since it was obtained as a result of an instruction to the University from Oliver Cromwell himself.[13] On the face of it, it is odd that Baltzar should have been given a prominent and presumably solo role in someone else's degree ceremony, but Baltzar's presence can perhaps be explained by the figure of Rogers's patron, the 'noble and generous' Dr. Nathaniel Ingelo. Ingelo was a clergyman and a fellow of Eton College who is best known today for accompanying Bulstrode Whitelocke on his famous diplomatic mission to the Swedish Court in 1653. On the trip Ingelo served both as Whitelocke's chaplain and as master of his household - a post for which he was well qualified, as Whitelocke himself records in his journal:

> Mr. Nathaniel Ingelo, a fellow of Eaton Colledge, one of his [Whitelocke's] 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 Hebrewe, and could speak good Italian, he was much delighted in Musicke, as Wh[itelocke] was, and carryed persons and instruments with him for that recreation whereof he made Mr. Ingelo the Master.[14]

As well as providing musicians and instruments for the journey to Sweden, Ingelo also appears to have commissioned some music from his protege Benjamin Rogers, as Rogers himself recorded much later in life in a letter to Anthony a Wood:

> That Dr Nathaniel Ingelo going into Sweedland, as Chaplain to the Lord Ambassador, to Christina the Queen. He did then present to the said queen 2 sets of music which I had newly made, being 4 parts viz. 2 treble violins, Tenor, Bass in Elami key which were played often to her majesty by the Italians her musician to her great content.[15]

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[12] Shute: *op. cit.,* i, 58; ii, pp 89-90

[13] Scholes: *op. cit.,* pp. 137-9

[14] Andrew Ashbee: 'A Not Unapt Scholar: Bulstrode Whitelocke (1605-1675)', *Chelys,* xi (1982), p. 28

[15] Shute: *op. cit.,* ii, p. 257

From Bulstrode Whitelocke's own account of the Swedish embassy it is clear that the English party had many opportunities to hear the Swedish Court musicians and to make personal contact with them. On March 27 1654, for instance, Whitelocke recorded that:

> This being Easter Monday, some of Whitelocke's people went to the castle to hear the Queen's music in her chapel, which they reported to Whitelocke to be very curious .... Some Italians of the Queen's music dined with Whitelocke, and afterwards sang to him and presented him with a book of their songs, which, according to expectation, was not unrewarded.[16]

A few weeks later the Queen's absence from Uppsala created the opportunity for another musical entertainment:

> Her absence, and the leisure which they had thereby, gave opportunity to some of her musicians (Italians and Germans) to pass a compliment on Whitelocke, to come to his house, and with great ceremony to entertain him with their vocal and instrumental music, which was excellent good; and they played many lessons of English composition, which the gentlemen who were musical of Whitelocke's family brought forth unto them.'[17]

[8] In view of Ingelo's later association with Baltzar, it is very likely that the young violinist was invited to England by Ingelo and members of Whitelocke's embassy; Anthony a Wood actually states that 'lest such a miracle be concealed only to one country, he was desired to see England'.[18] It is also possible that Baltzar left Sweden with the English party when the embassy came to an end with Christina's abdication; Whitelocke left Uppsala on May 20 1654, passing through Stockholm and Lübeck before taking ship at Hamburg for England. The most substantial account of Baltzar's activities is contained in the writings of Anthony a Wood and concerns his celebrated visits to Oxford in the summer of 1658: Wood tells us that he was:

> entertained by Sir Anthony Cope of Hanwell House, Banbury, Bart., with whom he continued about two years; and in that time we had his company several times in Oxon where, playing in consort or division he would run up his fingers to the end of the fingerboard of his violin and run them back insensibly and all in alacrity and in very good tune which some there never saw the like before.'[19]

The remains of Hanwell House, later known as Hanwell Castle, lie just off the Oxford to Warwick road several miles north of Banbury. Very little is known about Sir Anthony Cope (1632-75) except that he was a member of a prominent Oxfordshire family that had owned Hanwell since 1498. Although nothing is known about musical activities there, Robert Plot in his *Natural History of Oxfordshire* describes several mechanical curiosities in the grounds that were apparently the work of Sir Anthony, whom he describes as 'ingenious'

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[16] Bulstrode Whitelocke: *A Journal of the Swedish Embassy in the Years 1653 and 1654,* ed. Dr. Charles Morton, rev. Henry Reeve, ii (London, 1855), p. 64

[17] *Ibid., ii*, p. 135

[18] Shute: *op. cit.,* i, p. 58

[19] Shute: *op. cit.,* i, p. 58

and 'that great Virtuoso'. They included a water clock that showed the hours 'by the rise of a newly gilded *Sun* for every *hour,* moving in a small *Hemisphere* of wood' and a mill 'of wonderful contrivance' which, powered by a single horse, could grind corn, cut stone and bore gun barrels 'either several or all together. at pleasure'.[20] Evidently Baltzar was a human addition to his collection of marvels.

A detailed description of Baltzar's first recorded performance in Oxford, on Saturday July 24 1658, is in Anthony a Wood's *Life and Times:*

> July 24. Thomas Balsar or Baltzar, a Lubecker borne, and the most famous artist for the violin that the world has yet produced, was now in Oxon: and this day A [nthony] W [ood] was with him and Mr Edward Low, lately organist of Ch[rist] church, at the meeting house of William Ellis. A. W. did then and there, to his very great astonishment, heare him play on the violin. He then saw him run up his fingers to the end of the finger board of the violin and run them back insensibly, and all with alacrity and in very good tune, which he nor any in England saw the like before. A. W. enteriain'd him and Mr Low with what the house could then afford, and afterwards he invited them to the tavern; but they being engag'd to goe to other company, he could no more heare him play or see him play at that time.[21]

Wood's personal accounts for this day confirm that he spent one shilling 'att Mr. Elleses on M. Baltzier, Mr. Low etc.'.[22] He then goes on to describe a second Oxford performance by Baltzar at one of William Ellis's regular Tuesday music meetings - perhaps on Tuesday July 27 1658:

> Afterwards he came to one of the weekly meetings at Mr Ellis's house and he played to [9] the wonder of all the auditory: and exercising his fingers and instrument several wayes to the utmost of his power, Wilson thereupon, the public professor, (the greatest judg of musick that ever was) did, after his humoursome way, stoop downe to Baltzar's feet, to see whether he had a huff on, that is to say to see whether he was a devill or not, because he acted beyond the parts of man.[23]

It is interesting that John Wilson, however humourously, was inclined to associate Baltzar's virtuosity with the possession of diabolic powers; the link between virtuoso violin playing and the devil clearly existed in the popular imagination long before Tartini and Paganini.

On a third occasion, a undated meeting at Wadham College, Anthony a Wood found himself in the alarming situation of having to play second violin to Baltzar in consort music:

> About that time it was that Dr John Wilkins, warden of Wadham Coll, the

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[20] Robert Plot: The Natural History of Oxfordshire (Oxford, 1677), pp. 235-6, 264-5; see also The Victoria History of the Counties of England, ed. R.B. Pugh: A History of the County of Oxford, ix, Bloxham Hundred, ed. Mary D. Lobel and Alan Crossley (Oxford, 1969), pp. 112-23

[21] Shute: *op. cit.,* ii, pp. 100-1

[22] Bruce Bellingham: The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration', *Journal of the Viola da Gamba Society of America, xix* (1982), p. 48

[23] Shute: *op. cit.,* i, p. 59

> greatest curioso of his time, invited him and some of the musicians to his lodgings in that Coll. purposely to have a consort and to see and heare him play. The instruments and books were carried thither, but none could be perswaded to play against him in consort on the violin. At length the company perceiving A. W. standing behind, in a corner neare the door, they haled him in among them, and play forsooth he must against him. Whereupon he being not able to avoid it, he took up a violin and behaved himself as poor Troylus did against Achilles. He was abash'd at it, yet honour he got by playing with, and against such a grand master as Baltzar was.[24]

If the music and instruments used on this occasion were taken from the Music School collection, as Bruce Bellingham has pointed out, it would have been against the terms of the Heather Bequest, which stipulated that 'neither of these be lent abroad upon any pretence whatsoever, nor removed out of the Schoole and place appointed.'[25]

A theme that recurs several times in Wood's writings is a comparison between Thomas Baltzar and the English violinist Davis Mell. The passage about the Wadham College meeting in his *Life and Times* concludes as follows:

> Mr Davis Mell was accounted hitherto the best for the violin in England as I have before told you; but after Baltzar came into England and shew'd his most wonderful parts on that instrument, Mell was not so admired; yet he played sweeter, and was a well bred gentleman and not given to excessive drinking as Baltzar was.

Earlier in the same work Wood describes a visit made by Davis Mell to Oxford in March 1658, concluding it with a rather similar comparison between the two violinists:

> The company did look upon Mr Mell to have a prodigious hand on the violin, and they thought that no person, as all London did, could goe beyond him. But when Thomas Baltser, an outlander, came to Oxon in the next yeare, they had other thoughts of Mr Mell, who tho he play'd farr sweeter than Baltsar, yet Baltsar's hand was more quick and could run it insensibly to the end of the finger-board.[26]

In a manuscript version of this passage Wood added 'some of Mr. Mell's compositions I have. Mell, who had been one of the Musick to King Charles I (and afterwards to King Charles II) had a sweet stroke; Baltzar's was rough'.[27] Roger North, who was born only in 1651 and was thus probably too young to [10] have heard Baltzar play' makes very much the same point about him in his essays on musical history. In the first version of *The Musicall Gramarian* he wrote that 'Baltazar had a hand as swift as any, and used the double notes very much but alltogether his playing, compared with our latter violins, was like his Country rough and harsh'; most likely this judgement was based on a commonly-held opinion at the time.[28]

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[24] Shute: *op. cit.,* ii, pp. 100-1

[25] Bellingham: *op. cit.,* p. 56

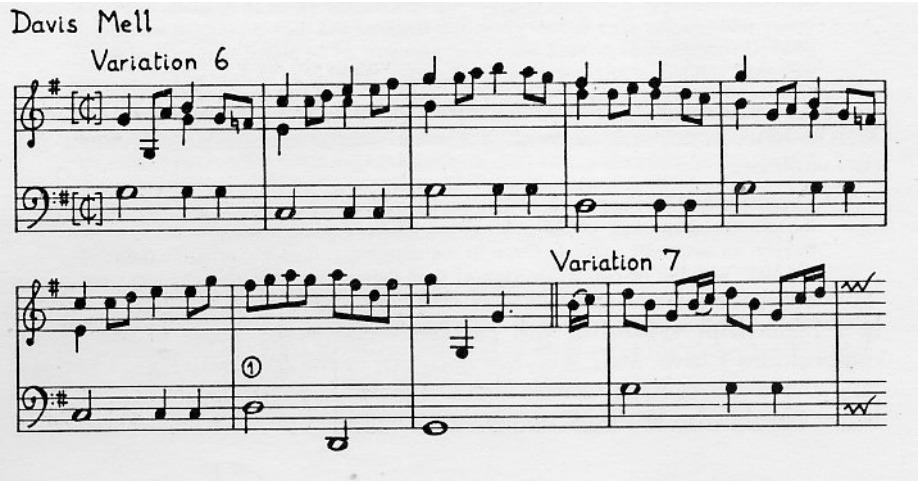
[26] Shute: *op. cit.,* ii, pp. 100-1

[27] *Ibid.,* p. 100

[28] British Library, Add. MS 32533, f. 173, quoted in Wilson *op. cit.,* p. 301; a similar passage in Add. MS 32536, f. 73v records that Baltzar 'shewed us wonders upon ye violin ye like of wch were not knowne here before: his Hand was rough alla Tedesca, but prodigious swift,

There is some reason for thinking that Wood's comparison between Mell and Baltzar was based on the experience of hearing them play in competition with each other, probably at an Oxford music meeting. It is known that Mell was in Oxford less than a month after Baltzar's performance at William Ellis's on July 24 1658, for on August 17 Wood's personal accounts show that he spent no less than 3s. 6d. on 'Mr. Me11'.[29] If there was such a competition, then it probably included a performance of rival sets of divisions on the English popular song John come kiss me now', a descant to the *passamezzo moderno* chord sequence; settings by both composers exist side-by-side in John Playford's printed collection *The Division-Violin,* first printed in 1684.[30] If these two sets of divisions accurately record the way the two violinists played, then the outcome of the competition can have been in very little doubt. Baltzar, as we might expect from Wood's comments, requires much more virtuosity from his player than Mell. He takes him regularly into third position - though nowhere does he require him to 'run his finger to the end of the finger board' - and he gives him several passages that cross the boundary between mere double-stopping and genuinely polyphonic writing for the violin. Mell's double-stops are tame by comparison, partly because most of them come twice in the work with very few changes:

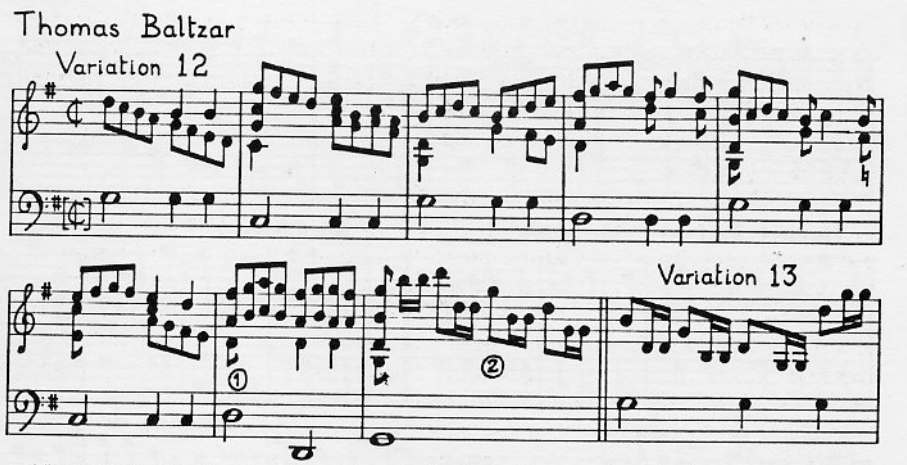
Example 1. Extracts from Davis Mell and Thomas Baltzar, Divisions on 'John come kiss me now'



and clattering'.

[29] Bellingham: *op. cit.,* p. 49

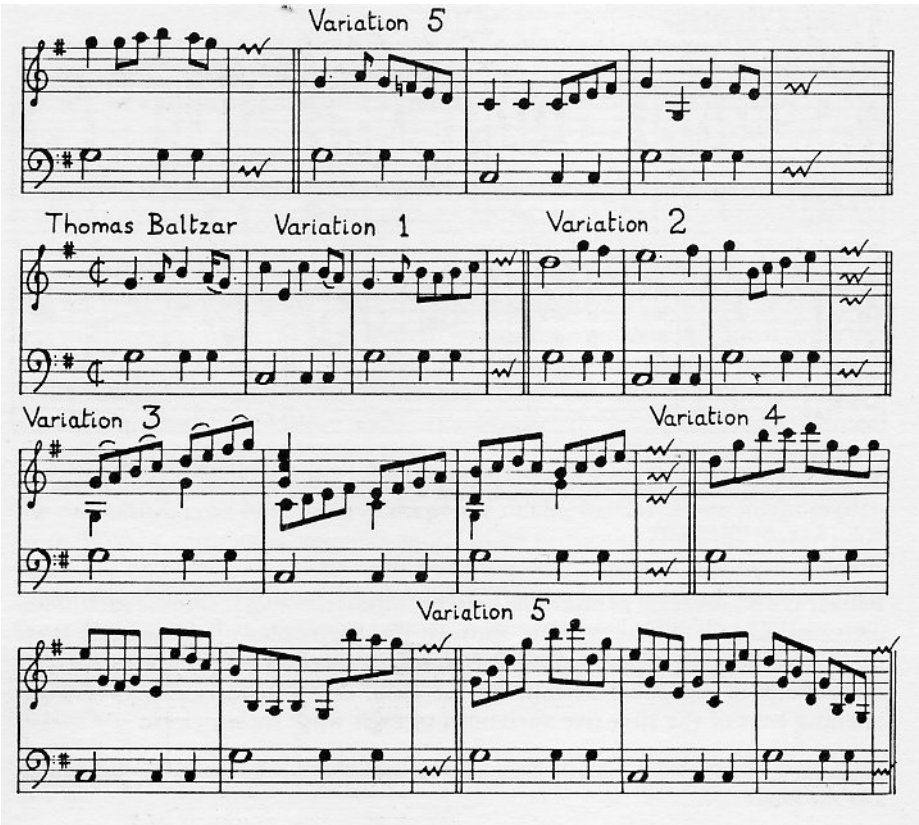
[30] Nos. 11 and 12; a facsimile edition of the collection is forthcoming from Oxford University Press, edited by Margaret Gilmore.



1. The single statements of the bass at the end of both works have a g here, but both Mell and Baltzar seem to have written their variations intending a d.
2. e″, g′, g′ in the original.

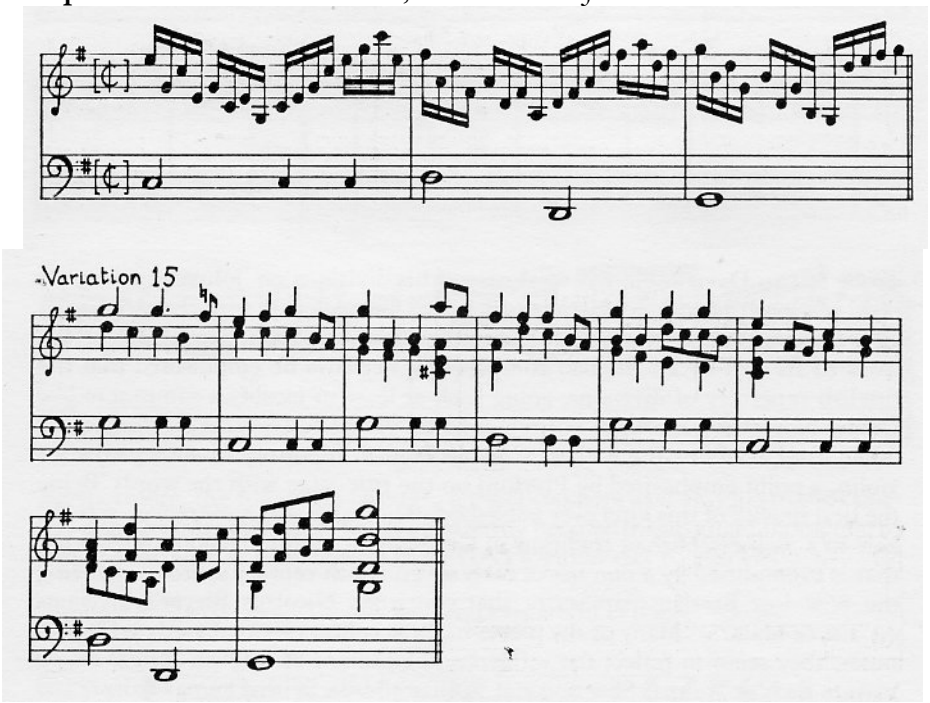
[11] Baltzar is also revealed as much the better composer, not least because each of his divisions takes a different route through the harmonies of the ground bass. Mell is content to write several variations in succession that are essentially decorations of the same descant on the bass, as a comparison between the opening bars of the first of the five variations of each work makes clear:

Example 2. Extracts from Davis Mell and Thomas Baltzar, Divisions on 'John come kiss me now'



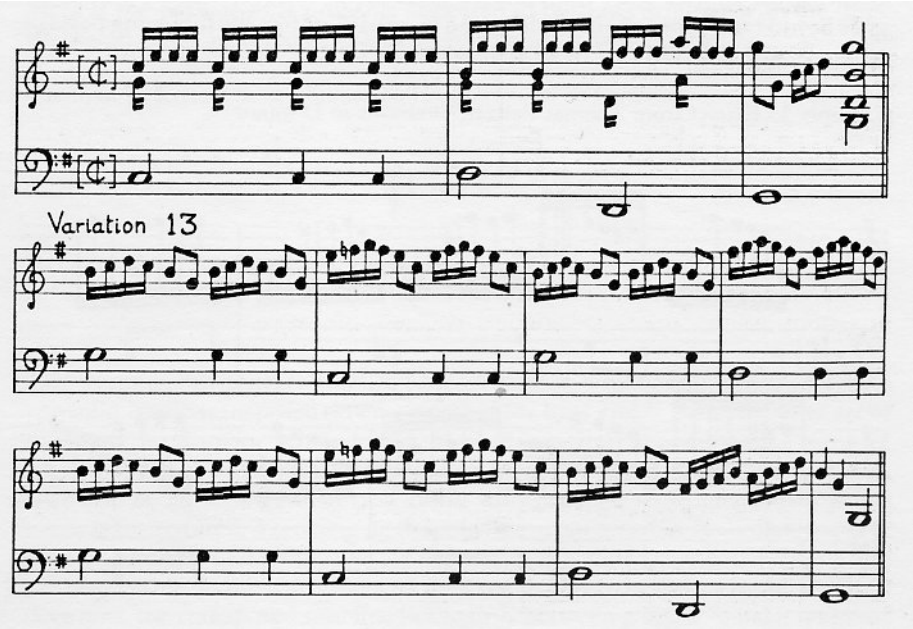
[12] The difference between the two composers can be seen at its clearest at the end of their sets of divisions. Baltzar builds up to a splendid climax, with driving arpeggios leading to a final variation of eloquent polyphony:

Example 3. from Thomas Baltzar, Divisions on John come kiss me now'



[13] Mell, on the other hand, with an unerring instinct for bathos, ends as follows:

Example 4. Extract from Davis Mell, Divisions on 'John come kiss me now'



[14] To be fair to Davis Mell, the weakness of his divisions on 'John come kiss me now' was probably caused in some part by his unfamiliarity with the medium. It is, as far as we know, the only set of divisions he wrote, and it may be the earliest work of its sort by an English composer. It needs to be emphasised that the English repertory of divisions, going back at least to Jacobean composers like Daniel Norcombe, is almost entirely for bass viol. *The Division-Violin,* on the other hand, contains the earliest sizeable English repertory of such pieces for violin, a point emphasised by Playford on the title-page with the words 'Being the first musick of this kind ever published'. Thomas Baltzar, moreover, was the heir to a well-established tradition in Germany of violin divisions, a tradition that is exemplified by a number of early seventeenth-century sources, including the now lost Breslau manuscript that contained Nicolaus Bleyer's divisions on 'Est ce Mars?'.[31] Many of the pieces in these collections are based on English tunes; they seem to reflect the influence in Germany of English *emigré* string players such as Thomas Simpson and William Brade. With Thomas Baltzar and 'John come kiss me now' that influence comes full-circle.

It is unfortunate that 'John come kiss me now' is Baltzar's only surviving set of violin divisions, although two others by him exist in the bass-viol repertory. One of them, a set in D minor on a two-section ground found in a Bodleian manuscript dated 1679, is undoubtedly a violin work that has been arranged for

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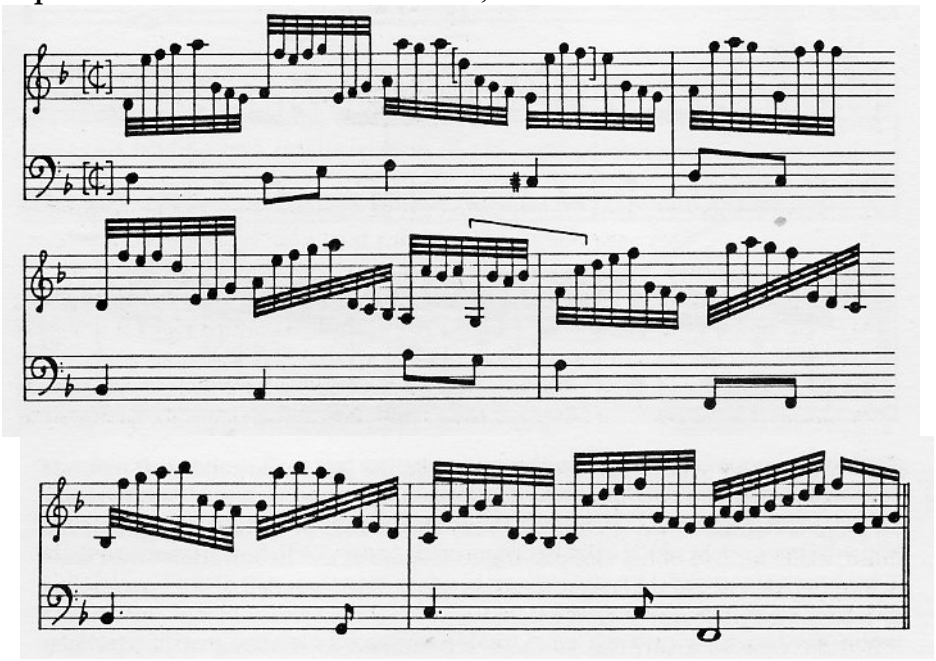
[31] Nuremberg, Germanisches Nationalmuseum, MS 14976; Ulm, Stadtbibliothek, Schermar'sche Familiestiftung, MS 130 a-b; Breslau, Stadtbibliothek MS 114, now lost but listed in E. Bohn: *Die musikalischen Handschriften des XVI. and XVII. Jahrhunderts in der Stadtbibliothek zu Breslau* (Breslau, 1890, R/Hildesheim, 1970), pp. 122-3

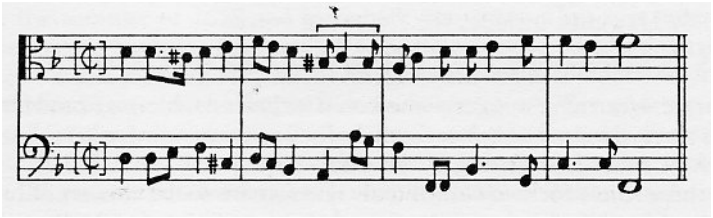
bass viol simply by the process of transposing it down an octave and slightly adapting the chords. Once it is restored to its correct octave, the solo part never goes beyond the range of the violin, even in situations like the following passage where it would have been more natural to do so:

Example 5. Extract from Thomas Baltzar, Divisions in D minor



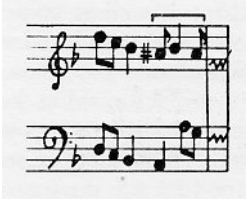
[15] Furthermore, the following passage, reproduced here as it appears in the none-too-accurate manuscript, is faulty apparently because the arranger momentarily forgot that he was transposing from French violin clef to alto clef:

Example 6. Extract from Thomas Baltzar, Divisions in D minor



Here is the passage as it probably appeared in Baltzar's original, with the three bracketed notes restored to their correct pitches a step higher:

Example 7. Extract from Thomas Baltzar, Divisions in D minor



Late seventeenth-century English sources contain a number of other examples

of violin music transposed down an octave for bass viol.[32] Baltzar's other set of divisions, a G-major work found in a manuscript appendix to a copy of Christopher Simpson's *The Division-Viol* now in the New York Public Library, may also be an arrangement of a violin work, though its original form is less easily reconstructed. Transposing the solo line up an octave reveals that there are several passages that lie too low for the violin, as well as a number of chords that are unplayable on the instrument as they stand. Nevertheless, as in the D minor divisions, the transposed solo line lies mainly between g and d"', and it is almost [16] entirely a descant over the ground bass; only in the last variation does it pick out and reinforce the bass in the standard manner of real bass-viol divisions. Perhaps the piece is Baltzar's own revision for bass viol of a set of divisions originally for violin, made for one of his viol-playing colleagues at the Restoration Court such as John Jenkins or Dietrich Stoeffken; certainly, both sets demand a virtuoso, be he a bass-viol player or a violinist.

It may come as a surprise to those accustomed to thinking of Baltzar as a seventeenth-century Paganini to discover that the bulk of his surviving music is neither for solo violin, nor is it particularly virtuosic. The Oxford Music School collection contains no fewer than four lengthy suites, three of them for two violins and continuo and the fourth for the unusual combination of three violins and continuo. Moreover, another set of consort pieces existed at one time, since the sale catalogue of Thomas Britton's library, drawn up after his death and printed by Hawkins, includes the following entry:

> 55. A set of sonatas by Baltzar for a lyra violin, treble violin, and bass.[33]

The phrase 'lyra violin' suggests music that includes double-stops and *scordatura* tunings along the lines of Baltzar's music for unaccompanied solo violin; none of the Oxford suites has writing of this sort.

The three suites for two violins and continuo are found in a set of four part-books - two in folio for the violin parts and two in quarto for the basses - in the Bodleian Library, MS. Mus. Sch. C. 102, a & b. They are almost entirely in the hand of Edward Lowe, Heather Professor of Music at Oxford from 1661 until his death in 1682, and they were among the earliest volumes that he added to the reorganised Music School collection after the Restoration. Apart from the suites by Baltzar, the part-books contain five sets of pieces by Christopher Gibbons for two violins, bass viol and organ, as well as some odd bass parts of music by William King and Richard Cobb. Two now-lost documents printed by Hawkins that were once in the Music School, one 'pasted on a wainscot board', show that Lowe set up a fund in 1665 for the 'refunishing the publique Musick Schoole in this university ... all the old instruments and bookes left by the founder, being either lost, broken, or imbeasled in the time of rebellion and usurpation', and that C. 102 was acquired in 1667 for £5, the first music to be bought after the initial purchase

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[32] For instance, the arrangements of Corelli and pieces from *The Division-Violin* published in the Supplementary Publications of the Viola da Gamba Society, ed. Gordon Dodd, nos. 136/7 (London, 1980).

[33] Sir John Hawkins: *A General History of the Science and Practice of Music* (London, 1776, new ed., 1853, R/New York, 1963), i, p. 792

of seventeen sets of consort music that came from the North family library at Kirtling by way of Anthony a Wood.[34] C. 102 is listed in the second document printed by Hawkins as:

> 1 set of Books, the composition of Mr. Baltzar (commonly called the Swede) for violins, viol, and harpsichord; as also the compositions of Dr. Christopher Gibbons, his famous Ayres and Galliards for violins, viol, and organ, both sets together cost - - 5 0 0

Margaret Crum has suggested that Lowe used the £5 from the Music School fund to purchase an existing set of part-books that then served as a source for C. 102.[35] But there is no trace of this other set in the Music School collection, and it is surely [17] simpler to suppose that the money was used to pay Lowe to copy C. 102 from material that he either borrowed or that remained in his possession. If this is so, then he probably carried out the copying between 1665, when the Music School fund was set up, and 1667, when the completed part-books passed into the new collection. This in turn means that the dates of 1660 and 1662 that Lowe added to two of the Baltzar suites are probably not copying dates, but dates when he performed them or when he received them from the composer, or both; either way they can shed new light on the last few years of Baltzar's life.

The first suite in the collection, a nine-movement work in D major, has a note in Lowe's hand: 'Mr. Baltzar commonly calld the Swede 25 feb: 1659' at the end of the first violin part. At this time, the spring of 1660 (Lowe was presumably using the old-style calendar), Baltzar was still living within easy reach of Oxford at Sir Anthony Cope's house near Banbury; Anthony a Wood says that he went there in the summer of 1658 and stayed for two years. Thus it is tempting to speculate that on Saturday February 25 1660 Baltzar visited Oxford to take part in a special music meeting at William Ellis's house in the company of, amongst others, Edward Lowe. According to Wood's daily accounts, Saturday was almost never used for music meetings in Oxford, but it was on a Saturday, Saturday July 24 1658, that Baltzar first played in Oxford - at a special music meeting at William Ellis's with Edward Lowe.[36] It certainly looks as if the D major suite as copied into C. 102 was designed for a semi-public music meeting like the ones held by Ellis at this time, since the part-books contain no fewer than four duplicate copies of the bass, two of them in the actual bass part-books marked 'The Base' and 'Organ' respectively, and two of them copied in a different hand in what Lowe called 'loose Bases' -separate sheets of slightly smaller paper that are now bound into C. 102 b. Yet another bass part, presumably copied for use with C. 102, survives in a rather later manuscript, MS. Mus. Sch. E. 450. The lists preserved by Wood of the players at the Ellis meetings a few years earlier show that a number of lutenists were available in addition to viol players and violinists; perhaps the suite was performed both at Ellis's meetings and later at the Music School with a

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[34] *Ibid.,* pp. 699-700; Margaret Crum: 'The Consort Music from Kirtling, bought for the Oxford Music School from Anthony Wood, 1667', *Chelys,* iv (1972), pp. 3-10

[35] Margaret Crum: 'Early Lists of the Oxford Music School Collection', *Music & Letters,* xlviii (January, 1967), p. 28

[36] Bellingham: *op. cit.,* p. 48

continuo section that includes lutes and theorboes as well as a keyboard and a bass viol.[37] Several other Oxford Music School manuscripts from this period have duplicate bass parts that look as if they were performed by an ensemble with a sizeable continuo section, presumably to involve as many players as possible in music that, on the face of it, seems designed for only three or four.[38]

According to Anthony A Wood, the return of Charles II to London at the end of May 1660 began a decline in Oxford music-making, particularly at the meetings organised by William Ellis:

> After his Majesties restoration, when the masters of musick were restored to their several places that they before had lost, or else if they had lost none, they had gotten them preferments, the weekly meetings at Mr Ellis's house began to decay, because they were held up only by scholars, who wanted directors and instructors &c so that in few yeares after, the meeting in that house ... [was] totally layd aside ...[39]

[18] As we have seen, Baltzar probably left Oxfordshire for London in the summer of 1660, though there is no record of his receiving a court post until the summer of 1661. But when his preferment came, it was a handsome one; in September 1661 he was appointed as a violinist in the Private Music at £110 a year, starting from Midsummer 1661.[40] £110 was a great deal of money when many of the violinists in the Twenty-four Violins were getting only the same rate - 20d. a day - that their predecessors had been getting in the reign of Edward VI. Moreover, since Baltzar received a new place rather than one that was already in existence, his salary may well have been a reflection of his personal standing as a musician rather than the application of precedence; £110 is one of the highest individual salaries paid to any royal musician at the time, though a number of Baltzar's colleagues actually earned more at Court than he did because they held several places simultaneously.

Although there is no evidence that Baltzar ever returned to Oxford after his departure for London, the note 'Giuen mee by the Author, Mr Tho: Baltzar. October 1662' at the end of the twelve-movement C minor. suite, shows that Lowe kept in touch with him, though it may have been in London rather than Oxford; Lowe also received a court post at the Restoration, as an organist of the Chapel Royal. The third suite by Baltzar in C. 102, an undated nine-movement work, is of particular interest since parts survive for it in two different keys. Five of them are in G major (the two violin parts, one copy of the bass part in the 'loose Bases' and a duplicate bass in Lowe's continuo book, MS. Mus. Sch. E. 451), but the organ part in C. 102 is in A major, headed by Lowe 'Another Sute in A# the Other 3 partes prickt as they were first sett in Gamut'. On the cover of E. 451 Lowe indexed the extra bass part - in G major

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[37] Bellingham: *op. cit.,* p. 48

[38] For instance, Ob Mus. Sch. MSS E. 431-6; a set of parts of Matthew Locke's *The First Part of the Broken Consort* in Och Mus. MSS 772-6 includes autograph copies of the bass for three theorboes.

[39] Shute: *op. cit.,* ii, p. 103

[40] PRO, L.C. 3/73, 125; L.C. 5/137, 287, quoted in de Lafontaine *op. cit.,* pp. 125 and 140; E. 351/546, f. 5, quoted In Andrew Ashbee: *Lists of Payments to the King's Musick in the Reign of Charles 11 (1660-1685)* (Snodland, 1981), p. 50

- as 'Mr. Baltzars Sute in G: made in A:'. Despite these apparently contradictory statements, it is fairly clear that Lowe wrote out a continuo part in A for a Music School performance using a keyboard instrument tuned a tone lower than the other instruments. A similar case exists in another Music School manuscript, MS. Mus. Sch. E. 450 - a manuscript that contains one of the spare bass parts for the D major Baltzar suite. It also has a suite of dances by 'Mr Crispion' apparently for an Oxford Act ceremony. The part marked 'for the Organ' has the note 'prikt a note higher for ye violins sake'. Since transposed organ parts are not a regular feature of the Music School consort manuscripts, I think that we can take it that the organ there, the 'upright organ with 4 stopps, made by Ralph Dallans' according to the 1667 bill printed by Hawkins, was at the same pitch as the Music School viols and violins. Given that most of the surviving English chamber organs of the period, such as the ones now at Compton Wynyates and Canons Ashby, show signs of having been originally at high pitch (about a semitone above modern pitch), it looks as if the Music School Dallam organ was also at this high pitch, and that the Baltzar suite was performed on a particular occasion when a keyboard - perhaps a harpsichord - at the newer chamber pitch (about a semitone below modern pitch) was used.[41] Instead of tuning the stringed instruments down from high [19] pitch to chamber pitch, Lowe evidently opted to transpose the keyboard part.

The one consort work by Baltzar that remains to be discussed, a ten-movement suite in C for three violins and continuo, stands apart from the three-part suites in a number of ways. Although it too survives in a copy written by Edward Lowe, the source, the part-books MSS. Mus. Sch. 241-4, seems to be associated with a slightly later period of Lowe's activities as Oxford Professor than C. 102. D. 241-4 started as two separate sequences of music by Benjamin Rogers and John Jenkins.[42] Its original copyist is unknown, but it was given to the Music School by Theodore Coleby, a German who was organist of Magdalen College between 1661 and 1664. Later, Matthew Hutton and Edward Lowe added more items to the sequence of Benjamin Rogers, and Lowe copied the C major suite by Baltzar and a fifteen-movement suite (actually three suites in one) for two violins and continuo by the Oxford composer Henry Bowman. Lowe appears to have contributed to D. 241-4 in the late 1660's and early 1670's. He dated a four-part suite by Benjamin Rogers 1668 and added the following note to the Bowman suite:

> Thes 15 Ayres were composed by Mr Bowman, & were first performed in the Publick Schooles on Thursday the 5 of Feb: 167^{3}_{4}.'[43]

It looks as if Lowe copied the Baltzar at about the same time as the Bowman. They are the only works in D. 241-4 that are not by Rogers or Jenkins, they are copied side-by-side between the sequences of music by these two composers, and they are both found in the most recent layer of Edward

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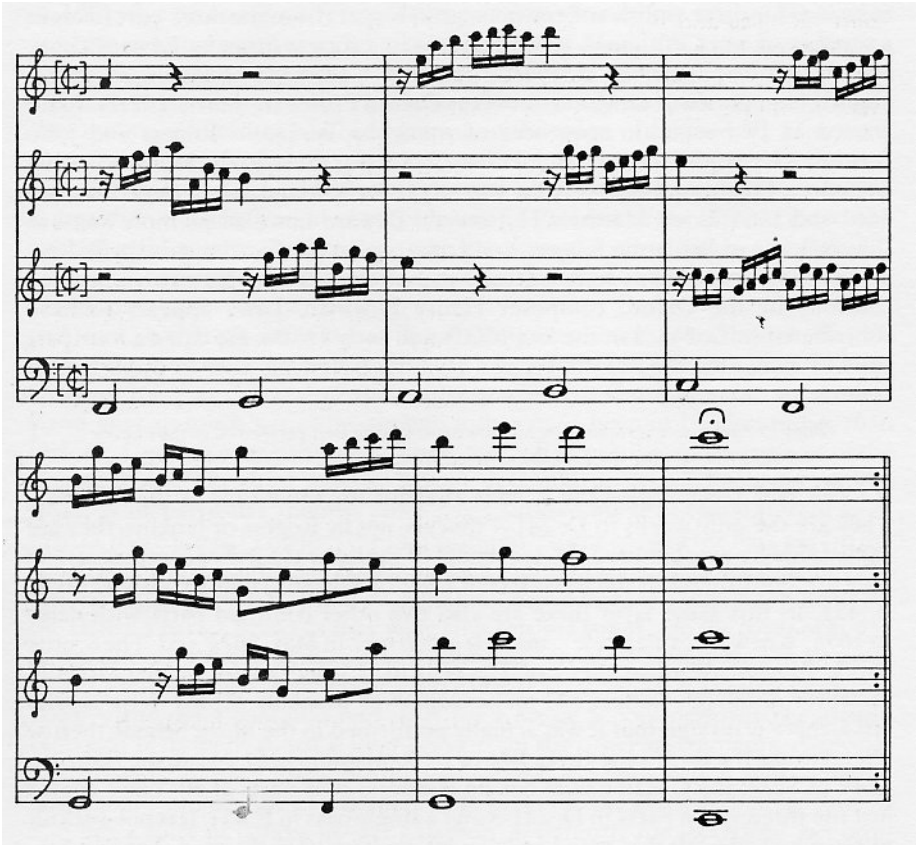
[41] I am grateful to Dominic Gwynn for this information.

[42] Andrew Ashbee: 'John Jenkins's Fantasia-Suites for Treble, two Basses and Organ', *Chelys,* i (1969), pp. 7-8; Margaret Crum: 'Bodleian MSS Mus. Sch. D. 241-4', *Chelys,* ii (1970), p. 39

[43] Bodleian Library, Mus. Sch. MSS D. 243, 55

Lowe's continuo book, E. 451. In this same layer there are also two other continuo parts with dates in 1674, '6 new ayres alamode ... made & giuen mee in May. 1674' and 'The southe winde Blowes. A songe for 3 of Dr Wilson ... prict out for ye Act. 1674'.[44] However, although Baltzar's C major suite was probably copied in or around 1674, there is no sign that it was actually performed in the Music School, then or later. Unlike the three suites in C. 102, or its companion in D. 241-4, the Bowman work of 1674, the C major suite has no duplicate bass parts at all: Lowe copied just the three violin parts in D. 241-3 and a single bass in E. 451. It is not difficult to see why Lowe left this grand and expansive work unperformed. The combination of three violins and continuo was, as we shall see, probably unprecedented in London, let alone Oxford. Moreover, the suite has violin writing of quite exceptional difficulty for consort music of the period; the pavan, in particular, has brilliant semiquaver passages involving complex interplay between the three equal treble parts, as well as a number of rapid shifts into third position:[20]

Example 8. Thomas Baltzar, Pavan from the Suite in C for three violins and continuo



Music like this is most unlikely to have been written for the Oxford Music School, most of whose players were not professional musicians; it is surely a product of Baltzar's two years as a member of the Court Private Music. Edward Lowe probably copied the parts from a now-lost court source around 1674 to preserve the memory of the great violinist.

There has been a good deal of misunderstanding about the function of the

[44] Bodleian Library, Mus. Sch. MSS E. 451, 3 and 199

Private Music in the court musical establishment. It was an organisation quite separate from the royal string orchestra, the Twenty-four Violins; the two groups played different sorts of music and used different players, though one or two of the most distinguished violinists in the Twenty-four Violins also played in the Private Music. The Twenty-four Violins was used primarily for public [21] state occasions. It played orchestral dance music when the King dined in public, it accompanied the Chapel Royal in verse anthems and, on occasion, it took part in court masques and plays.[45] The Private Music, on the other hand, was not a single ensemble but rather a varied collection of distinguished musicians whose function was to provide the royal family with a range of vocal and instrumental chamber music. Traditionally, the Private Music was made up largely of lutenists who were also singers or singers who could play the lute. But it also included viol players, a harpist and an organist or virginal player as well as two violinists. During the reign of Charles I they were John Woodington and Thomas Lupo (succeeded at the end of 1627 by his son Theophilus). Since Woodington signed and probably copied part of a set of part-books from the Royal Music Library that contains setts or fantasy suites for one and two violins, bass viol and organ by Coprario as well as fantasies 'for the Great Dooble Basse' by Orlando Gibbons, it looks as if violinists were employed in the Private Music specifically to play the repertory of contrapuntal chamber music developed for the instrument by court composers. At the Restoration, Lupo's place was taken by Humphrey Madge and Woodington's by Davis Mell.[46]

We can now see that Baltzar's appointment to the Private Music in the summer of 1661 was an event of some importance: for the first time three violins were available on a regular basis in a group that hitherto appears to have been restricted to music with one or two violins. Thus it is surely no coincidence that at that very moment the sonorous combination of three violins and continuo a scoring popular in Baltzar's native Germany - appeared in England for the first time. His suite in C (and possibly other works now lost) inspired a number of imitations, including a seven-movement suite in F by the London poet, apothecary and amateur musician Valentine Oldis, and ten three-movement suites by John Jenkins.[47] A little later the tradition was continued by Nicola Matteis (a set of divisions on a ground in D minor) and Henry Purcell (the chaconne 'three parts on a ground' in D and the pavan in G minor).[48]

It is particularly interesting that John Jenkins followed Baltzar in writing

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[45] The history of the Twenty-four Violins has still to be written; an account of the group's early history can be found in my article 'The English Royal Violin Consort in the Sixteenth Century', *Proceedings of the Royal Musical Association, cix (1982-3),* pp. 39-59; see also Eleanore Boswell: *The Restoration Court Stage (1660-1702)* (new ed., London, 1966), pp. 177-227 for a study of a Restoration Court masque that included the Twenty-four Violins.

[46] A loose paper in PRO L.C. 9/386 gives a list of the Private Music at the Restoration showing the succession of places from before the Civil War; Richard Charteris: 'Autographs of John Coprario', *Music & Letters,* lvi (January, 1975), pp. 43-5

[47] Ob Mus. Sch. MS G. 612; Lbl Add. MS 31423,- f. 76-123. See my article: 'Suites by Jenkins Rediscovered', *Early Music,* vi (January, 1978), pp. 25-35

[48] Ob Mus. Sch. MSS E. 400-3, no. 14; z 731 and z 752

music for three violins and continuo, since he too was a member of the Private Music (as a lutenist), and there is some evidence that the two men were personal friends. Roger North says that 'on account of his great age' Jenkins's colleagues 'indulged his non attendance ... for they were (to a man) all kind to him'.[49] Nevertheless, Jenkins evidently attended Court occasionally, for on February 7 1662/3 he signed a document at the Great Wardrobe concerning the assignment of future livery payments; one of the witnesses on that occasion was Thomas Baltzar.[50] North also says that Baltzar's playing inspired Jenkins 'on trying to Compass ye violin in his old Age, wch he did so far as to performe his part, but how well handed, any one may conceiv'.[51] We shall see, conversely, that Jenkins's lyra-viol music as well as the lyra-viol music of Jenkins's friend Dietrich Stoeffken - another member of the Private Music - provided Baltzar with models for a novel way of writing for unaccompanied violin.

[22] How English is Baltzar's consort music? Michael Tilmouth, in his article on the composer in *The New Grove* - virtually the only attempt to characterise the style of his suites to date - suggests that they are 'more closely related to the early German dance suite than to the seventeenth-century English fantasy suite'. It is certainly true that they are not at all like the standard type of English fantasy suite or sett for one or two violins, bass viol and organ. Unlike the works of this type by Coprario and William Lawes, they start with a'pavan, not a fantasy; they have anything up to twelve movements, not the standard three of the sett; and they have a continuo bass instead of a written-out organ part. On the other hand, it seems that Baltzar's model for his suites was not the 'earlier German dance suite' but an English genre distinct from the sett: the large-scale suite of the type found in William Lawes's *Royal Consort* and subsequently in work by composers such as George Hudson, Benjamin Rogers, Christopher Gibbons and Matthew Locke. They open, as Baltzar's suites do, with a pavan, not a fan'asy; they have many more than three movements, often including several almans, corants and sarabands; and they have a continuo line (normally unfigured) instead of a written-out organ part. Although Lawes's *Royal Consort* is in four parts, most of these suites are scored, like the three by Baltzar, for two violins and continuo; indeed, at least one source has pieces from *The Royal Consort* in cut-down three-part versions.[52]

While the sett appears to have been originally developed as refined Court chamber music, these extended suites are the product of a more public environment. Indeed, most of them survive with Baltzar's suites in manuscripts written in Oxford for public or semi-public music meetings at the Music School and elsewhere. In some cases, music by London composers such as Matthew Locke and Christopher Gibbons was apparently re-ordered for use in Oxford; one manuscript now at Christ Church has two dance suites by Christopher Gibbons of nine and ten movements respectively that seem to have been assembled by selecting the almans and corants from a number of existing setts.[53] But the feature of Baltzar's three-part suites that connects them

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[49] Wilson: *op. cit.,* p. 298

[50] PRO, L.C. 3/33, 110; I am grateful to Andrew Ashbee for providing me with this reference.

[51] Lbl Add. MS 32536, f. 73v, quoted in Wilson *op. cit.,* p. 298

[52] Lbl Add. MS 31429, ff. 33v-3'v, 36v-37

[53] Och Mus. MSS 1006-9, 92-100

most strongly with Oxford is the use of the word 'brouch' for the grave duple-time passages that close their galliards. Although its etymology is far from clear, the word appears to be derived from 'brooch', used in a figurative sense to mean an ornamental, decorative or crowning passage.[54] Since 'brouch' is also used at the end of a suite apparently written by Richard Goodson for the 1681 Oxford Act, it looks as if it was used in Oxford as a local alternative to the normal words 'close' or 'drag'.[55] Christopher Gibbons is the only non-Oxford composer to use the term, but he had strong Oxford connections and received a doctorate there in 1664.[56] It is even possible that Christopher Gibbons invented the term and introduced it to Oxford; he wrote 'brotch' and 'brocth' against the closing passages of a galliard in an autograph set of parts now in the Music School collection.[57]

As far as I can see, the only German feature of Baltzar's consort music, apart from the virtuosity of some of the violin writing, is his use of pavan-galliard [23] pairs to open each of the four suites. Although pavans are commonly found at the beginning of English extended dance suites, and galliards frequently come at the end of setts, Baltzar's suites are just about the only ones in the English repertory that open with a pavan-galliard pair. But pavans and galliards are very common as the opening movements of north German suites. Relevant examples that come to mind are those in Vierdanck's 1641 collection published at Rostock, and the C-minor suite by Baltzar's Lübeck contemporary Nathanael Schnittelbach (1633-67), a work that happens to survive in the Swedish Court collection at Uppsala.[58] But the German fondness for pavan-galliard pairs was not originally German. It can be traced back, once again, to the influence of English consort music in Germany during the first two decades of the century. Pavans and galliards, many of them by English composers, loom large in the Hamburg publications of Füllsack and Hildebrandt (1607 and 1609), William Brade (1609 and 1614) and Thomas Simpson (1610).[59] The compilers of these collections frequently completed pairs by adding related galliards to existing pavans and vice versa. Thus Baltzar's pavans preserve many features of an earlier English style that his English contemporaries had all but forgotten. Like Jacobean pavans, they are contrapuntal works constructed on a large scale, they have three full-length strains (a rarity by the 1660s), and they tend to use melodic material derived from rising and falling scales. When these scales are transferred to the bass, they tend to cause side-slipping progressions and the opportunity for transient cadences in a variety of keys. Compare, for instance, a passage from a pavan by John Dowland from Thomas Simpson's *Taffel-Consort* of 1621 with one from

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[54] Discussed in Clare G. Rayner: *A Little-known Seventeenth-century Composer, Christopher Gibbons (1615-1676),* i (Ph.D. diss., Indiana University, 1963), pp. 187-90

[55] Ob Mus. Sch. MSS E. 447-9, f. 52v

[56] Shute: *op. cit.,* ii, pp. 88-9

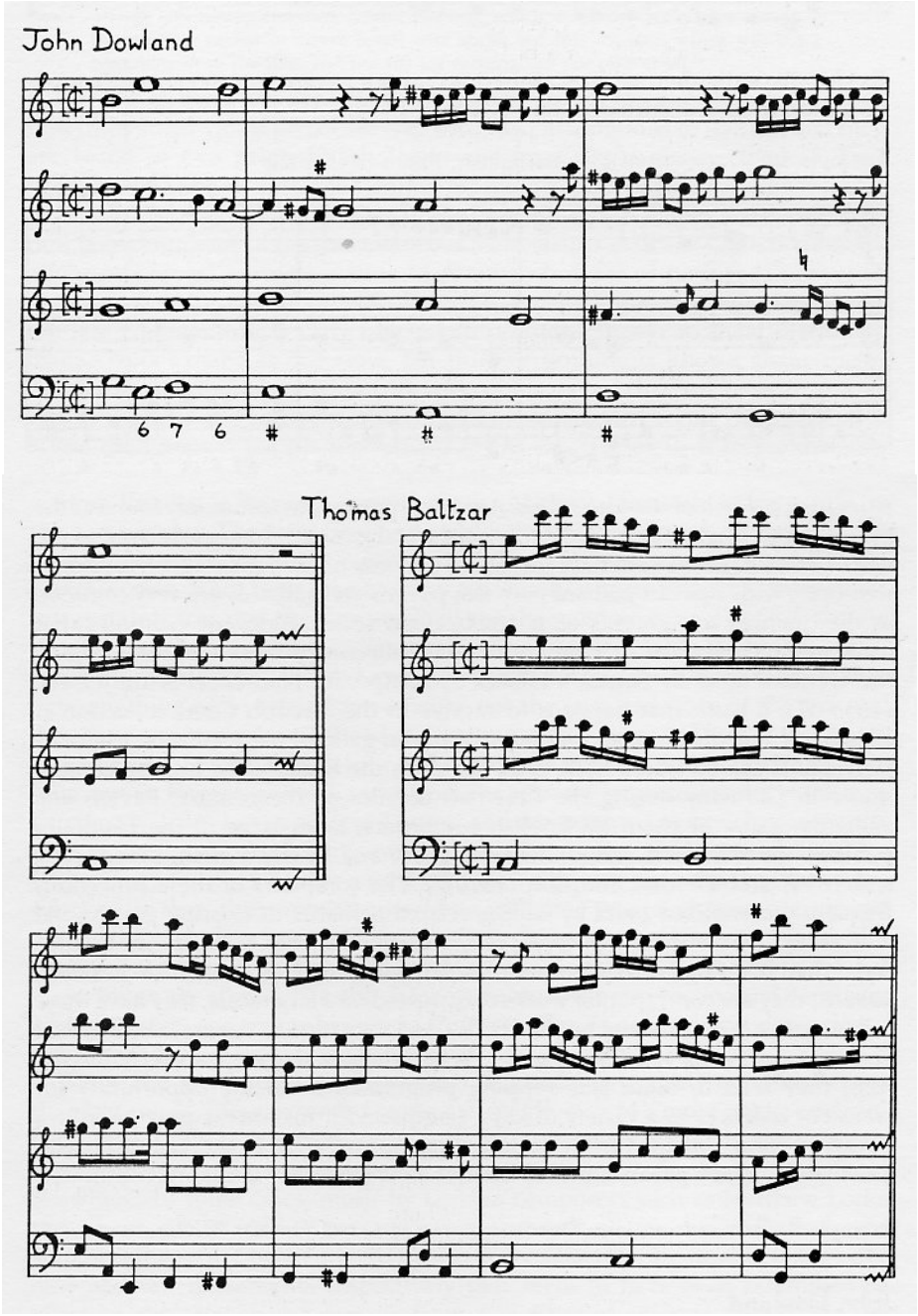
[57] Ob Mus. Sch. MSS C. 53, 3 and 19

[58] A suite by Vierdanck and the C minor suite by Schnittelbach are edited by Max Seiffert in the Organum series, third series nos. 4 and 17

[59] See the list of sources 'in E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts in* Nord- und Mitteleuropa (Kassel, 1934); complete editions of Fdl'sack and Hildebrandt (1607 and 1609) and Brade (1609) are in Carl Robert Bernard Engelke: *Musik und Musiker am Gottorfer-Hofe* (Beslau, 1930).

Baltzar's pavan from the C major suite for three violins and continuo:[60]

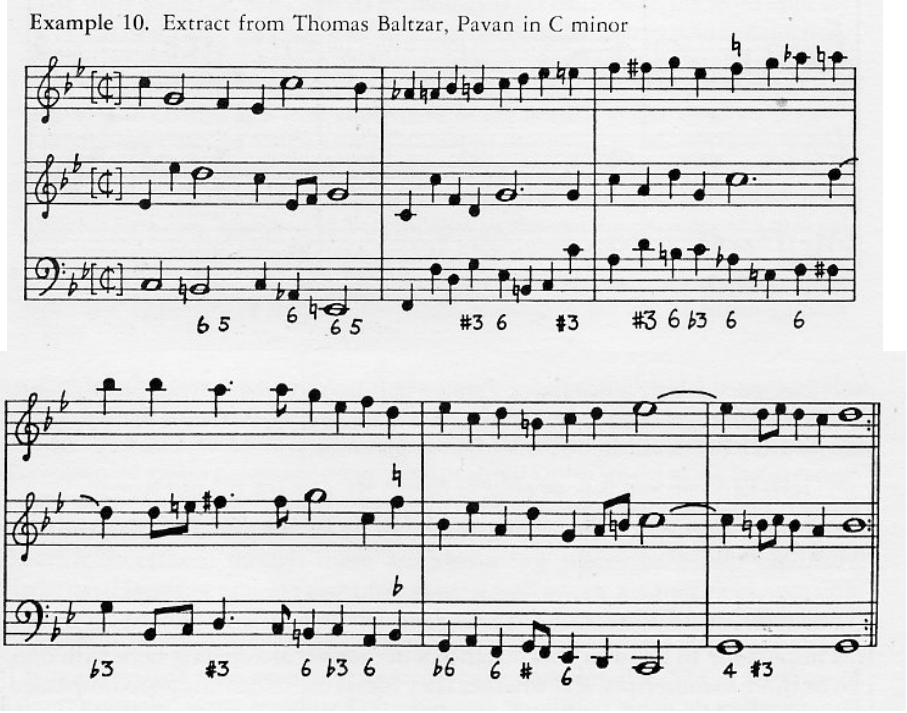
Example 9. Extract from John Dowland, Pavan in C and Thomas Baltzar, Pavan in C



[24] By chromatically altering the scales in his C minor pavan, Baltzar evokes the style of the early seventeenth-century chromatic pavan:

[60] The Dowland pavan is edited complete in *Jacobean Consort Music,* ed. Thurston Dart and William Coates, *Musica Britannica,* ix (London 2/1966), no. 104; I have restored the original note values.

Example 10. Extract from Thomas Baltzar, Pavan in C minor



[25] Once again, the link between English music and Baltzar appears to be Nicolaus Bleyer. Bleyer was at the Bückeburg court from 1610 to 1618 serving alongside William Brade (between 1610 and 1613) and Thomas Simpson (between 1616 and 1618); *Taffel-Consort* mixes music by Bückeburg composers, including several pieces by Bleyer, with dances from English sources, including pieces by Edward Johnson, Robert Johnson, Alfonso Ferrabosco II and John Dowland. Perhaps Baltzar's C major pavan provided the young Henry Purcell with the inspiration for his superb G minor work for three violins and continuo, the last flowering of the Jacobean pavan style.

As well as playing in what Anthony a Wood calls 'consort or division', Thomas Baltzar also developed a style of chordal music for unaccompanied violin, sometimes using *scordatura* tunings. Roger North states that he 'often used a lira manner of tuning, and hath left some neat Lute-fashioned lessons of that kind'.[61] Elsewhere North is more specific; he tells us that Baltzar used:

> often a lyra-tuning and conformable Lessons, which were very harmonious, as some coppys now extant in divers hands may shew; but this manner, which was but a complement to the lute, and not fitt for consort, did not take at all.[62]

Few if any of these 'coppys ... in divers hands' appear to exist today; only seven unaccompanied violin pieces survive with clear attributions to Baltzar, and they are found in two printed anthologies and on a single manuscript leaf. Two preludes in G and an alman in C minor for solo violin in normal tuning are found in the two books of *The Division-Violin,* while a leaf in Henry Aldrich's hand, now bound into one of his miscellaneous manuscripts at Christ Church, contains a four-movement *scordatura* suite in A entitled 'A Set of tunings [i.e. a set of pieces in scordatura tuning] by Mr Baltazar'. Several

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[61] Lbl Add. MS 35233, f. 173, quoted in Wilson *op. cit.,* p. 301

[62] Wilson: *op. cit.,* pp. 349-50

tantalising references from the late eighteenth and early nineteenth centuries appear to show that other manuscripts existed at one time, but little or nothing is known about them. Charles Burney mentions a 'Ms. collection of his pieces' that had 'more force and variety in them, and consequently required more hand to execute them, than any Music then known for his instrument'.[63] On the face of it, it seems that the manuscript contained some of the 'neat lute-fashioned lessons' that Roger North [26] describes, particularly since Burney states that he received it from North's son, the Rev. Montagu North. But in the sale catalogue of Burney's library, taken shortly after his death in 1814, lot 644 is given as:

> Solos for Violin with Bass, *supposed by Baltzer,* Ms. 2 do: [i.e. two part-books][64]

Two years later, the sale catalogue of J.B. Cramer's library contained the following as lot 21:

> Baltzer's Violin Solos. Pavans, &c. do. by D. Oglio, and Pieces by Froberger, M.S. 4 books[65]

It is impossible to know at this distance whether we are dealing here with one, two or three manuscripts, and whether they (or it) contained any unaccompanied violin music. Moreover, although the 'Solos for Violin with Bass, *supposed by Baltzer'* could have been an authentic collection of otherwise unknown music for violin and continuo, it could equally well have been wrongly attributed to Baltzar on the strength of his posthumous reputation as a virtuoso violinist; the phrase *'supposed by Baltzer'* suggests that his name did not actually appear on the manuscript.

At first sight, Baltzar's unaccompanied violin music appears to belong to the German tradition of chordal and scordatura music. Edmund Van der Straeten was reflecting a commonly-held nineteenth-century view when he wrote that 'Baltzar astounded the English by his chord playing, which at that time was largely cultivated in Germany (Strungk, JJ. Walther and Biber)'.[66] The problem is that these three composers, who were born in 1640, *c.* 1650 and 1644 respectively, only began to write solo violin music long after Baltzar had left Germany. In fact, very little chordal violin music, and virtually none using *scordatura,* exists by German composers earlier than the last quarter of the seventeenth century; Baltzar's *scordatura* suite is, to my knowledge, only possibly predated in Germany by a sonata in Johann Erasmus Kindermann's *Canzoni, Sonatae II* of 1653, and Kindermann was a Nuremberg composer who belonged to a very different tradition from the northern German Baltzar.[67]

A more rewarding approach to Baltzar's unaccompanied violin music is to examine its connection with English lyra viol music, a highly developed style of solo music for stringed instruments using chords and the equivalent of *scordatura.* A good starting point is the remarkable but little-studied

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[63] Charles Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776-89, new ed., 1935, R/New York, 1957), i, p. 338

[64] Lbl C.61.h.1(12), 26

[65] Lbl C.61.h.1(13)

[66] Edmund Van der Straeten: *The History of the Violin* (London, 1933, R/New York, 1968), i, p. 98

[67] William S. Newman: *The Sonata in the Baroque* Era (Chapel Hill, 1959), p. 211

manuscript in the Oxford Music School collection, MS. Mus. Sch. F. 573. It contains a varied selection of music for bass viol solo, for two bass viols and (apparently) for violin and continuo and two violins, as well as a central sequence of fifty-five pieces in a chordal style for unaccompanied violin. The main copyist, who also wrote most of a companion collection of solo bass viol music, MS. Mus. Sch. F. 574, seems to have been a Dutch-speaking musician working around 1690; he uses Dutch titles ('Allemand Ambsterdamb' and 'Variatio Van de Sarabande'), Dutch forms of English names (11. Jenckens' and 'Youngh') and he copied a sizeable amount of music by the Dutch viol-player Philip Hacquart (b. 1645), younger [27] brother of the better-known Carel Hacquart.[68] Nevertheless, this person also seems to have had connections with England. Not only are his two music books now in the Bodleian Library, but, as Gordon Dodd has shown, the fifty-five unaccompanied violin pieces are mostly not original violin works at all, but arrangements made from the English lyra-viol repertory from around 1660.[69] Nearly two-thirds of them appear to be by either John Jenkins, Charles Coleman or Dietrich Stoeffken, though there are also a few pieces by Philip Hacquart, Christian Herwich and William Young, as well as an arrangement, possibly made from an intermediate lyra-viol version, of the popular 'Allemande Mazarini' by the French composer Germain Pinel.[70]

It is surprising that no-one appears to have considered F. 573 as a source of Baltzar's music, since Jenkins, Coleman and Stoeffken were all colleagues of Baltzar in the early Restoration Private Music, and the sequence of solo violin music is even headed by an elaborately chordal C minor piece entitled 'Preludium T. B.'. A comparison with the longer of the two preludes in *The Division-Violin* leaves no doubt that it is genuine Baltzar: both start with almost the same point of imitation, they use very similar types of figuration *en route,* including Baltzar's favourite written-out measured trills, and they both close with a cadence using or implying a tonic pedal:

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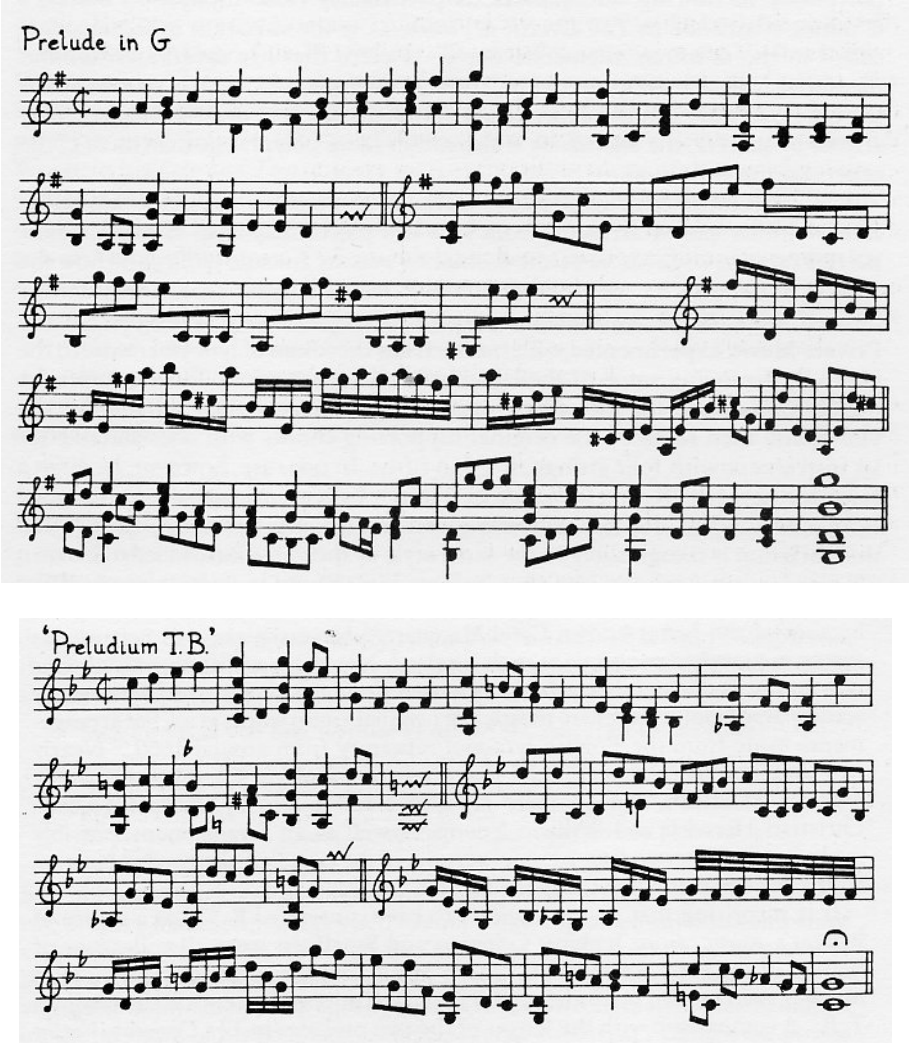
[68] Pieter Andriessen: *Carel Hacquart (±1640-1701?)* (Brussels, 1974), pp. 18-20

[69] Gordon Dodd: 'Matters Arising from Examination of Lyra-viol Manuscripts', *Chelys, ix (1980),* pp. 23-7; an inventory of the solo violin pieces in F. 573 is in *Chelys,* x (1981), pp. 40-1. Four of the arrangements of lyra-viol pieces by John Jenkins are edited by Gordon Dodd in the Supplementary Publications of the Viola da Gamba Society, no. 144 (London, 1982).

[70] See the list of sources compiled by Tim Crawford in *The Lute,* xxiii, part 1 (1983), p. 32.

Example 11. Extract from Thomas Baltzar, Prelude in G and the `Preludium T.B.'



[28] The next five pieces, an allemande and a sarabande in B flat and an allamande with its 'variatio', a courante and a sarabande in G minor, can also be confidently ascribed to Baltzar, not least because they are written in the same elaborately polyphonic style as the C minor prelude and his other solo violin music. The allemande in B flat, no. 2, with its *style brisé* mixture of arpeggios and simulated polyphony in flowing semiquavers, is particularly close in style to Baltzar's C minor allemande in *The Division-Violin,* as is the variation in semiquavers added to the G minor allemande no. 4 - a piece that has several written-out measured trills. Three more pieces, the C major suite nos. 49-51, as it happens the only other ones in the collection without attributions or concordances, may also be by Baltzar; the allemande is also rather more polyphonic than most of the others in the collection.

The appearance of original pieces certainly or probably by Baltzar alongside rather similar pieces arranged from lyra-viol pieces may help to explain how Baltzar came to write his 'neat lute-fashioned lessons' for solo violin, and how the collection came to be copied into F. 573. I would suggest that it was Baltzar himself who, struck by the virtuosity of his viol-

playing colleagues in the Private Music, experimented with transferring the idiom of lyra-viol music to the violin by arranging some of their pieces for his instrument. In most cases, he merely transcribed the melodies from the tablature at a pitch suitable for the violin, and then replaced the original supporting chords with ones suitable for an instrument with four strings tuned in fifths. In one case, however, he went a stage further. No. 41, an allemande in B minor by Jenkins, probably transcribed from a lost original for lyra viol, was given an elaborate variation; the fact that this variation is recognisably in the same style as the variations added to his own allemandes supports the idea that Baltzar himself made at least some of the arrangements of the lyra-viol pieces. We can now see that Baltzar's original solo [29] violin pieces - both the ones in F. 573 and elsewhere - are written in an idiom that he based on the transcribed lyra-viol pieces, a process curiously' similar to the way J.S. Bach based the style of his Italian Concerto on his solo harpsichord and organ transcriptions of concertos by Italian composers. It is strange that F. 573 does not contain any examples of *scordatura* writing for violin, particularly since Roger North mentions that Baltzar used 'often a lyra-tuning'. Lyra-viol pieces in the common tunings could easily have been transcribed into an equivalent *scordatura* violin tuning; the a e' a' c sharp" tuning used in Baltzar's A major scordatura suite - e f h in lyra-viol nomenclature - is the same as the three middle intervals of harp-way sharp (d e f h f).

Who copied the solo violin music in F. 573? There is no doubt that the sequence as it now exists contains a few pieces that were added at a later date by someone else; those ascribed to the viol player Philip Hacquart, for instance, would have to be very early works if they were arranged by Baltzar himself, since Hacquart was born only in 1645. His bass-viol suites in F. 573 and F. 574 were probably composed around 1690, since they are very similar in style to his brother's suites in the printed collection of *Chelys* of 1686.[71] Although much more work still needs to be done on both F. 573 and F. 574, I should not be at all surprised if their copyist turned out to be one of the two viol players of Dutch extraction who were working at the English court around then: Dietrich Stoeffken's two sons Frederick and Christian.

It only remains to relate the melancholy circumstances of Baltzar's untimely death. The only precise evidence concerning it is an entry in the burial register of Westminster Abbey: 'July 27 1663 Mr. Thomas Balsart, one of the Violins in the King's service'; a note adds the information that he was interred in the Cloisters.[72] However, Charles Burney, perhaps quoting a documentary source now lost, plausibly gives July 24 1663 as the actual date of Baltzar's death.[73] Anthony a Wood, in his *Life and Times,* gives two conflicting versions of the circumstances. Under a heading for June (as error for July?) 1663, he recorded that 'In this month died Mr Baltzar, the Swede, the great violinist, at London of the french pox and other distempers'.[74] A month later, perhaps in an

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[71] Andriessen: *op. cit.,* p. 135

[72] Joseph Lemuel Chester ed.: The Marriage, Baptismal, and Burial Registers of the Collegiate Church or Abbey of St. Peter, Westminster (London, 1876), p. 159

[73] Article in *Rees's Cyclopaedia* (London, 1802-20), quoted in Willibald *Nagel:* 'Annalen der englischen Hofmusik', *Beilage zu den Monatsheften fair Musikgeschichte,* xxvi (1894), p. 51

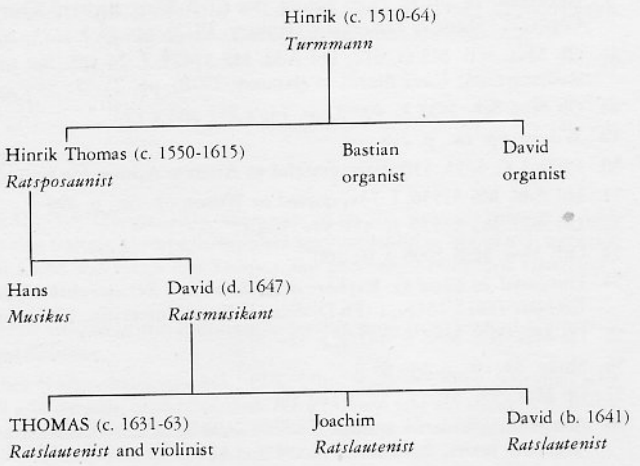
[74] Shute: *op. cit.,* ii, p. 108

attempt to correct an earlier error, he set down a more elaborate epitaph:

> This person being much admired by all lovers of musick, his company was therefore desired; and company, especially musicall company, delighting in drinking, made him drink more than ordinary which brought him to his grave.[75]

Appendix 1:
Musical Members of the Baltzar Family in Lübeck

Adapted from Johann Hennings, *Musikgeschichte Lübecks*, i, *Weltliche Musik* (Kassel, 1951), p. 79



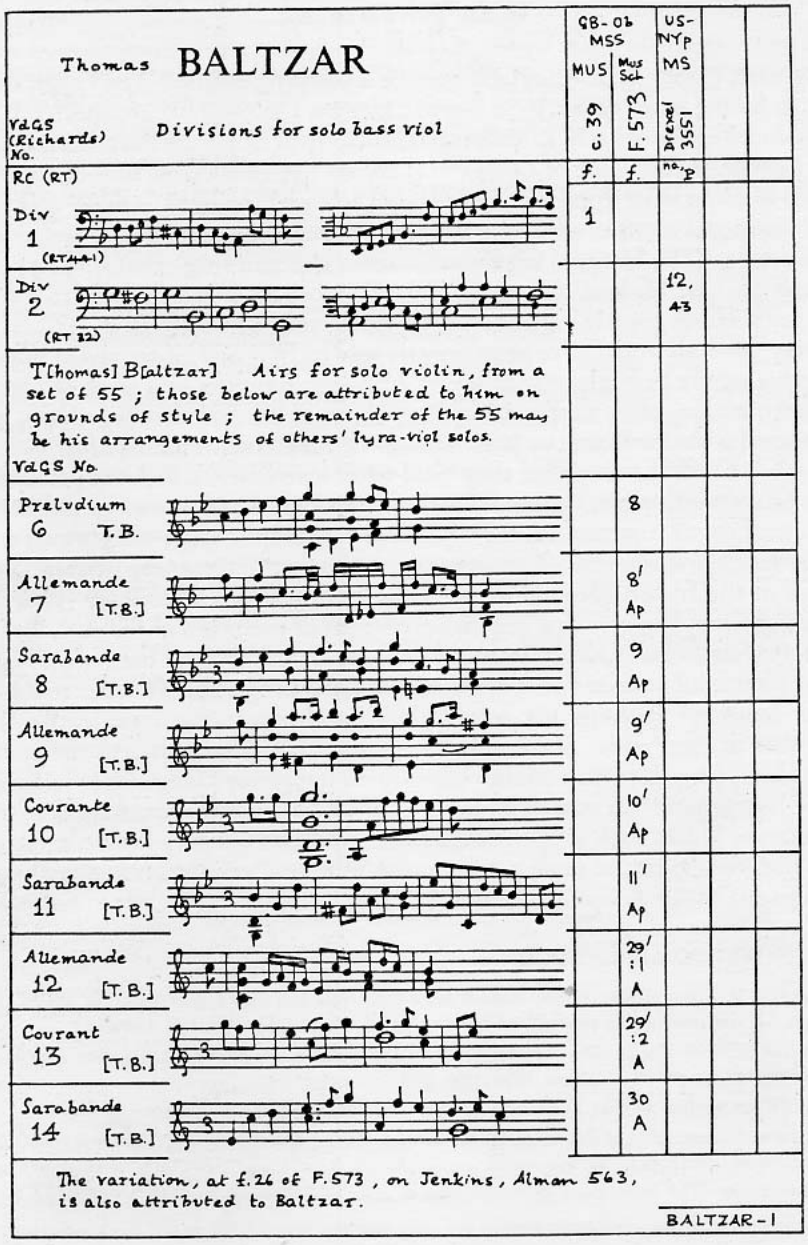
[75] *Ibid.*

Appendix II:
A Possible Portrait of Baltzar and some of his Colleagues in the Private Music

At Nostell Priory near Wakefield there is a painting entitled 'The Cabal' that is said to be the work of Sir John Baptist Medina (1659-1710) around 1675; it is reproduced in Franklin B. Zimmerman's biography of Henry Purcell, and on the front cover of this issue of *Chelys**.[1] It shows five musicians: four of them are seated holding what appear to be (reading from left to right) a viola, a violin, a bass violin and a violin, while the fifth is standing holding what appears to be an Italian harp.[2] The accepted information about this painting - that it was painted around 1675 by Medina - cannot be correct, since Jack Edwards informs me that the fashionable courtly clotliies can be dated very precisely to *c.* 1661-4, and anyway, Medina would have been only sixteen in 1675 and he arrived in England from his native Brussels only in 1686.[3] Although it cannot be a work of Medina, the costume suggests that it is an English painting and that the sitters were connected with the Court, or were at least in contact with London fashions. On the other hand, the way that they hold their instruments, and the presence of part-books on the table, suggests that they are professional musicians rather than the members of a political cabal who were painted for some allegorical reason with musical instruments. The presence of a harper in the group - particularly a player of the Italian harp rather than the Irish harp of folk music - raises the possibility that the painting is a group portrait of members of the early Restoration Private Music. Charles Evans, 'Musician in Ordinary for the Italian Harpe' from 1660 until at least 1683, is the only known professional harper in Restoration London.[4] Perhaps his companions in the painting include the three violinists in the Private Music, Thomas Baltzar (the young man at the front?), Davis Mell (the older man on the right?) and Humphrey Madge (the viola player in the background?). The bass violinist could be one of the other string-players in the Private Music, such as John Singleton or William Gregory Junior, though he does not seem to be the same person as the William Gregory whose portrait is in the Oxford Music School Collection.[5]

1. Franklin B. Zimmerman: *Henry Purcell 1659-1695, His Life and Times* (London, 1967), facing page 62; the painting is reproduced here by permission of The Lord St. Oswald.
2. See, for instance, the Italian harp illustrated in Anthony Baines: *European and American Musical Instruments* (new ed., London, 1983), no. 388.
3.. Article on Medina in *The Dictionary of National Biography.*
4. Andrew Ashbee: *Lists of Payments to the King's Musick in the Reign of Charles II (1660-1685)* (Snodland, 1981), p. 62 et seq.
5. James Riley: 'The Identity of William Gregory', *Music & Letters,* xlviii (July 1967), pp. 236-46

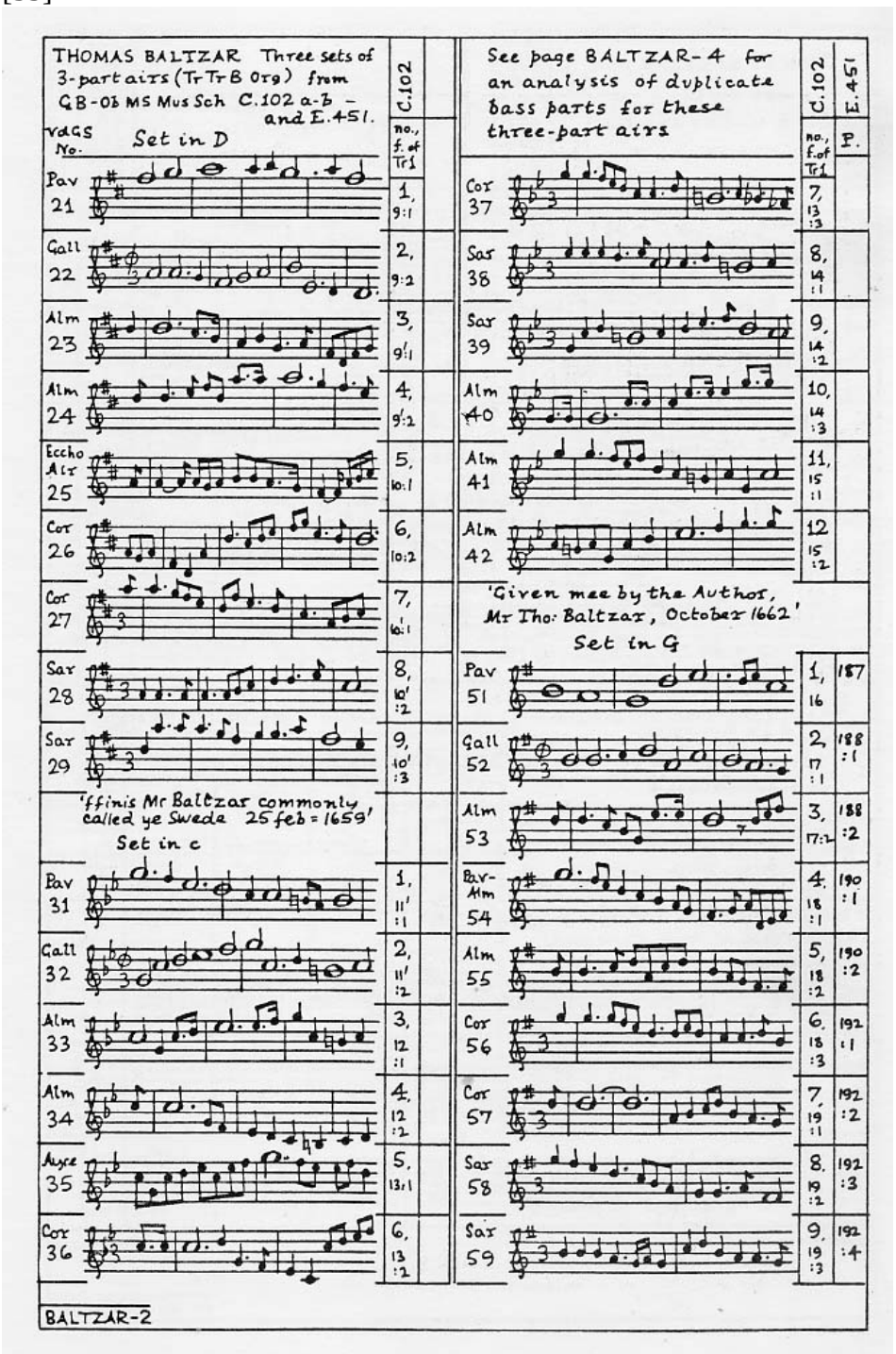
*Unfortunately permission to reproduce the painting was withdrawn at the last moment.

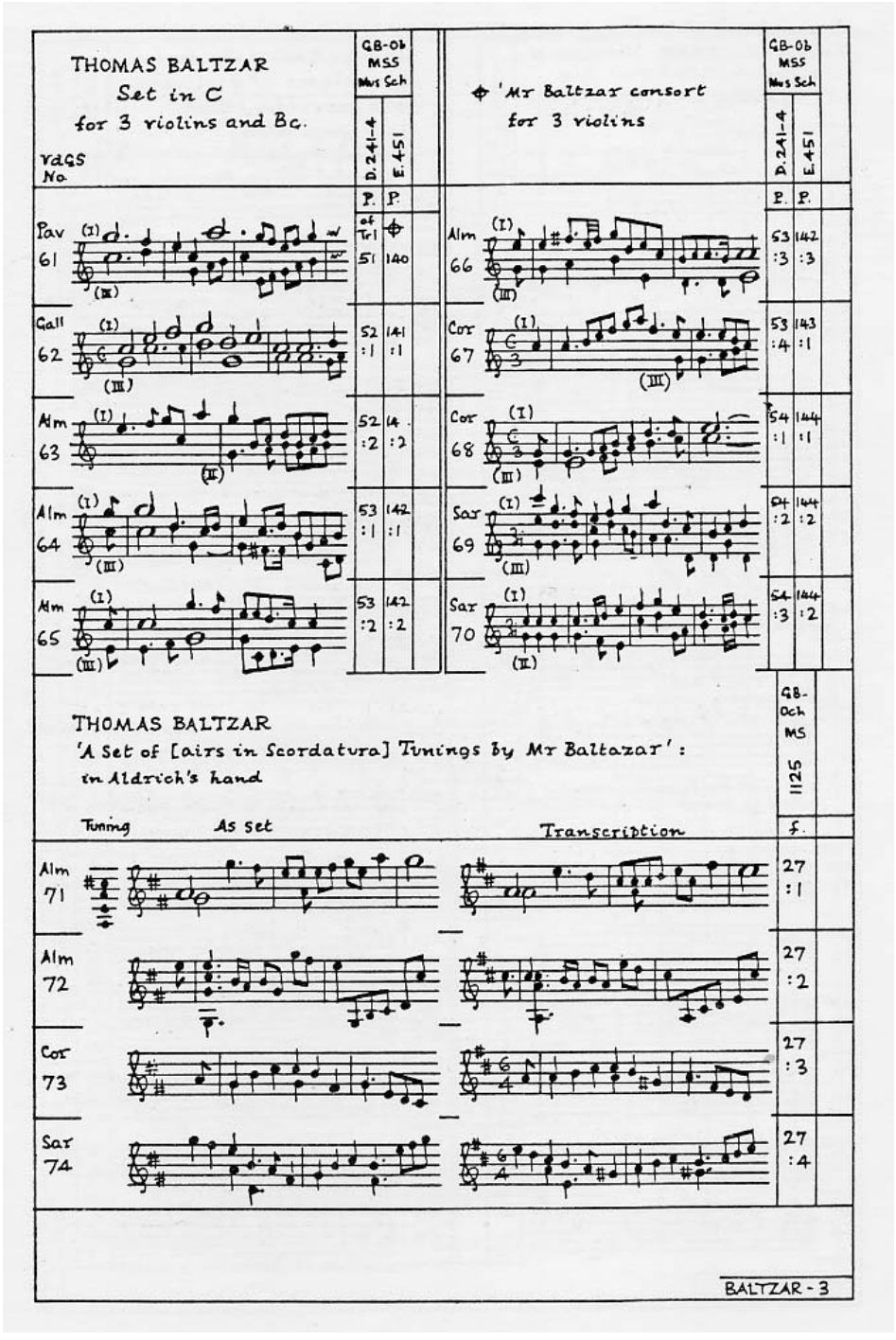


Thomas BALTZAR

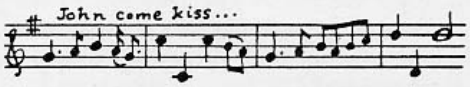
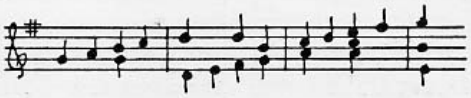
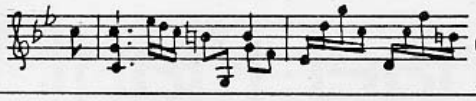
VdGS (Richards) No.	Divisions for solo bass viol	GB-Ob MSS MUS c.39	GB-Ob MSS Mus Sch F.573	US-NYp MS Drexel 3551		
		f.	f.	no. p		
RC (RT)						
Div 1 (RT 44-1)		1				
Div 2 (RT 22)				12, 43		
	T[homas] B[altzar] Airs for solo violin, from a set of 55 ; those below are attributed to him on grounds of style ; the remainder of the 55 may be his arrangements of others' lyra-viol solos.					
VdGS No.						
Prelvdium 6 T.B.			8			
Allemande 7 [T.B.]			8' Ap			
Sarabande 8 [T.B.]			9 Ap			
Allemande 9 [T.B.]			9' Ap			
Courante 10 [T.B.]			10' Ap			
Sarabande 11 [T.B.]			11' Ap			
Allemande 12 [T.B.]			29' :1 A			
Courant 13 [T.B.]			29' :2 A			
Sarabande 14 [T.B.]			30 A			
	The variation, at f.26 of F.573, on Jenkins, Alman 563, is also attributed to Baltzar.					

[35]


THOMAS BALTZAR Three sets of 3-part airs (Tr Tr B Org) from GB-Ob MS Mus Sch C.102 a-b – and E.451.
C.102
no., f. of Tr1
vdGS No.
Set in D
Pav 21
1, 9:1
Gall 22
2, 9:2
Alm 23
3, 9':1
Alm 24
4, 9':2
Eccho Air 25
5, 10:1
Cor 26
6, 10:2
Cor 27
7, 10':1
Sar 28
8, 10' :2
Sar 29
9, 10' :3
'ffinis Mr Baltzar commonly called ye Swede 25 feb = 1659'
Set in c
Pav 31
1, 11' :1
Gall 32
2, 11' :2
Alm 33
3, 12 :1
Alm 34
4, 12 :2
Alyce 35
5, 13:1
Cor 36
6, 13 :2
See page BALTZAR-4 for an analysis of duplicate bass parts for these three-part airs
C.102
E.451
no., f. of Tr1
P.
Cor 37
7, 13 :3
Sar 38
8, 14 :1
Sar 39
9, 14 :2
Alm 40
10, 14 :3
Alm 41
11, 15 :1
Alm 42
12 15 :2
'Given mee by the Author, Mr Tho: Baltzar, October 1662'
Set in G
Pav 51
1, 16
187
Gall 52
2, 17 :1
188 :1
Alm 53
3, 17:2
188 :2
Bar-Alm 54
4, 18 :1
190 :1
Alm 55
5, 18 :2
190 :2
Cor 56
6, 18 :3
192 :1
Cor 57
7, 19 :1
192 :2
Sar 58
8, 19 :2
192 :3
Sar 59
9, 19 :3
192 :4
BALTZAR-2


THOMAS BALTZAR
Set in C
for 3 violins and Bc.
RdGS No.
GB-Ob MSS Mus Sch D.241-4 E.451
P. P.
Pav 61
Gall 62
Alm 63
Alm 64
Alm 65
'Mr Baltzar consort for 3 violins
Alm 66
Cor 67
Cor 68
Sar 69
Sar 70
THOMAS BALTZAR
'A Set of [airs in Scordatura] Tunings by Mr Baltazar':
in Aldrich's hand
GB-Och MS 1125
Tuning
As set
Transcription
Alm 71
Alm 72
Cor 73
Sar 74
BALTZAR - 3

THOMAS BALTZAR — Pieces from The Division-Violin

	VdGS No.	The Division-Violin
Senr. Balshar's Division on a Ground	81 	Part I, no. 12
A Prelude for the Violin by Senr. Balshar a Germaine	82 	no. 13
Prelude Mr. Tho: Baltzar	83 	no. 34
Almond Mr Tho: Baltzar	84 	Part II P. 1 (Details from 2nd edition, 1693, copy at GB-DRc

THOMAS BALTZAR 3-part Airs - ANALYSIS OF DUPLICATE BASS PARTS (by Peter Holman)

GB-Ob MSS Mus. Sch:	Set No. 1 in D	Set No. 2 in c	Set no. 3 in G	
	f.	f.	f.	
C. 102 : continuo	f. 49′	f. 52	✠ f. 57 in A	✠ 'Another Sute in A # the Other 3 partes prickt as they were first sett in Gamvt '
bass	f. 67	f. 75′	※ f. 102 in G	※ 'Another Base to Mr. Baltzar's Sute in Gam ut in my thirde Through Bass Book 4to. with a vellum cover page 187'
'loose Bases' 1	f. 72	f. 96′		
'loose Bases' 2	f. 94			
E. 451 continuo			⁜ P. 187 in G	⁜ 'Mr. Baltzar's Sute in G: made in A:'
E. 450 continyo	f. 87 ⊠			⊠ 'Another Base of Mr. Baltzar's Suite in D sol re #'

BALTZAR- 4

[38] Postscript:

After this article went to press, Dr. Christopher Field pointed out to me that Mus. Sch. C. 102 was probably copied by Edward Lowe before 1664, and not between 1665 and 1667 as I suggested. Lowe labelled the set (f. 42) 'Mr Gibbons & Mr Baltzars things'; we have seen that Christopher Gibbons received his doctorate at Oxford in the summer of 1664. Most likely, he sold

the University an existing set of part-books in his possession. Also, the reference to Margaret Crum's writings in footnote 35 should be to her introduction to the Harvester Press microfilm of Mus. Sch. C. 102, not to her 1967 *Music & Letters* article. Margaret Gilmore's facsimile edition of *The Division-Violin* has now appeared. Her discussion of the Baltzar pieces in the collection covers some of the same ground and reaches similar conclusions; she supplies two concordances for VdGS no. 83: British Library Add. MS 15118, f. 19v and 37v, both incomplete.

IMPROVE YOUR CONSORT PLAYING

A practical study of John Jenkins, Fantasy a6
in A minor, VdGS No. 8

ALISON CRUM

Note: This article is designed to be read in conjunction with the score,
in the VdGS/Faber edition, of Fantasy No. 8

The art of playing viols in consort undoubtedly reached its height in seventeenth-century England. I have often wondered how standards of playing then compared with the many consorts I have heard playing in the last ten years! I refer, of course, to amateur players, since it is for these that most of the English consort music was written. From examples such as Christopher Simpson's Divisions 'for the practise of learners',[1] it would appear that technical standards were very high; but in most consort music, the notes themselves are not usually very difficult. The problem is more how to play them, and how to make the piece sound like an interesting discussion rather than like six people all talking at once, each listening to no-one else!

It is very nice to find that an increasing number of people are beginning to care much more about the end-result which they produce, and are working in more depth on some pieces, rather than adopting the attitude 'twice through and on to the next piece' which has been so common until recently. After the 'basics' of getting the rhythm and notes right (which should be in that order), it is rather difficult to know how to improve the piece further, especially in groups where no-one is very experienced. As an *example* of how to go about 'improving your consort playing' there follows a kind of 'practical analysis' of John Jenkins's six-part fantasy in A minor no. 8. But first, a few general points about consort playing:

The one thing which most often ruins consort playing is tuning. It is therefore worth spending a considerable time tuning in order to have a satisfying session, even if this means that less time can be spent actually playing. Good playing sounds awful if it is out of tune, but comparatively bad playing can sound quite good if it is well in tune.

If there is one person in the group who is very good at tuning, let him tune completely and then let the other viols tune to him string by string. Tune to a bass viol if possible and it is easier to hear the pitch. Another method is to tune a circle of fifths among all the viols; for example tune all the As, then tune the Ds below one of the higher As, (allowing the person who has given the A to tune unison or octave Ds), then tune Gs below a D, and so on. This way everyone checks-each string together in relation to one note that has already been tuned. When you have tuned all the strings, try some common chords, which will test a combination of fretted notes and open strings. (This will show up anyone who [40] has not tuned his frets recently!). Note: in

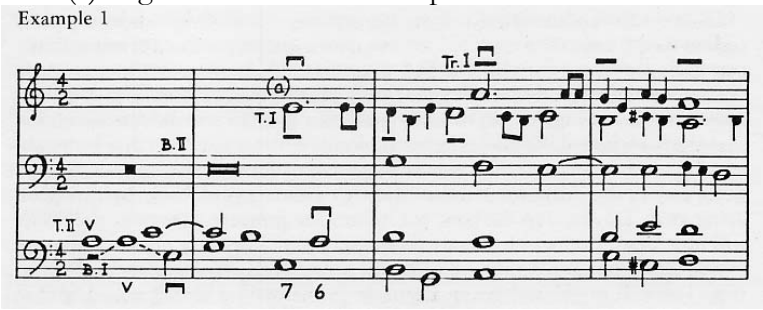
[1] Christopher Simpson: *The Division Viol* (London, 2/1667), pp. 53-67.

F major, tune the Fs slightly high to sound good with the open string As, since major thirds sound better slightly narrow (flat) and minor thirds slightly wide.
The two main styles of composition used in English consort music are the fantasy-style (including In nomines) and the dance style. In both types all the parts are fairly equal in importance, though perhaps more so in the fantasy-style. Every part has something important to bring out, though obviously not all the time. Decide which are your most important parts (these may be only a fragment of three or four notes) and bring them out strongly enough to make the other players aware of your line; then retreat again afterwards to allow the next important part to come through. Look out for phrases where you are moving together with someone else and also decide on some dynamic scheme. The two commonest criticisms of viol consorts are that they are out of tune and that the music all sounds the same. Make sure that this does not apply to your consort. Use the full dynamic range of the viol, which with several people together can be quite dramatic. Decide where the communal high and low points are (not always related to pitch) but also look for individual ones.
Fantasies are often very clear-cut in their sections, and most openings use one subject (monothematic) or two nearly simultaneous ones (double fugue). Everyone will have at least one of the main themes and these should be brought out as clearly as possible. If you are working in depth on a piece, it is worth marking all the entries of thematic material, even if these are only fragments, otherwise the beginnings often get lost. (Entries are often disguised by having a longer or shorter note to start with.) Watch out for cadences, however short, and make sure that they are never accented, particularly when the next theme starts very quickly afterwards. Always take time before a new subject, as this will make it much clearer. Try to characterise the different sections by playing smooth, light, soft, etc. Make sure that every note goes to or from somewhere, but do not die away too much on the melodic parts, otherwise nothing will sound like a real 'tune'.

Jenkins's fantasy in A minor is somewhat unusual in that it does not start with the main theme, but more with a 'setting of the scene' which produces a wonderfully sonorous bed of sound, on which the theme can relax comfortably! The 'bed' needs to be firm and supportive, but not particularly loud. Use quite long bowstrokes, not too near the bridge, and work out the bowing so that the first 'short' note (i.e. minim) comes backwards (tirez) as this should be a comparatively weak note. When entering in unison with another part, such as Bass I, give slightly more 'ping' to the note, otherwise it will be inaudible, and no-one will know what tempo to take.

The first theme (a) begins in bar 2 and its exposition continues to bar 20.

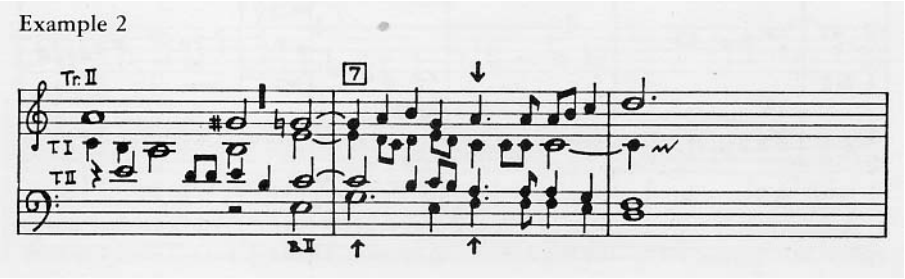
Example 1



[41] The first note should always be strong whether 𝅗𝅥 or 𝅗𝅥., and the other strong notes are the first note after the quavers (usually a crotchet) and the next `long' note (minim or longer) after the crotchets. (See Example 1 Tenor I bars 2 & 3 etc.) The bowing works best starting backwards, despite the need for a strong note, so that the quavers are always at the point. The first note needs to have some sort of shape, to draw attention to the entry: try not to start with too much 'crunch', but reach the maximum sound almost immediately, and die away slightly towards the end. Make a crescendo through the two quavers towards the strong crotchet, and die away to the second crotchet which is usually a falling third or fourth. Beware of 'accenting' notes which need to be stressed, otherwise the result will be much too vulgar. Where the music needs to be fairly smooth, as in the whole of the opening section, try to make all the notes lead towards the following one, or decrease from the previous one, and avoid sudden loud notes which have no relation to the ones either side.

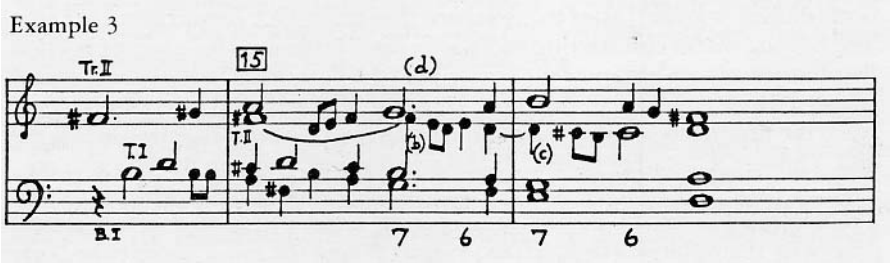
The 'ends' of the theme are not always clear. The full theme lasts for eight or nine notes, but often only the opening four notes are used, and the beginning is always the most important. Watch out for natural breaks in the phrase and tail away the last note to make a nice end - such breaks are not always full cadences, so you will have to cut the last note a little short in order not to spoil the flow of someone else's line. Some such breaks have been marked in Example 2 (Treble II, bar 6) and in Example 4 (Treble II, bars 22 and 23).

Example 2



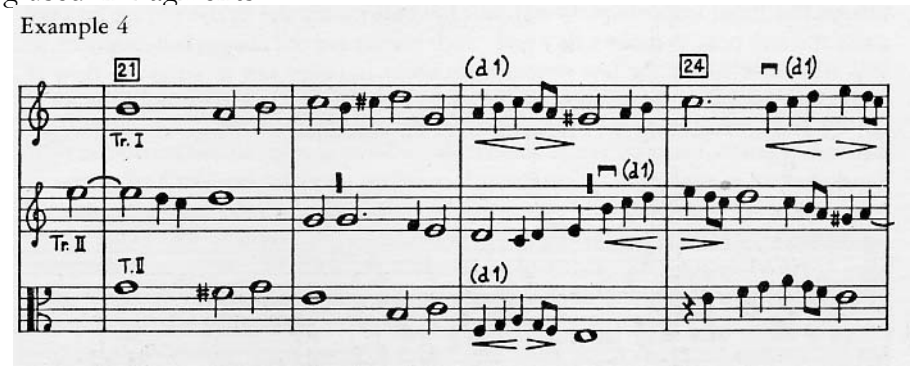
[42] Look out for points where you are the only person moving to a strong beat, such as Bass II in bar 7 (Example 2). If this note is not played clearly (and in time) the three upper parts who are tied over will not know when to move off their notes. Dotted notes often give rise to problems of ensemble, as it is very easy to overdot (or underdot) to varying degrees. It often sounds nice to overdot slightly, but where dotted notes have to coincide with another part that is already moving (such as in bar 7) this can cause problems for the moving part. Dotted notes such as this can be made more effective (without overdotting) by 'lifting' or dying away. Do not stop the bow, but lighten the pressure, otherwise the result will be a 'dead' stop which sounds very ugly. Do not die away on tied or dotted notes which become a discord with the other parts. In cases such as these (e.g. Tenor II at (b) and (c) in Example 3) maintain a strong sound, and if anything, increase the pressure towards the point of the discord, to maximise its effect.

Example 3



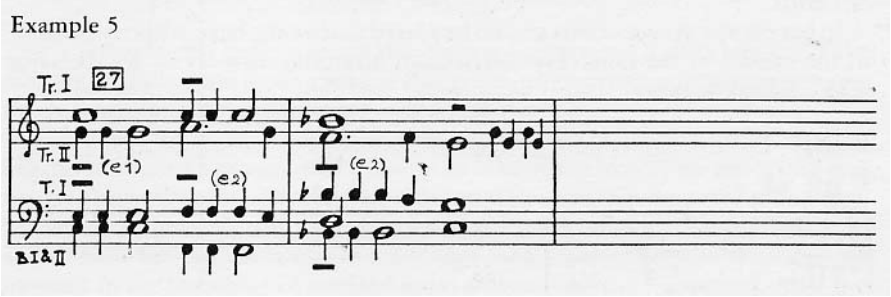
At bar 16 the music comes to rest, and should make a diminuendo towards the third beat; but it is really a false ending as the theme is soon back again (in bars 18 & 19) before finally coming to rest in bar 20. The original accompaniment (the 'bed') is also still being used in fragments.

Example 4



A completely new section for the top three parts (bar 20 last beat - bar 26) is again 'setting the scene' for the following section. (Example 4). Tenor I is now [43] the bass, and should therefore play quite strongly to support the two trebles. The main feature in this section is the little rise and fall in crotchets and quavers (dl), an apparent diminution of (d) in Example 3, bar 23 onwards). Make the highest note the strongest, rising up to it and dying away afterwards. Try to get a forward bow (poussez) on the top note. Each part should then come out through the texture as it reaches the top of each phrase, and finally all parts should make a diminuendo together down to the cadence in bar 26.

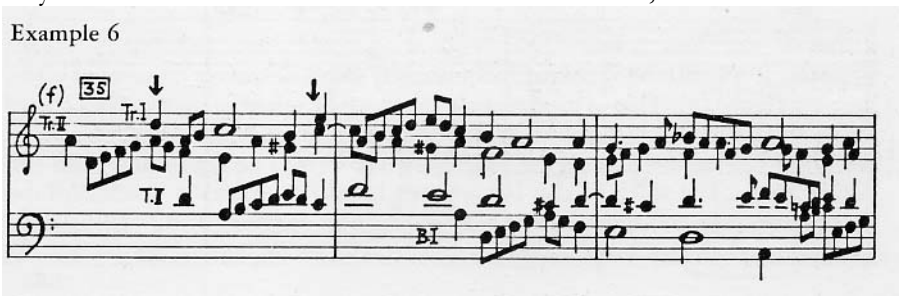
Example 5



Now starts one of the most sombre sections of the piece (bars 27-34) (Example 5). The feature here is the repeated-note theme, usually JJJ, (e I) but sometimes elongated toJJ JJ J (e2). One could choose to stress the first crotchet or the long note, but not both, as this would give too many accents. The entries come on all beats of the bar, but whatever is decided, the stressing should be the same in all parts, regardless of the beat on which it begins. (Remember that most consort music was unbarred anyway, so beats

of the bar should not be taken into consideration). Personally, I woud opt for stressing the crotchet (as marked in Example 5) and letting the following notes 'play themselves' each one decreasing in sound. (Think of a ball bouncing and gradually coming to rest - you initiate the first bounce and the rest happen 'on their own'.) To get this effect, keep the wrist fairly stiff, playing each note with the arm, and slightly detached. Try to get the arm to swing back on its own like a pendulum after the initial 'effort' from the first note. Build up the entries so that the change of harmony at bar 28 has a strong stress. Similarly, bring out any unusual notes such as the G natural in Tenor I, bar 30.

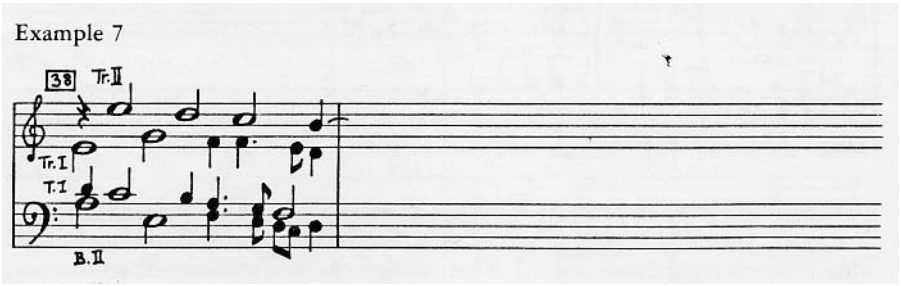
Example 6



[44] At the end-of bar 34, Treble II starts the 'lively' section (Example 6) which continues to the end. The up-beat (f) needs to indicate this new mood immediately, by using a different type of bow-stroke, rather faster-moving than any of the previous sections, but not using so much bow that it sounds stronger than the following quavers. The 'upbeat' is not always on a weak beat (e.g. Treble I in bar 35) but it should still be treated as such, throwing the stress on the quavers. The rising quaver group could be stressed either on the first note or the top note, but again, not both.

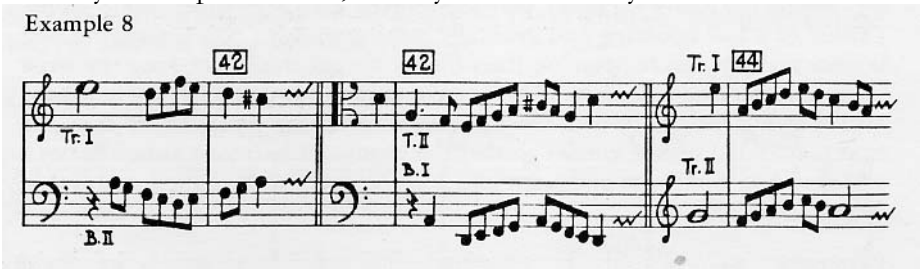
In bar 38, the syncopations should be played as if on the beat, without'bulging' in the middle of the note! Try this section pizzicato, then try to get the same effect using the bows.

Example 7



Make sure that all entries of the theme begin clearly, from the *upbeat,* even when it is continuous from another note (e.g. Treble I bar 35, Example 6). As this section continues, the entries get closer, and also the quavers begin to move in pairs: make sure you know who you are paired with, and try to catch his eye!

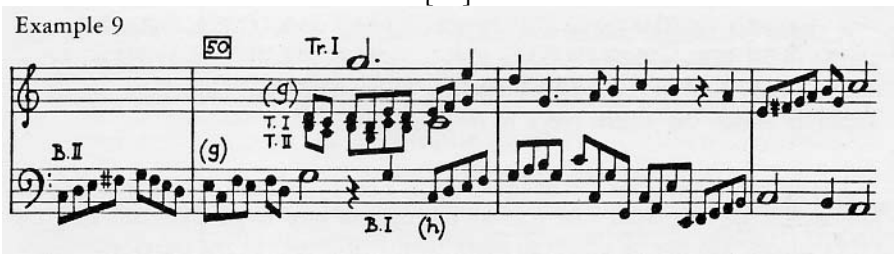
Example 8



In bar 50, Bass II changes the predominantly stepwise quaver movement into a leaping figure (g). This is immediately taken up by other parts, reaching a very quick climax in Bass I (bar 51). At this point Bass I (h) should throw all caution away - if you cannot play all the notes, play the first of each pair and 'fake' the lower ones. (The spirit of this bar is more important than the notes!) All the leaping quavers will sound best if played detached: use short bows with an even pressure and keep the wrist fairly stiff.

[45]

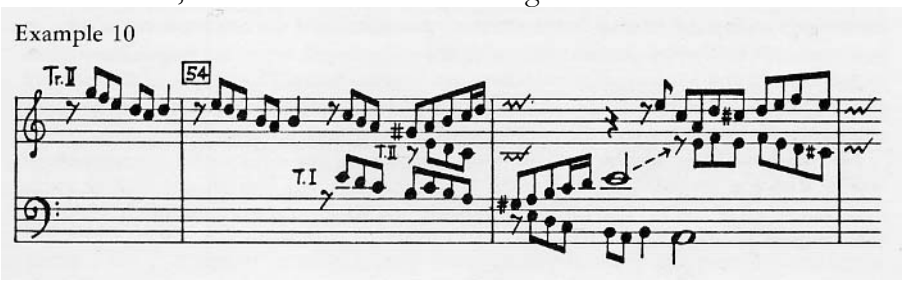
Example 9



It is possible that Jenkins wrote these virtuosic passages to play himself! Take care not to gather too much speed at this point, as everyone now begins to move much faster, and the whole piece could run away.

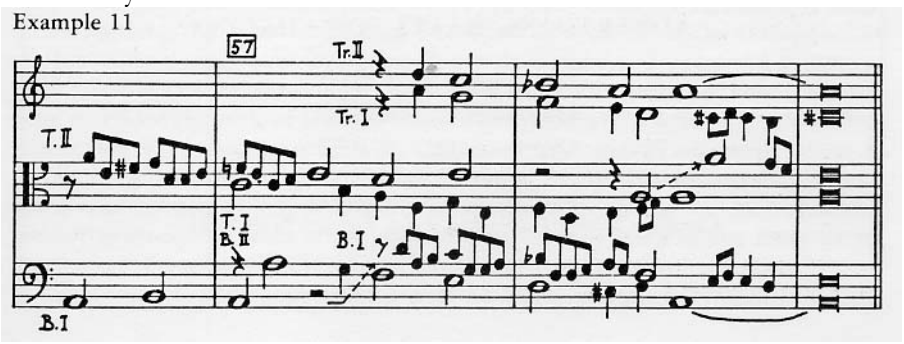
From here to the end there is an exciting build-up of quaver entries, starting off-the-beat after a quaver rest. Have your bow ready to play on the string and ready to go backwards. Play the first note strongly enough to be heard as an entry, but make a crescendo through the first three notes towards the fourth which should have the biggest stress. In the longer runs, stress every four quavers; this increase in the frequency of stressed notes will increase the excitement. Also, the introduction of semiquavers in bars 54, 55 and 56 is a new exciting addition.

Example 10



From the middle of bar 56, all the parts begin to fall in pitch.Keep up the excitement, maintaining a strong sound right to the end: the long runs in Tenor 11 and Bass I should lead the way.

Example 11



[46] A slight ritardando can be introduced from the sixth crotchet of bar 58, and will be more effective if the three non-moving parts provide a very firm chord on the last have bar, to support the moving parts. The final *Luchrimue* motif in Tenor II brings the whole piece to its conclusion.

The above suggestions are, of course, only a personal view of how this Jenkins fantasy should be played. Use it as an example of how to go about working on other pieces. Do not be afraid to mark plenty of things in the parts, especially entries of themes, dynamics, bowings and difficult fingerings. The use of a score speeds up the process of finding out what other people are doing, but you should eventually be able to do this by listening as you play.

N.B. The examples are not fully marked, but illustrate points mentioned in the text.

V = forward, push, poussez bow.

0 = backward, pull, tirez bow.

The ↓ sign refers to additional points mentioned in the text which are not separately lettered

(a), (b) etc.

P.S. In the course of this discussion I have said nothing about fingering; but bear in mind that whenever you take a finger *off* a string that note will go dead immediately. Try, therefore, to keep the fingers down wherever possible until the next note has started. If you would normally play the next note with the same finger, try to use two different ones (e.g. fingers 2 and 3) to avoid a 'hole' between the two notes. This is specially important where the music needs to be smooth; where it is quick; and where you want to hear the resonance of two notes together, for example when they are part of the same chord.

Neither have I said anything about tone, or making a beautiful sound. It goes without saying that you should make the nicest sound you can, but this should include many different types of sound. The subject of bowing and tone-production is one that is much too complex to begin here.

MARC-ANTOINE CHARPENTIER'S *PREMIÉRE LEÇON DU VENDREDY SAINT* - AN IMPORTANT SOURCE OF MUSIC FOR SOLO TREBLE VIOL

ADRIAN P. ROSE

Scattered amongst the many volumes of *Meslanges*, that vast and magnificent manuscript collection of almost the entire musical output of Marc-Antoine Charpentier[1] are quite a considerable number of works which incorporate parts for one or two treble viols, heard either alone or as part of a larger ensemble.[2] An even greater number of Charpentier's compositions provide parts for unspecified treble or *dessus* instruments, and it seems likely that a sizeable proportion of these, on grounds of style, could also have been conceived for the viol rather than, say, the flute or violin.

It is now widely known that the great majority of Charpentier's works are vocal, and that within them is often found important writing for one or more accompanying instruments in addition to the parts for voice(s). The instruments frequently fulfil the dual role of providing an accompaniment or obbligato to the vocal passages, and of supplying solo interjections as a contrast of texture to the sections for full ensemble. Such techniques are reflected in the works which incorporate parts for treble viol(s), as, for example, in the *Pro omnibus festi BVM* scored for six solo voices, two treble viols and continuo,[3] where, in the full passages (marked 'tous'), the viols double the top two vocal parts ('voix et viol') and elsewhere provide short interludes or *ritournelles* in alternation with the vocal sections. The same procedure is adopted in the *Litanies de la Vierge*[4] (for the same combination of voices and instruments) where, after a ten-bar *Prélude* for viols and continuo, the viols largely double the upper vocal parts ('les 2 violes et la voix'), only occasionally having independent material. *Coecilia virgo et Martyr*,[5] *In nativitatem D N J C Canticum inter locutores*,[6] and the motet *Chant joyeux du temps du pâques* (*O filii et filiae*)[7] are further examples of sacred vocal works with prominent treble viol parts. *Les Arts Florissants*, a short opera, is an example of a

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1 Paris, Bibliothèque Nationale (F-Pn), Res. Vm 1 259. The *Meslanges* of Charpentier (b.? 1645-50; d. 1704) consist of dramatic music, sacred and secular vocal music, and a very small quantity of purely instrumental music including the *Concert pour quatre parties de violles*.

2 For a complete survey of Charpentier's extant music, see H. Wiley Hitchcock: *Les Oeuvres de Marc-Antoine Charpentier, Catalogue Raisoné* (Paris; Picard, 1982). See also Hitchcock's article: 'The Instrumental Music of Marc-Antoine Charpentier', *Musical Quarterly, xlvii* (1961), p.58.

3 *Meslanges VI,* f.56r

4 *Op. cit.,* f.67r

5 *Op. cit.,* f.77r

6 *Op. cit.,* f.89r

7 *Meslanges VII,* f.26r

secular work by Charpentier to use two treble viols in combination with a pair of transverse flutes and continuo.[8]

But among the most interesting and significant of the works to incorporate treble-viol writing is the *Premi*è*re Leçon du Vendredy St.*, scored for soprano voice, treble viol and continuo.[9] The part for treble viol contained here is an early and extended example of entirely idiomatically-conceived writing for the instrument which pre-dates by several decades the earliest printed solo music for *dessus de viole* by Louis Heudelinne.[10] The Premiere Leon thus reveals Charpentier in a new light as an important and sympathetic composer for the treble viol, and, therefore, the work must assume a prominent place in any study of the evolution of a uniquely French manner of writing for this instrument.[11]

There seems little doubt that it was the works of Henri Dumont (1610-84) [48] that provided the models for much of Charpentier's own sacred vocal music,[12] a connection which is shown both by the musical styles adopted by the two composers and, to a certain extent, by their instrumentation and scoring.[13] Dumont seems particularly to have favoured the treble viol (and, in turn, to have influenced Charpentier in this respect), and he often requests it in preference to the violin, although the latter is usually mentioned as an alternative. His *Cantica Sacra II. III. IV cum Vocibus, tum et Instrumentis Modulata.....*[14] (Paris, 1652-62), a collection of motets and instrumental pieces,[15] gives seven of its obbligato accompanying parts to the treble viol which, as Dumont states in his long 'Au Lecteur', can be omitted if not desired:

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[8] F-Pn MS Vm[6] 18. This work does not form part of the *Meslanges.*

[9] Meslanges IV, f41r

[10] See his *Trois Suites de Pièces à Deux Violles* .... (Paris, 1701/ *R* 1980) and the *Second Livre de Piéces pour le Dessus et Basse de Viole* .... *(* Paris, 1705).

[11] As Julie-Anne Sadie has shown in her study *The Bass Viol in French Baroque Chamber Music* (Ann Arbor, 1980), Charpentier's *Sonate pour 2 flutes Allemandes, 2 demur de violon, une base de viole, une base de violon* a *5 cordes, un clavecin et un teorbe* (F-Pn Vm[7] 4813) includes an important bass-viol part which is wholly idiomatic and illustrates the composer's obvious awareness of this instrument's musical potential.

[12] According to Evrard Titon du Tiller (See *Le Parnasse François* (Paris, 1732), *Chapitre CXXXVI,* pp.388-9), Dumont was 'Organist of the Church of St. Paul [Paris] & to Monsieur le DUC D'ANJOU [the] King's only brother, Composer & Master of Music at the King & Queen's Chapel, and at the Abbey of Notre-Dame de Silly ....'. Later, he writes 'We have several *Motets* by Dumont, which today are still valued by our greatest Musicians: and one can say of him that he has surpassed, above-all on account of his Church Music, all of the Musicians who have preceded him.'.

[13] There are many examples that could be cited here, but, in connection with those works of Charpentier already mentioned, compare, for instance, the instrumental introductions (for two treble viols and continuo) to *Pro omnibus festi BVM* and *Litanies de la Vierge* with the *Préludes* (for the same instrumental combination) from Dumont's *Meslanges.* Charpentier's *Prélude* to *Pro omnibus festi BVM,* like many of the Dumont pieces, is of bipartite construction, having a slow and stately first section in duple time, followed by a lively and fugal second section in triple time, concluding with a return to the material of the first section (in the manner of a French overture).

[14] . F-Pn 116s. Vm [1]92-93

[15] Contains a *Pavana* for treble, tenor and bass viols with organ; a *Symphonia* for two treble viols, bass viol and organ; an *Allemande* ('gayement') for the same combination, and an *Allemanda gravis* for treble and two tenor viols with organ.

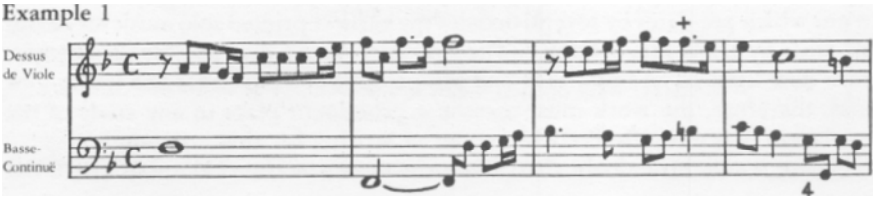
> I have added to several of these Motets a part for the Treble Viol or Violin, & have put at the start [of each piece] si placet, I in] wanting to say that this part is not necessary if one does not desire it …[16]

The slightly later *Meslanges* a *II. III. IV. et V. Parties avec la Basse-Continue*..... (Paris, 1657-61) by Dumont[17] includes a number of motets and settings of the *Magnificat* in which again parts for one or two treble viols are provided - some compulsory, others optional. Therein, the *Magnificat du Second Ton d 2 voix avec la Basse Continue,* for instance, has an optional 'Partie adjoustée pour un Dessus de Viole, de lequelle on se servira si 1'on veut' which provides an additional polyphonic part throughout that is identical in style to the vocal material; whereas the *Jubilemus Exultemus pour 2. Dessus ou Haute - Tailles, & 2 Dessus de Violes avec la Basse-Continue* gives *two* treble viols prominent parts, including lengthy and elaborate solo sections which alternate with the vocal writing. Dumont adds, however, that

> If you do not have two Treble Viols, you will find at the end of the Book for the Treble Viol a Part for one Treble Viol which could be used instead of two.[18]

The setting of O *Sponse mi, pour 2 Voix & 2 Violes & la Basse Continde* gives the same instruction and assigns a similar role to the viol parts, the *Partie pour un seul Dessus de Violle,* however, being a good deal more elaborate and virtuosic than either of the two parts forming a duo. Further optional and compulsory parts for one or two treble viols accompany many of Dumont's *Motets* a *II. III. et IV. Parties, pour Voix et Instruments avec la Basse-Continue*..... (Paris, 1671),[19] and this volume, like the earlier *Meslanges*.. contains a number of pieces for viols and continuo alone.[20] The *Prélude* for treble viol and continuo to the motet *Ecce Jerculam* (a3) is a typical example of Dumont's manner of writing for this instrument:

Example 1



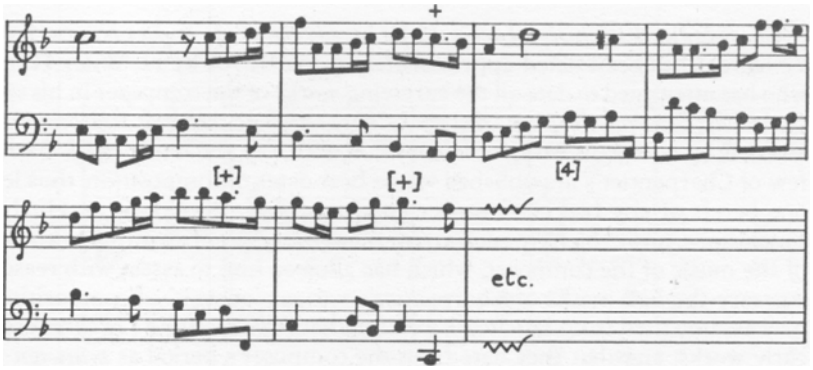
16 '.... J'adjousté a plusieurs de ces Motets une partie pour le Dessus d'une Viole on Violon, & ay mis an commencement *si placet,* voulant dire que cette partie n'est pas necessaire si l'on ne veut ....' *(Cantica Sacra* .... (Paris, 1652-62) 'Au Lecteur')

17 Sources - Paris, Bibliothèque Ste. Genevieve (F-Psg); F-Pn; GB-Lbl

18 'Si vous n'avez 2. Dessus de Viole, vous trouverez a la fin du Livre du Dessus de Viole une Partie pour un Dessus de Viole qui pourra servir seul au lieu de 2.' *(Meslanges* .... (Paris, 1657-61))

19 F-Pn Vm 1 976. Several motets from this collection occur in a manuscript (possibly later) entitled *Motet à II. III. et IV. Parties, pour voix, et Instruments, De Monsieur Du Mont* (F-Pn V m 1 1302).

20 There are two *Symphonies à 3* for a pair of treble viols, bass viol and organ, and another *Symphonie* for two treble viols, tenor and bass viols with organ.



[49] Before returning to the Charpentier *Leçon,* mention should be made of a little-known motet collection by Nicolas-Antoine Lebègue (1631-1702) which incorporates a fairly sizeable quantity of writing for treble and bass viols with organ, and thus illustrates a continued interest in the use of viols, rather than violins, in the context of smaller-scale seventeenth-century French sacred vocal music. Lebègue's *Motets pour les Principales Festes de l'Année* a *une Voix seule avec la Basse-Continue, & plusieurs petites Ritournelles pour l'Orgue ou les Violles*..... (Paris, 1687)[21] contains twenty motets, all, with the exception of the fourth, for solo voice and continuo, eleven of which incorporate short *ritournelles* for organ alone, or treble and bass viols with organ.[22] These form short instrumental interludes or conclusions to the *Motets,* and are usually reiterations of the previous vocal phrases, perhaps with some additional ornamentation. The bass viol, instead of having an independent part in these sections, assumes a continuo role throughout. Stylistically, Lebègue's music (although rather weaker) is here again indebted to Dumont (see Example 2), but in general does not match the high quality of Lebègue's better-known *oeuvres* for harpsichord and organ.

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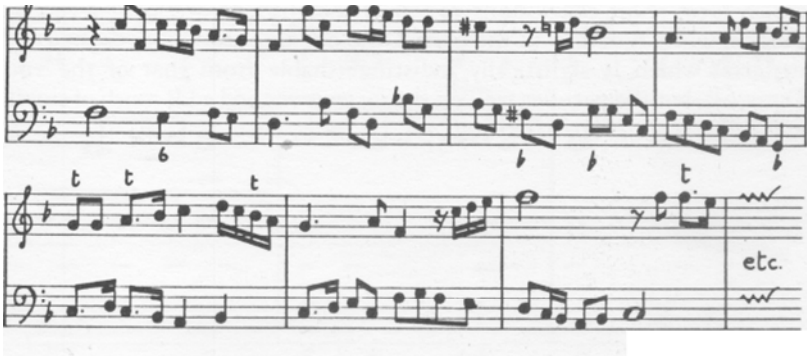
21 Sources - Weisentheid, Bavaria, Musiksammlung des Grafen von Sch6nborn-Weisentheid (D-brd-WD) Boston Public Library, Boston, Mass., USA (US-Bp)

22 There are many examples of seventeenth-century French organ music designed to be playable also on viols, and vice-versa; see for instance, Eustache du Caurroy, *Fantasies* a *III. IIII. V. et VI. Parties* .... (Paris, 1610); Charles Guillet, *Vingt-quatre Fantaisies* .... (Paris, 1610); Henri Dumont, *Preludes/Allemandes* from *Meslanges* .... (Paris, 1657-61) and François Roberday, *Fugues et Caprices* .... *(* Paris, 1660). For a general discussion of such instrumentation, see Albert Cohen: 'A Study of Instrumental Ensemble Practice in Seventeenth-Century France', *Galpin Society Journal, xv* (March, 1962), pp.3-17



Lebègue: *Ritournelle* to *Parasti in conspectu meo mensam* (Motet du S. Sacrement)

[50] Charpentier's *Premiere Leçon du Vendredy Saint* (from *Les Neufs Leçons de Ténèbres*) has been dated approximately to the 1670s by H. Wiley Hitchcock who has attempted to date all the surviving works of the composer in his splendid study *Les Oeuvres de Marc-Antoine Charpentier, Catalogue Raisonné.*[23] Such a task is by no means easy, for in common with, say, the music of J.S. Bach, very few of Charpentier's unpublished works bear dates of composition, thus leaving one bereft of any real clues concerning his stylistic development. Hitchcock's conclusions, however, have been arrived at as the result of an intimate knowledge of the music of the composer, which has allowed him to assess with reasonable accuracy the hall-marks of Charpentier's various 'periods' of composition. We may assume then from Hitchcock's dating that the *Leçons de Ténèbres* are fairly early works, and that they date from the composer's period as *musicien* to the Duchesse de Guise (who, according to Titon du Tillet,[24] provide$_t$d Charpentier with an appartement in her *hôtel* in the Marais area of Paris), a post which he combined with that of *maître de musique* at L'Eglise du College des Jesuites in the rue St. Antoine.[25] The tenebrae lessons were traditionally performed on Thursday, Friday and Saturday of Holy Week, the first three, which are musically the most significant, employing texts extracted from the *Lamentations of Jeremiah*. Charpentier's *Première Leçon....* is one of the more lengthy examples, having 269 bars divided into some thirteen short sections each separated by a 'petite pause'.[26]

That a *dessus de viole* (rather than a violin or any other treble instrument) is the intended obbligato instrument, is made clear by the label 'viole' at the end of the third section;[27] and the final continuo chord of the first section illustrates that a bass viol is the preferred *basse d'archet*. Without doubt an organ is the intended keyboard instrument. It is only for the first section of the *leçon,* however, that the full ensemble is

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23 See footnote 2; also H. Wiley Hitchcock's article on Charpentier in *The New Grove* (London, 1980) iv, pp. 162-76

24 *Le Parnasse François,* Chapitre CLXXVII, pp.490-1

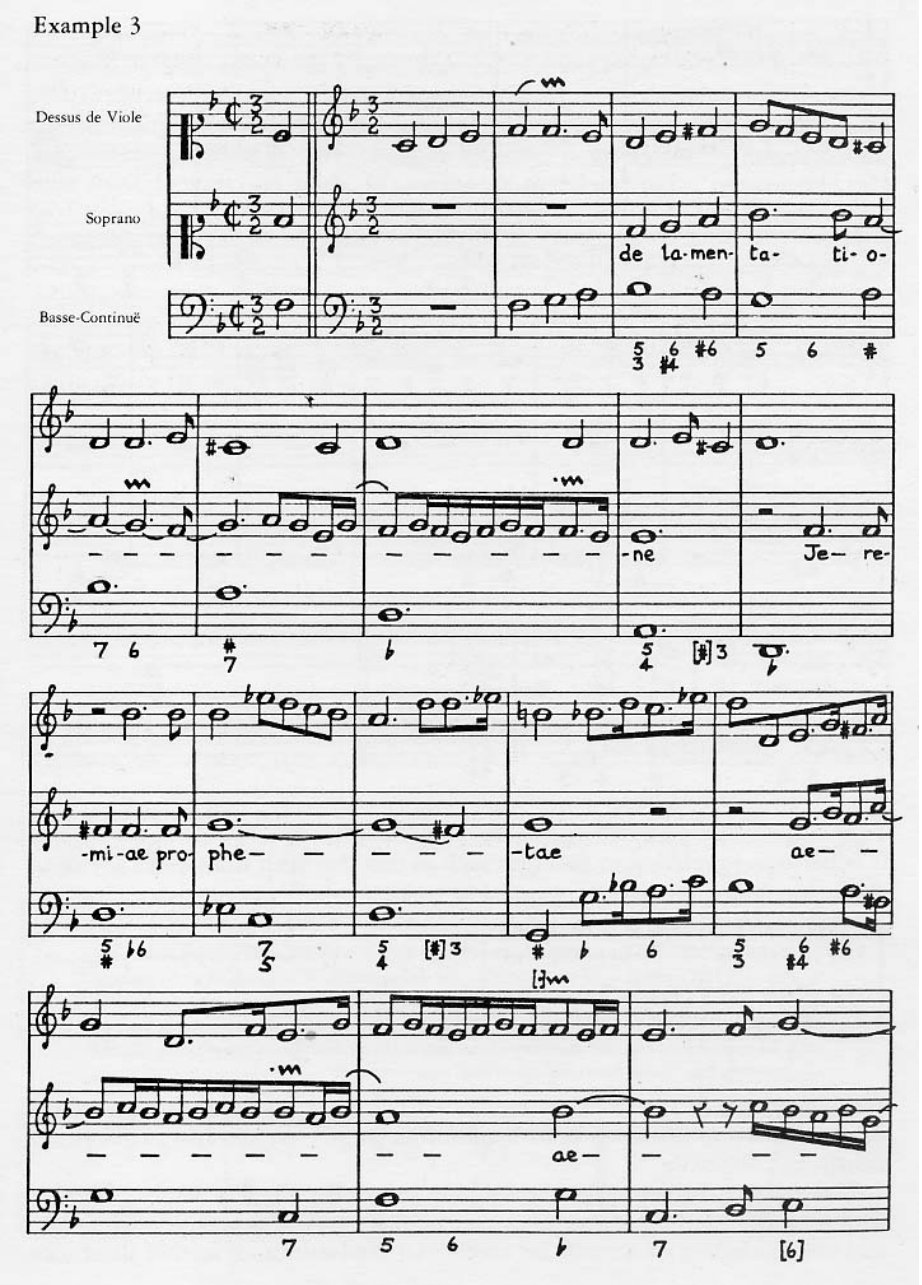
25 *Ibid.*

26 There are later settings of the *Leçons de Ténèbres* by Michel-Richard Delalande and François Couperin *le Grand* amongst others. Couperin's most moving setting, *Leçons de Ténèbres à une et* a *deux* voix .... (Paris, privilege du 14 mai, 1713), is often similar, both stylistically and otherwise, which suggests that he may have known Charpentier's *Premiere Leçon.*

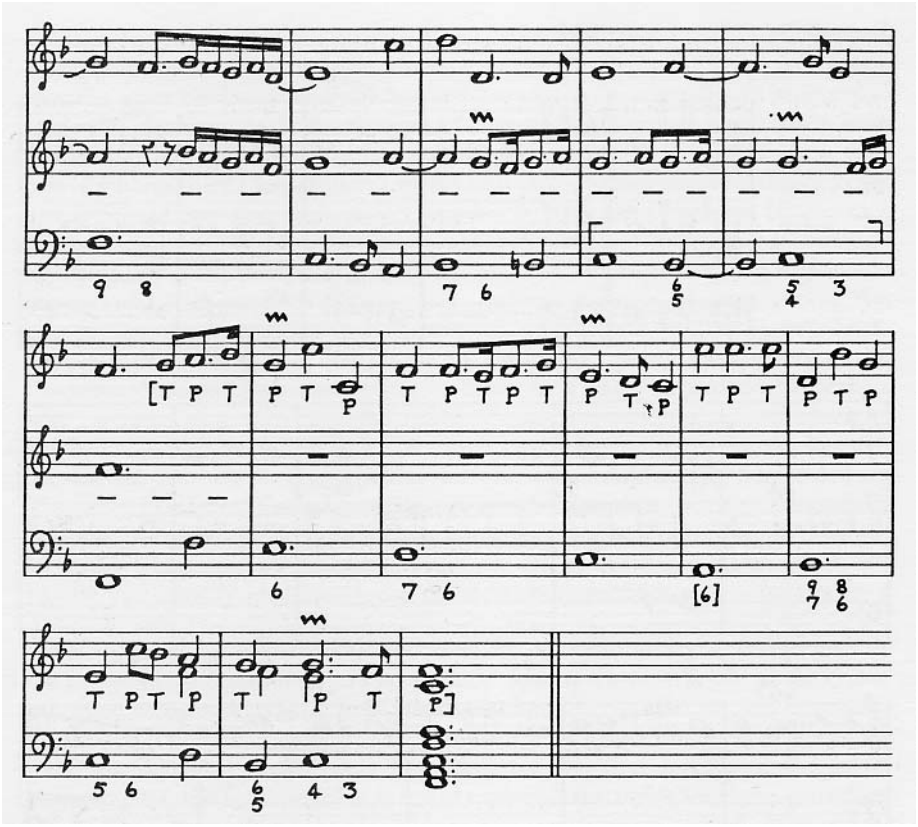
27 No indications of instrumentation (other than those suggested by the music itself) are given prior to this direction.

heard together, the treble viol here providing a third strand in the contrapuntal texture, and acting in this capacity as an accompaniment to the soprano voice. Elsewhere, the voice sings its florid, almost recitative-like par alone with continuo, while the viol provides *ritournelles*[28] which form short conclusions to ten of the thirteen sections. Written in the French 'white notation' of the period, the opening section gives the treble viol material which is stylistically indistinguishable from that of the voice (cf. Dumont), but the part lies well on the instrument and adds much of significance and interest to the part-writing:

Example 3



[28] I have used this word as a generic term, for Charpentier leaves his sections for treble viol untitled.



[52] It is perhaps in relation to passages such as this that Jean Rousseau's advice to the treble violist could be considered to be particularly appropriate:

> ('Of the Treble Viol & of its character')
> … Melodic Playing is its proper character, and that is why those who wish to be able to play this Instrument well should adopt the delicateness of Singing, so as to imitate all that which a beautiful Voice can do with all of the charms of the Art, as the late Monsieur LE CAMUS has done, who excelled in the Playing of the Treble Viol to such an extent that just the memory of the beauty & tenderness of his playing effaces all that one has heard formerly upon this instrument.[29]

Nor should one forget Henri Dumont's warning that the treble violist, in vocal works, 'must play delicately & with discretion so that the voice(s) can be heard clearly and distinctly'.[30]

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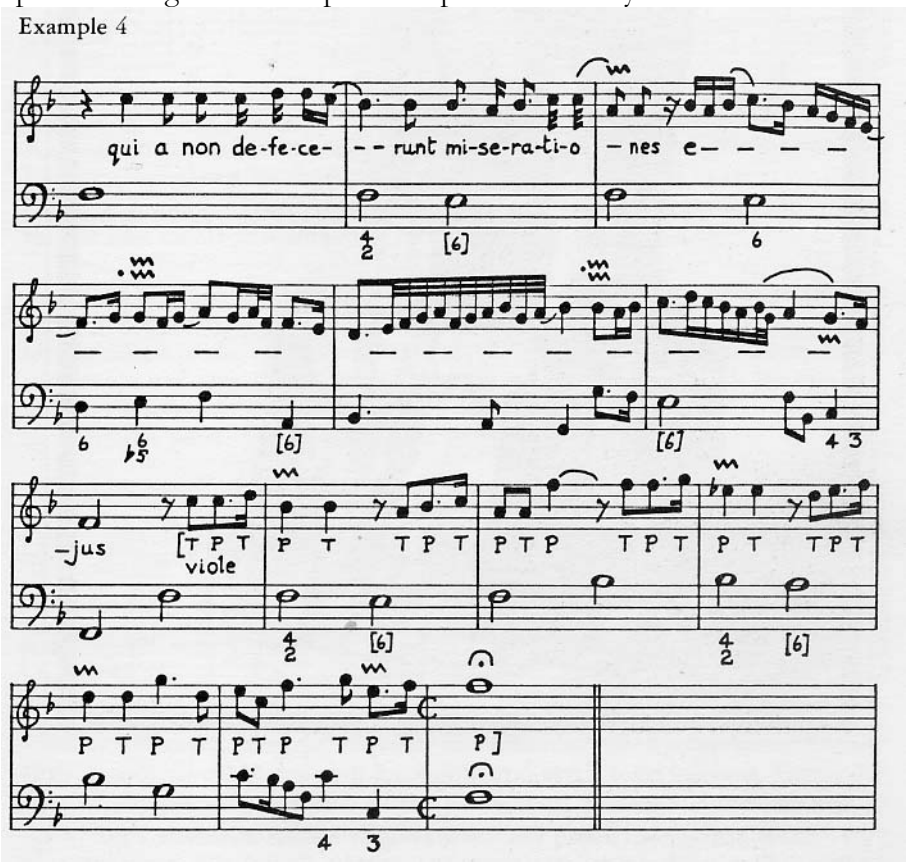
[29] Jean Rousseau: *Traité de la Viole* (Paris, 1687), p. 72, Chapitre VI *(Du Dessus de Viole, & de son caractere). '* .... Le Jeu de Melodie est son propre caractere, c'est pourquoy ceux qui veulent parvenir à bien joüer de cét Instrument doivent s'attacher a la delicatesse du Chant, pour imiter tout ce qu'une belle Voix peut faire avec tons les charmes de l'Art, comme le faisoit fen Monsieur LE CAMUS, qui excelloit à un point dans le Jeu du Dessus de Viole, que le seul souvenir de la beauté & de la tendresse de son execution efface tout ce que l'on a entendu jusqu'à present sur cet Instrument.' For more on Sebastien le Camus, see Norbert Dufourcq, 'Autour de Sebastien le Camus', *Recherches,* 2 (Paris, 1961-62), pp. 41-52. It seems possible that a number of Charpentier's treble-viol parts may have been written with this notable player in mind.

[30] See *Meslanges* a *II. III. IV. et V. Parties* .... (Paris, 1657), 'Au Lecteur'

The delicate chromaticisms and subtle dissonances of this section, coupled with a most beautiful and expressive melody, are typical of Charpentier's style, and the concluding *ritournelle* for treble viol (and continuo) further illustrates [53] the composer's carefully-conceived writing for the instrument: there are melodic leaps to allow for sympathetic resonance, tasteful and idiomatic ornamentation,[31] and, at the cadence point, double stops (lying easily under the hand) to strengthen the harmony. Careful consideration has also been given to bowing, and Charpentier provides a passage here in which all short notes following longer dotted ones coincide with back-bows. In common with the remaining *ritournelles,* this first one introduces new material as a contrast to, rather than a reiteration of (as in the Lebègue *Motets),* the preceding vocal phrase.

The second *ritournelle* concludes the third section of the *leçon,* where the relative simplicity of the French-style viol writing comes as a refreshing contrast to the highly elaborate Italian-style vocal writing (preserved throughout the remaining bars of the *leçon*) perhaps stemming from Charpentier's period of study under Carissimi in Rome:

Example 4



[54] Picture: 'Lady playing the [treble] viol' – engraving by Nicolas Bonnart, c.1690.

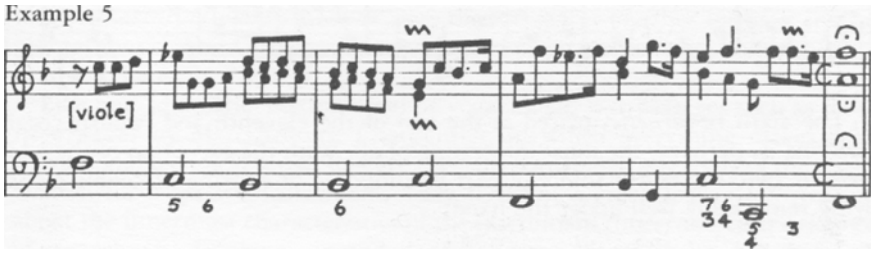
31 The exact meaning of the various ornament signs in both the voice and viol parts is not altogether clear, but it seems reasonable to assume that ~ indicates both the trill and mordent (depending upon the context); ~ a very short, passing mordent ( ); • (a dot), the *port de voix* ; and ~ possibly the lower mordent.

Paris: Bibliothèque Nationale. [Not reproduced here]

[55] Here the higher register of the treble viol is used (A and D strings) and the passage again illustrates Chapentier's concern for bow direction.

As a conclusion to the fourth section, the treble viol has a more ambitious passage wherein single-stopping alternates with strings of double-stopped thirds, concluding with further double-stops at the cadence. The second complete bar of the *ritournelle* incorporates an awkward double-stop trill (which has to be played in second position), but otherwise the writing lies extremely comfortably under the hand:

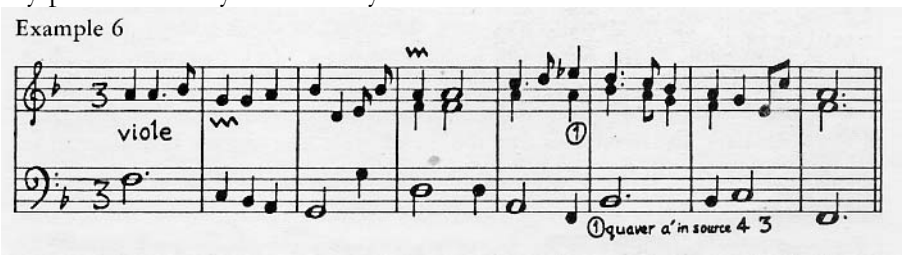
Example 5



Again the material here is entirely different from that sung by the voice, a change further emphasised by the strictly *mesuré* writing for viol in contrast to the clearly *non mesuré* vocal part: this fundamental difference between the writing for the two media is maintained throughout most of the *leçon*.

The fourth *ritournelle* to the fifth section is in triple, rather than quadruple, time, and is heard again later as a conclusion to the seventh vocal section. Its use of the *style brisé* is wholly idiomatic, and the double-stops which occur are ideally suited to the instrument. Stylistically, and with regard to its treatment of the solo viol, this short section closely resembles the *Sarabande* for solo bass viol in Charpentier's *Sonate* for eight instruments, but probably pre-dates it by some ten years:[32]

Example 6

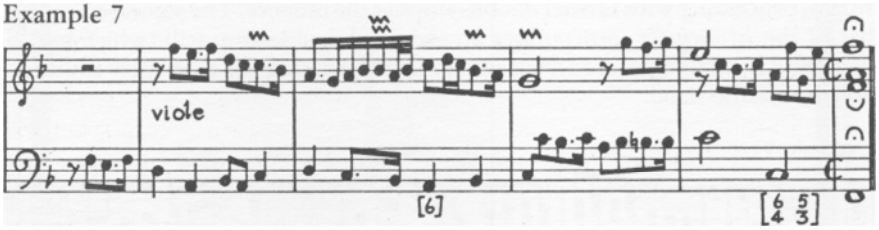


After a reiteration of the above in conclusion to the seventh section, a new fifth *ritournelle* concludes both the eighth and ninth vocal sections. This is the first to attempt any imitation of the florid vocal writing and the only one to incorporate contrapuntal activity between treble and bass. The solo viol part also includes a tiny section of two-part imitation (bars 3 and 4) and concludes [56] with a three-part chord, the only triple stop in the piece. Triple stops, although common in solo bass viol music, are rarely found in solo music for the treble viol, except, perhaps, at cadence-points,

[32] See note 11. Compare also the writing for viol in Example 5 of this article with that of the *Recit de la viole seule* from the *Sonate*.

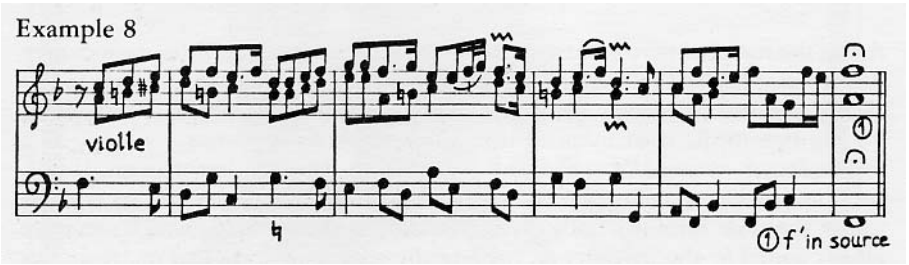
where the final chord invariably consists of two, three or four notes. The ornamentation of this section is typical:

Example 7



The sixth *ritournelle,* placed at the end of the eleventh ands twelfth vocal sections is, perhaps, the most interesting of all. With the exception of the odd beat or two, the entire solo viol part is composed of a string of double-stops lying remarkably well under the hand:

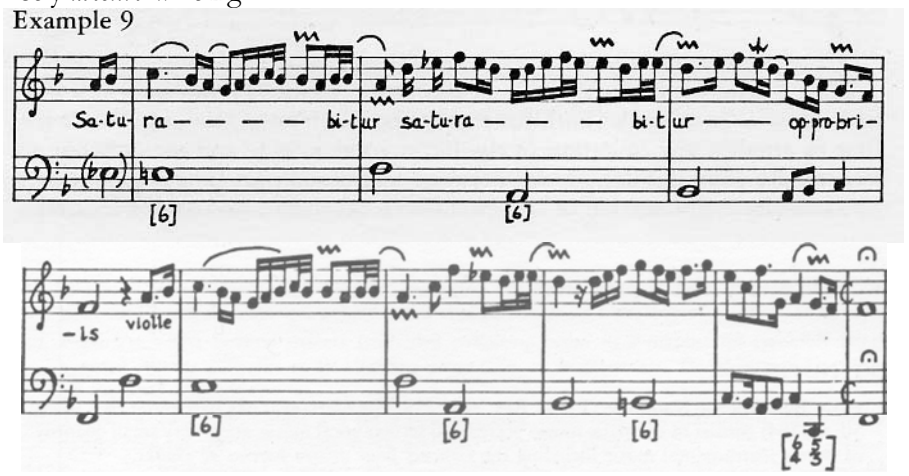
Example 8



The bulk of the passage is playable in first position with only the occasional contraction - the double-stop trill in the third bar, for instance, requires a changed, contracted hand position; and by employing 'holds' for the *style brisé* figure at the cadence this should enable the player to obtain sympathetic resonance from the instrument and give the effect of double-stopping.

As a conclusion to the *leçon* the treble viol has a final *ritournelle* which is the only one to make any clear reference to the vocal material that precedes it. The 'violle' has a part which is, in fact, an extended version of the last four bars of the vocal part, and illustrates that more elaborate *non mesuré* type figuration can be as effective on the treble viol as strictly *mesuré* writing:

Example 9



[57] Later music certainly suggests that ornamented vocal styles (in French music) were as important an influence upon the emergence of the French solo treble *viol/pardessus de viole* school as were the influences of other forms of instrumental music. And Charpentier would seem to be a significant contributor to that emergence.

Like any 'idiomatic' instrumental or vocal music, it is passages such as these *ritournelles* by Marc-Antoine Charpentier, in which everything makes both musical and technical sense, that are specially valuable in any study of the music written for a specific instrument. They transmit a great deal of information about the innermost characteristics of the instrument concerned, clear evidence of its technical development, and also tell us something of the ability of contemporary players of that instrument and of the variety of techniques required of them. French music of this period for solo treble viol is scarce, and little is known about the seventeenth-century roots of the solo tradition which was to flourish throughout much of the following century; but it is clear that many of the principal idiomatic features of this tradition may be found in pregnant form throughout the Charpentier *leçon*. Passages employing the *style-brisé* (implying the use of 'holds') recur throughout the eighteenth-century printed collections of solo music for the treble viol, notably in those by Heudelinne[33] and Marc.[34] Charpentier's double-stop trills are the earliest-known examples for the instrument and are found in the music of Marc,[35] Boismortier,[36] and others. Double-stops and other chords became an indispensable feature of the music, for Heudelinne employs chords in alternation with single-stop passages throughout his two books of pieces, where they contribute both colour and additional harmonic strength. Marc, Dolle,[37] Barthelemy de Caix[38] and others, make use of this same alternation, and also incorporate extended strings of double-stops in their music; while Boismortier,[39] Barriere[40] and de Caix d'Hervelois[41] composed movements which consist almost entirely of chordal writing. Lastly, the concern for bow direction remained an

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33 See note 10.

34 Thomas Marc: *Suitte de Pieces de Dessus et de Pardessus de Viole* .... (Paris, 1724); modern edition (ed. Adrian P. Rose) published by Dovehouse Editions, Ottawa, Canada (1983)

35 See his *Rondeau (Loure)* on page 27 of the modern edition of the *Suitte de Pieces* .... .

36 Joseph Bodin de Boismortier: *Oeuvre Soixante-Unieme .... Contenant VI Sonates pour le Pardessus de Viole avec la Basse* (Paris, 1736); see, for example, the *Deuxième Sonate, Gravement*

37 Charles Dollé: *Pieces pour le Pardessus de Viole aver la Basse Continue'* .... (Paris, 1737) *Sonates, Duos et Pieces pour le Pardessus de Viole* .... (Paris, 1737) *Sonates* a *deux Pardessus de Violes sans Basse* .... (Paris, 1754)

38 de Caix: VI *Sonates pour deux Pardessus de Viole* a *Cinq Cordes* .... (Paris, c. 1745)

39 *Op. cit.* See, for example, the *Troisième Sonate, Rondement.*

40 Jean Barriere: *Sonates pour le Pardessus de Viole avec la Basse Continue'* .... (Paris, 1739); see *Sonata IV,* Adagio

41 Louis de Caix d'Hervelois: *VIe. [sic] Livre. Pieces pour un Pardessus de Viole* .... (Paris/Lyon, 1751); see *lere. Suitte, La Prost.*

Louis de Caix d'Hervelois: *Ve. Livre. Pieces pour un Pardessus de Viole* .... (Paris/Lyon, 1753), *La Barkhaus* p.28

important one and, like ornamentation, use of the *tenuë, doigt couché,* etc., bowing on the *treble/pardessus* viols developed into an art with its own rules and set of symbols.[42]

It is earnestly hoped that wider interest will be shown in the smaller-scale works of this most notable *grand-maître,* and that this will lead to a realisation of their significance in the development of French Baroque music. The *Premiere Leçon du Vendredy Saint* illustrates yet another aspect of Charpentier's surviving *oeuvre,* and there is no doubt that many masterpieces of equal significance still [58] await discovery and appreciation.

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APOLOGY

The committee here records its apology to David Pinto for a printing error by which a reference to 'full song' in his article `The Fantasy manner: the seventeenth-century context' *(Chelys,* 1981) appeared - most inappropriately - as 'dull song'.

[42] The *Avertissements* to the collections of both Heudelinne and Marc contain bowing symbols with their explanations. Heudelinne states that bowing directions on the viol are opposite to those of the violin family, and both collections contain several pieces carefully marked with the appropriate symbols.

DIATONIC FINGERING ON TREBLE AND PARDESSUS VIOLS

CARL HUGO ÅGREN

Introduction

For the prospective student of the bass or tenor viol there is a fairly extensive supply of good tutors. Both viol sizes use the same fingering, namely chromatic fingering or one finger to a fret. They can thus quite easily be combined into the same tutor, which is what most authors have done. The beginner on the treble or *pardessus is* in a rather more difficult situation however, because, with the exception of Cécile Dolmetsch's excellent 'Supplement',[1] all the existing tutors include the treble with the bass and tenor sizes, blithely assuming chromatic fingering for the treble as well as for the others. At this point it might be a good thing to stop and consider. Through the work of Adrian Rose[2] we know that the French treble and *parde.uus* players used diatonic fingering. In the case of consorts there does not seem to be any printed evidence as to what kind of fingering early English treble-players used. One fact that points in the direction of diatonic fingering exists in the writings of Christopher Simpson, who apparently changed to diatonic fingering when going beyond the octave on the bass viol. Undoubtedly a diatonic player can manage both French solos and consort playing, whereas chromatic players have often been observed to be in dire straits when attempting French treble music. There is also the question of how 'authentic' we should try to be. Even if we wanted to adopt their fingering, we do not actually know how the early English players fingered their trebles, so at any rate we are faced with the task of developing a fresh treble-viol technique, preferably one that enables the player to face consorts, French solos and trio-sonata parts with confidence. There is no historical evidence that chromatic fingering was in universal use anywhere, and today most really good treble and *pardessus* players use diatonic fingering ('treble fingering') like violinists. However, to my knowledge this fingering is not described in any available tutor. In her tutor Martha Bishop mentions the possibility in three lines in the foreword, and Cécile Dolmetsch does recommend diatonic fingering but only indirectly, although the fingering in her pieces is in fact diatonic. As I shall show, chromatic fingering often lands the player in difficult or even impossible situations when attempting more ambitious treble music, especially in the French literature, but also in much consort music. The following is an attempt to further the redevelopment of a viable treble-viol technique. A first step must be simply to describe what diatonic fingering is and how it works. This

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[1] Cécile Dolmetsch: Supplement for Treble Viol to *Twelve Lessons for the Viola da Gamba* by Nathalie Dolmetsch (Schott Edition 10351)

[2] Adrian P. Rose: 'Some Eighteenth-Century French Sources of Treble Viol Technique', *The Consort, xxxviii* (1982), pp. 431-9

information ought to exist in print so that it can reach players and scholars. That is the reason for writing this article, which I hope will result in a rewarding discussion. Ultimately someone ought to write a treble and *pardessus* tutor, concentrating on these sizes exclusively, and using diatonic fingering.

Musical And Historical Evidence

It is not necessary to play the treble for very long to discover that chromatic fingering simply does not fit the existing music. Let us assume chromatic fingering with the first finger on the second fret. This corresponds roughly to 'first position' in violin parlance. We shall then reach a top note of g" on the top string if shifting is to be avoided. But many, if not most, consorts move within a compass that goes one note higher, namely to a". This is an extremely frequent top note in the consort literature. When diatonic fingering is used, with the first finger on the second fret this is the natural top note and causes no difficulties. Examples of passages which are very much easier and can be played rather more elegantly with diatonic fingering than with chromatic fingering are given in Appendix 1. These are taken mostly from consort passages but also from some French pieces. The passage from a sonata by Thomas Marc requires jumps of a sixth on adjacent strings. This is easy with diatonic fingering but if chromatic fingering is used, it is necessary either to skip the a-string, or to shift, or to extend the fourth finger. One example that shows what seventeenth-century composers expected is the *Prince's corranto* by ?John Jenkins. This passage requires jumps over several strings, going all the way from the first and second frets to the seventh fret, and all this fairly quickly! In fairness it should be said that it is not entirely certain that this infernal piece was really intended for treble originally. With chromatic fingering this piece requires simultaneous position-shifts and string-changes over many strings, a risky operation to say the least, and one which violin tutors usually advise against if it can be avoided. As a general rule, position-shifts and string-changes should be kept separate. Also, quite a number of the composers, notably Thomas Marc and Louis Heudelinne, have left us fingerings. It even happens now and then that in going through microfilms or xerox copies of original seventeenth- or eighteenth-century music one finds pencilled fingerings. All the available information about fingering points in the same direction: diatonic fingering was normal and expected by the composers. Not only does diatonic fingering increase the available range for a given position and minimize string skips where the part jumps, but also, on a small treble or *pardessus,* players with broad fingertips actually have considerable difficulty crowding their fingers close enough together for chromatic fingering.

Definitions

In describing fingering of specific passages I shall make use of tablature. Six lines are used, one for each string, and the frets are designated by letters, with a denoting the open string, b, the first fret, and so on up to h for the seventh fret. Tablature is extremely convenient for

describing fingerings, since the fact that frets are denoted by letters means that we can combine these letters with the finger numbers and thus get a completely unambiguous fingering description. For example, cl written on the third line means fret c (note d') on the c-string, [63] fingered by the first finger. Tablature has the further merit of being familiar already to many viol-players. Diatonic fingering means that not all fingers have fixed 'addresses'. In order to overcome this difficulty I shall introduce the concept of *anchor frets,* by which I mean those frets on the fingerboard which, for a given key, are mostly or always occupied by the same finger. For example, in G major, frets c and f are anchor frets, always used by the first and third fingers respectively. Two other concepts which are useful in describing fingering are *open* versus *stopped* passages. An open passage makes maximal use of open strings, whereas a stopped passage avoids them. Which approach is used depends on the demands of the music and on the taste of the player. For example, an open scale-passage can often be played very fast, using as few as two fingers, whereas a stopped scale can be slurred over large intervals on one string. The last definition to be introduced is the *ambulating finger.* In G major this is the second finger, which uses fret d on the second and third strings but fret e on the first, fourth, fifth and sixth. This is much easier than it sounds.

Good Habits On Treble And Pardessus

The use of diatonic fingering is made considerably easier if some general points on treble and *pardessus* handling are observed. It is very common to see players holding both sizes too low. The fact that the instruments are small means that if one tries to hold a treble between one's knees or calves like a bass or tenor it easily slips down too low because it does not rest comfortably on the player's calves like a bass. It requires actual effort in the thigh muscles to hold the instrument this way. If these muscles relax or get tired the viol slips down, the player sinks forward to a crouching position, the bow gets little or no clearance from the player's knees and the wrist of the left hand gets cramped. In fact, lumbago has been known to result from these effects (see fig.2.).-A better position for a small viol is to rest it on or slightly between the player's thighs, adjusting the position of the feet so that no muscular effort is required to keep the instrument in place. This is done by placing one's feet not behind each other but side by side, and a little further apart than one's knees. The player's knees then tend to fall together, so that gravity instead of muscular effort helps to hold the viol. The head of the viol is rested securely on the player's chest. A *pardessus* can best be rested on top of the player's thighs. Incidentally, this holding method is very convenient for lady players wearing skirts. It will be seen that if the instruments are held like this the player can easily keep a relaxed upright position, the left arm is straight and relaxed and the bow gets plenty of clearance. The player's left hand should look roughly as in figure la. Using finger tips is important - much less muscular effort is required if the fingers are raised. To accommodate the slightly greater distance between the fingers it is convenient to angle the hand so that the fingers descend obliquely from above, rather as when stretching to stop a big recorder. To spread the fingers out while the hand descends perpen-

[66] dicular to the-neck needs considerable muscular effort, which can be seen in figure lb. Finally, the best position for the thumb is between the first and second fingers, slightly closer to the first finger. It is also very good to remember Christopher Simpson's advice wherever possible to leave a finger in place until it is needed elsewhere![3]

[64]

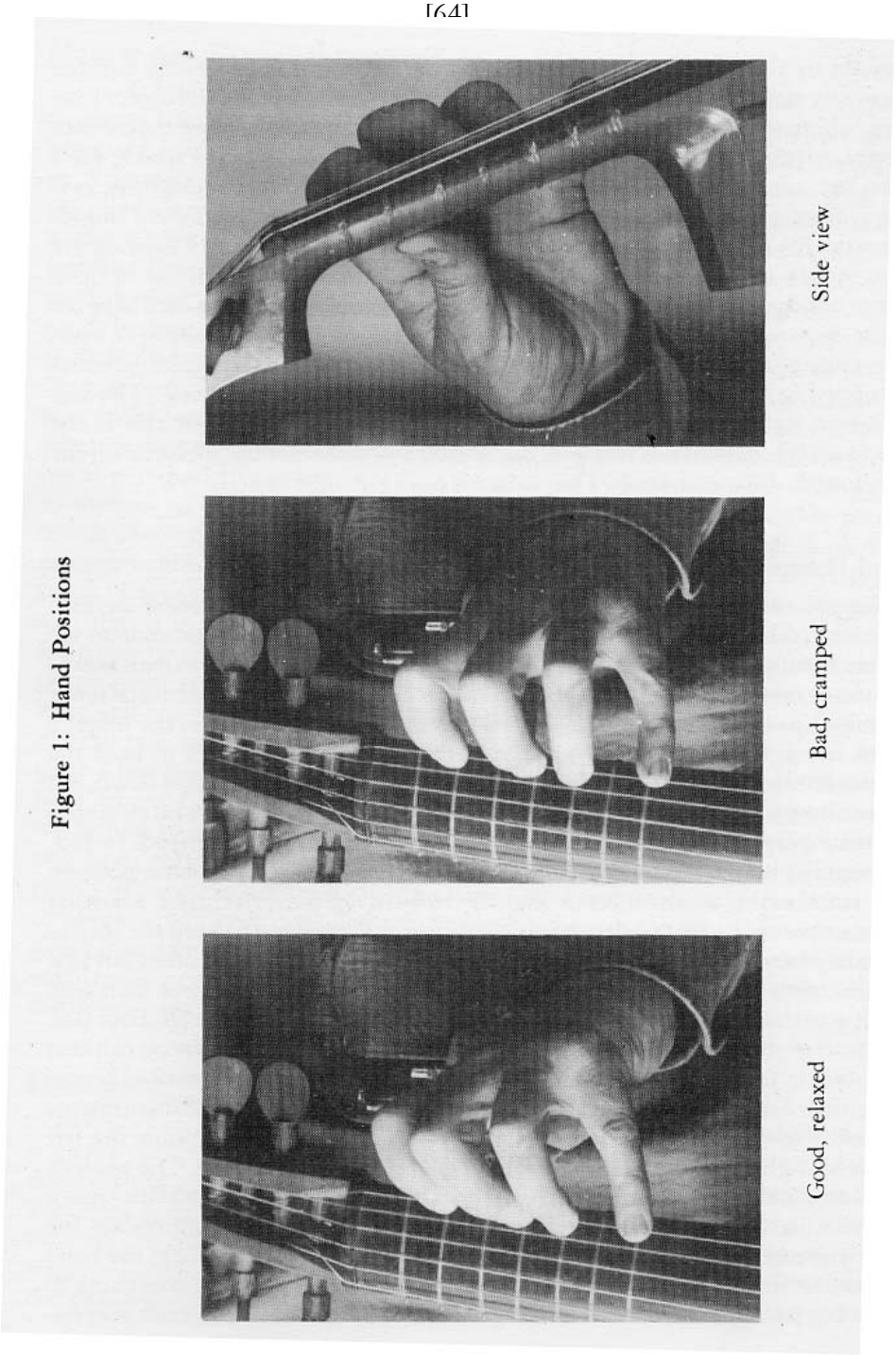


Figure 1: Hand Positions

[3] Christopher Simpson: *The Division Viol* (London, 2/1665), p.5

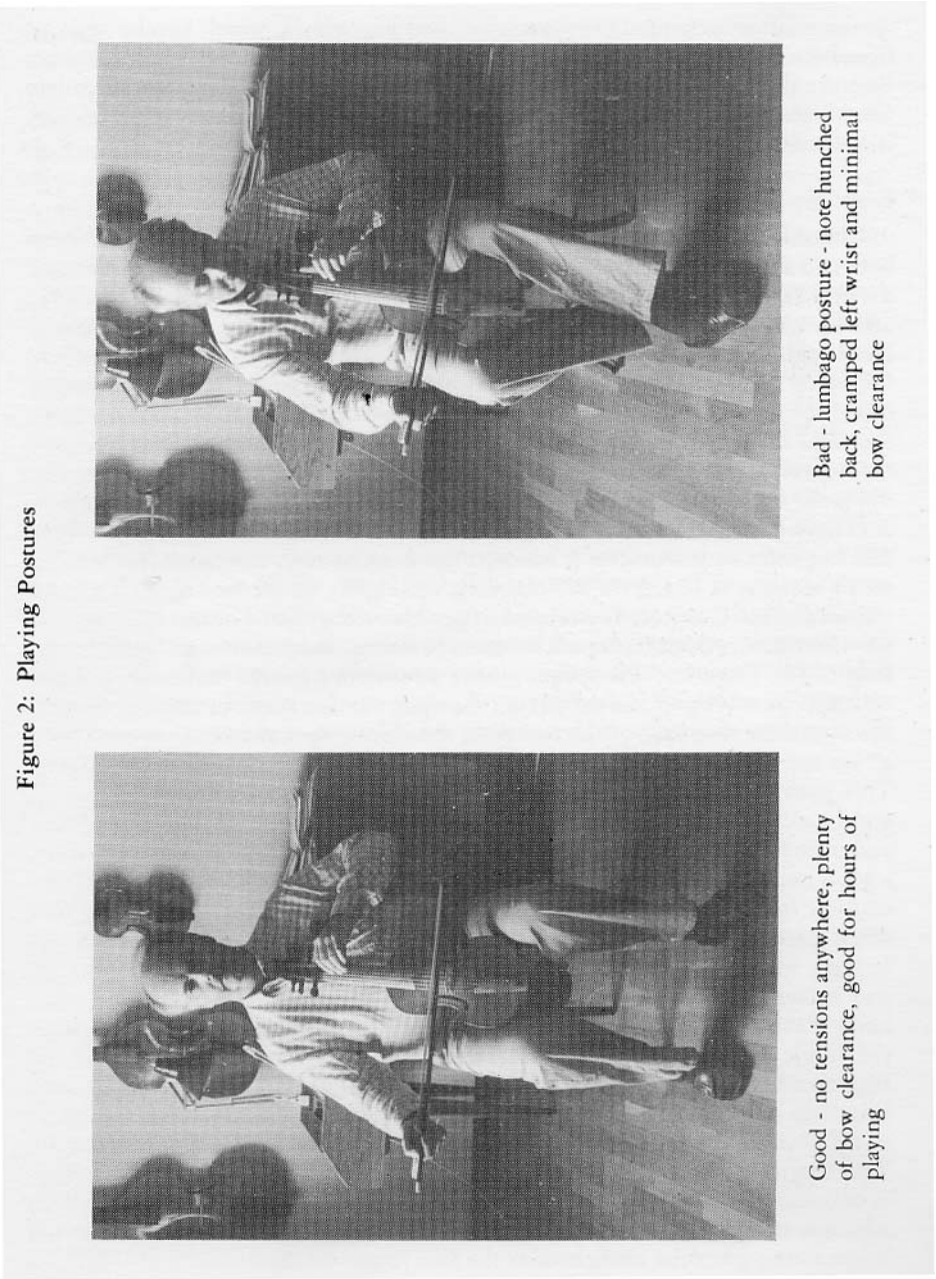


Figure 2: Playing Postures

[66] **Diatonic Fingering In Practice**

Diatonic fingering takes its name from the fact that the number of frets between successive fingers follows the music to be played. Thus if an interval of a major second is desired this is taken with two adjacent fingers such as the first and second, which is entirely possible on a small instrument. This article will treat only one hand position, namely that with the first finger on fret c which, following Martha Bishop's system, we shall

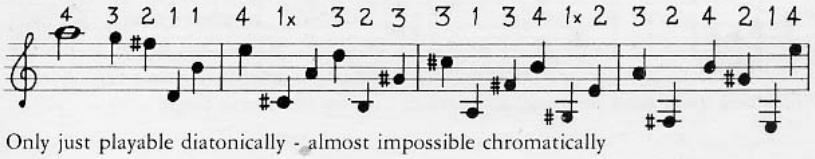
call c-fret-position. Michel Corrette called this 'position ordinaire'.[4] As a general principle, the left hand covers all the frets from b to h. A good starting point is the finger grouping for a scale through two octaves in G major. The general arrangement of the left hand is seen in Figure 1, and staff-notation and fingering-description in tablature in Appendix 2. G major is the easiest key to begin with. The first finger always stays on fret c and the third finger on fret f, whereas the fourth finger can reach fret h if the music requires it. Using the definitions given earlier we see that frets c and f are anchor frets in G major. The second finger uses either fret d or fret e, depending on whereabouts in the compass we are operating, and it is thus an 'ambulating' finger. The fingering description gives two versions for the scale, one stopped and one open. It should be noted that the open version requires only two fingers for a considerable part of the compass, the third finger not being needed until g,, on the top string is reached. The stopped version needs only three fingers. This goes for a great deal of diatonically-fingered treble and *pardessus* music and is quite useful since the fourth finger is often both uncomfortably short and considerably weaker than the third. Now that we know the general principles, a good number of pieces in this key should be played. It will soon be found that diatonic fingering gives a very large choice of possible fingerings, in particular when passing the troublesome interval of a major third between the c and e strings, which will be reverted to later. The choice of fingering is important, and makes it possible to suit the fingering to the music played. On the other hand it can become fairly complicated, a fact that cannot be avoided. Perhaps the single greatest difficulty about viol-playing in general is the complicated fingerboard and the great choice of possible fingerings. This is true for chromatic fingering as well, but diatonic fingering accentuates the situation. It will be noted that the fingerings given so far hardly include the fourth finger at all. This finger is used when playing phrases on one string, particularly if slurring is desired; when reaching for the top note; or for jumps over large intervals on adjacent strings. On two strings separated by a fourth, the fourth finger on the lower string gives the same note as the first finger on the higher one. It follows [67] that the fourth finger drawn back one fret to fret g gives the same note as the first finger on the upper string stretched backwards to fret b. This is often a very useful way out of phrasing trouble. For example, in phrases having b' flat as a top note, such as often occur in tonalities like F major, B flat major or G minor (see Appendix 1) we can elegantly avoid a string-change in the middle of a closely-knit phrase. With chromatic fingering we should have to change strings and also either stretch back the first finger on the higher string or shift to b-fret-position. Looking at the F major scale we encounter one of the nastier operations in treble-viol fingering, namely the backward stretch or extension of the first finger. This is difficult because it disturbs the very finger that defines our hand position. It should preferably be learned with the second finger placed on fret d, in which case the second finger takes over the function of defining the hand position. Fortunately this is where it is usually placed on those occasions when the backward stretch' is needed,

[4] Michel Corrette: *Méthode pour apprendre facilement à jouer du Pardessus de Viole* (Paris, 1749)

for example in F major. On small instruments like treble and *pardessus* the stretch is not difficult. One peculiarity of viol tuning that causes many difficulties is the major third between the c' and e' strings. The trouble is that because of the small interval, quite a number of notes exist in duplicate on the two strings. This means that it is very hard to define standard fingerings in this range. Fingering has to be decided according to the needs of the music. Since there are often at least two and frequently three possibilities, great attention should be given to this range when learning a new piece. Fingering should be chosen so that one of the fingers stays in contact with the fingerboard. Fingerings which require all fingers to let go should be avoided if at all possible. When a decision has been reached, it should be adhered to. Even if it is not the best possible, this gives a certain security in performance.

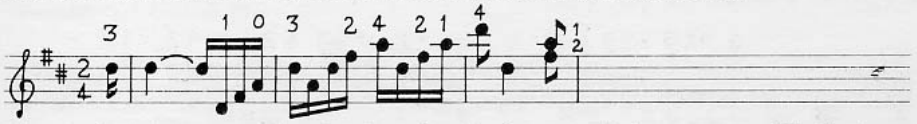
Appendix 1: Example Catalogue

Example 1. John Jenkins, from the *Prince's corranto:*



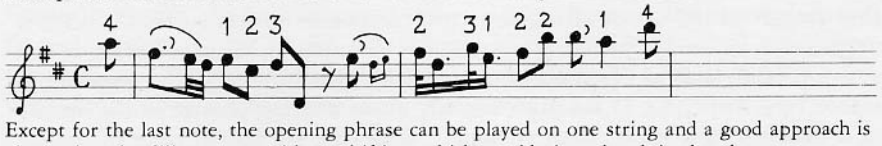
Only just playable diatonically - almost impossible chromatically

Example 2. Jean Barrière, second movement of Sonata II for *pardessus* and BC



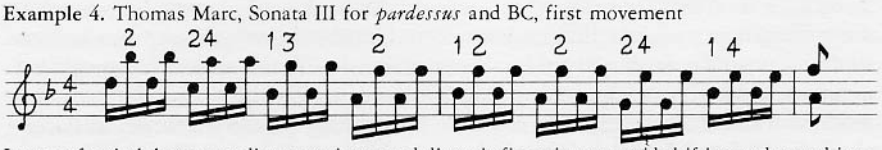
Diatonic fingering gives a relaxed and comfortable fingering all the way to top d‴. The jump from a″ to d‴ becomes easy

Example 3. Charles Dollé, first movement of Sonata V for *pardessus* and BC



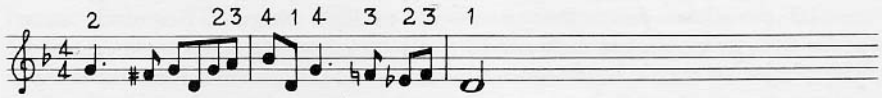
Except for the last note, the opening phrase can be played on one string and a good approach is obtained to the d‴ top note without shifting, which would give a break in the phrase

Example 4. Thomas Marc, Sonata III for *pardessus* and BC, first movement

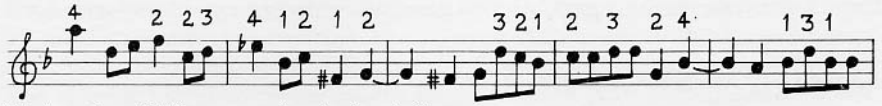


Jumps of a sixth between adjacent strings need diatonic fingering to avoid shifting and stretching. A comfortable fingering is obtained for the last two groups of the second bar

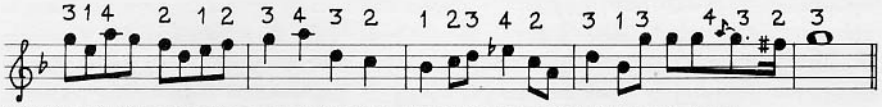
Example 5. John Hingeston, Suite for treble and bass (SP 45)
a) Fantasia, bars 1-2 b) ditto, bars 28-32 c) ditto, bars 52-56



5a) A natural, easy approach to the b′ flat top note

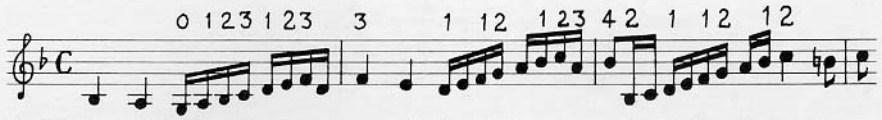


5b) A variety of different uses for the fourth finger



5c) Diatonic fingering gives good phrasing, also various uses for the fourth finger

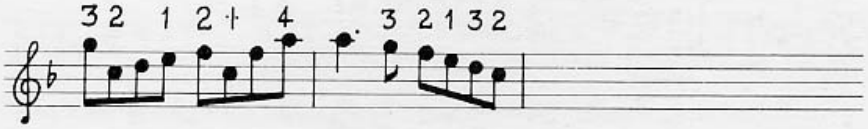
Example 6. Orlando Gibbons, fantasia no. 3 for two trebles
a) tr. 1, bars 49-51 b) tr. 1, bars 92-93



6a) Good example of a rapid open passage, also diatonic fingering makes the jump from b′ flat to

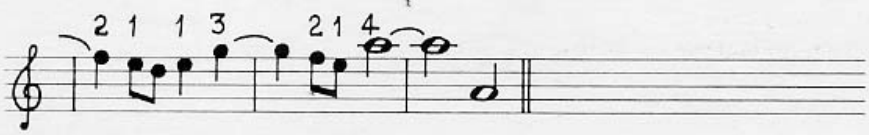
[this image, p. 68]

b flat in bar 51 easier

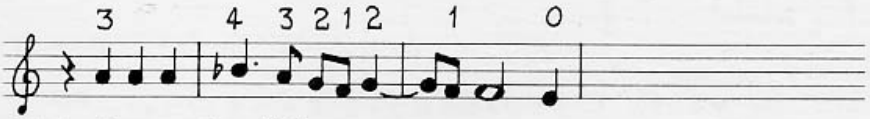


6b) Diatonic fingering gives a good approach to the a″ top note

Example 7. Matthew Locke, fantasia-suite a 4 in D minor (Antiqua, Giesbert)
a) Fantasia, tr. 1, bars 12-14 b) ditto, tr. 2, bars 52-54

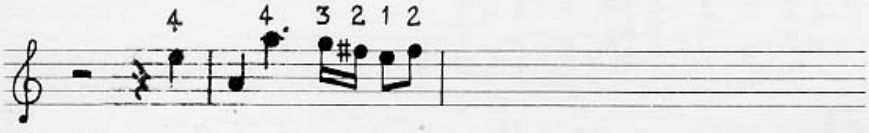


7a) a″ top note is reached without shifting



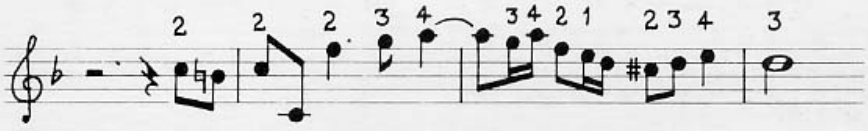
7b) Good approach to b′ flat top note

Example 8. Matthew Locke, fantasia-suite a 4 in D major (Antiqua, Giesbert)
Fantasia, tr. 1, bars 61-62



Closely-knit phrase on one string without shifting

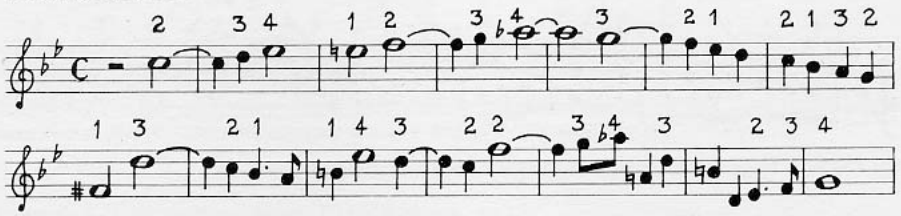
Example 9. Matthew Locke, fantasia-suite a 4, in F major (Antiqua, Giesbert)
Fantasia, tr. 1, bars 67-70



Good approach to a″ top note, good phrasing

[this image, p. 69]

Example 10. Matthew Locke, Flatt consort, suite 1, treble 1
Fantasia, tr. 1, bars 1-14

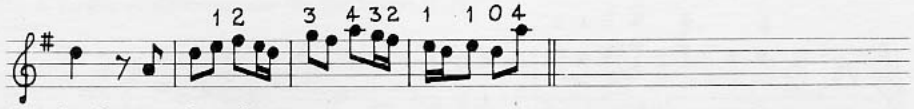


The entire repeat of the opening is almost a classical diatonic exercise, containing the transition e′ flat to e′ (4 to 1) and a flat top notes

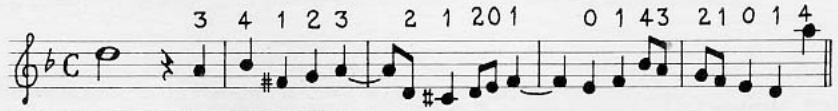
Example 11. John Jenkins, fantasia a 3 in D minor, no. 5
a) tr. 1, bars 8-9 b) tr. 1, bars 26-27 c) tr. 1, bars 61-64
d) tr. 2, bars 87-91 e) tr. 1, bars 95-98

11a) Good approach to a″ top note

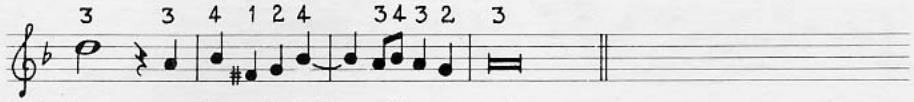
11b) Good approach to b′ flat top note



11c) Good approach to a″ top note

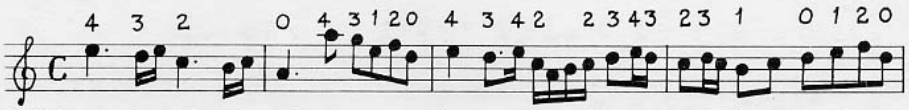


11d) Good approach to b′ flat top note

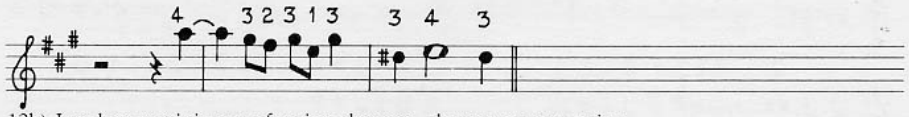


11e) elegant way to finger final phrase, all on one string

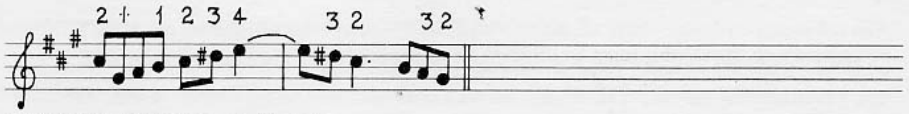
Example 12. John Jenkins, fantasia a 3 in A minor, no. 8
a) tr. 1, bars 1-4 b) tr. 1, bars 50-53 c) tr. 1, bars 63-64



12a) Elegant fingering of very important opening passage involving a″ and e″ top notes. String-change avoided in bar 1

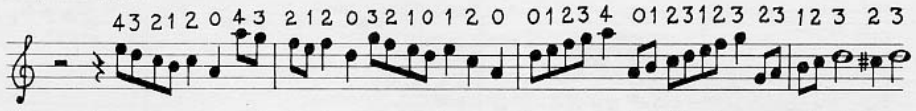


12b) Involves a minimum of string-changes, phrases on one string



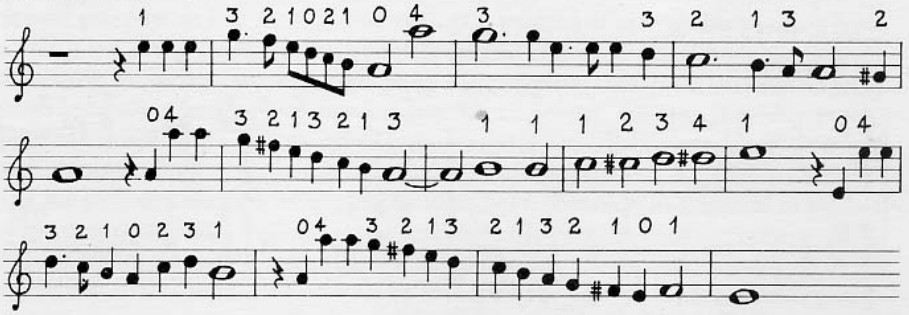
12c) Good approach to e″ top note

Example 13. Orlando Gibbons, fantasia no. 4 a 6
tr. 2, bars 33-36



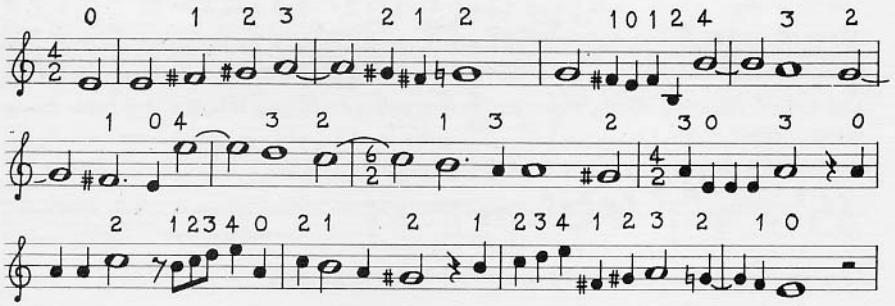
The opening quaver-group (beginning on e) is of course the same as the following group beginning on a, and should therefore be fingered in the same way, namely diatonically

Example 14. Orlando Gibbons, fantasia no. 5 a 6
tr. 2, bars 10-22



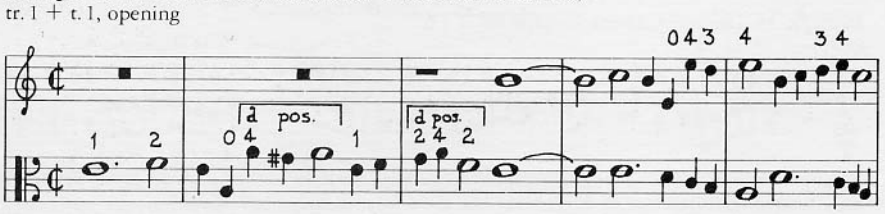
Diatonic idea, bars 14 to 16, followed by chromatic passage in bar 17 - shift in the latter bar with finger 1 (strong) not finger 4 (weak)

Example 15. Orlando Gibbons, fantasia no. 6 a 6
tr. 2, bars 13 (with 'upbeat') to 24



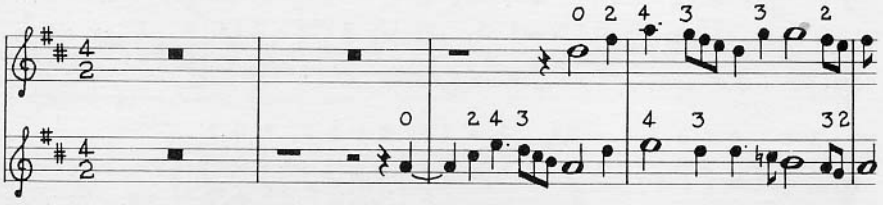
Akward string-crossings - bars 15, 17, 23 - avoided by using fourth finger on fret h for b♭, e″ and e″ respectively. Surely this must be the fundamental position of the fingers?

Example 16. William Lawes, fantasia no. 1 (Set in A minor a 5)
tr. 1 + t. 1, opening

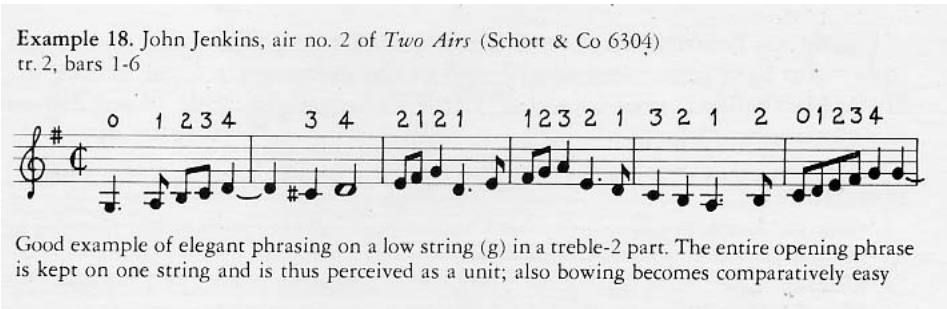


Fingered as indicated, treble 1 matches tenor 1 in the imitation *without* having to shift

Example 17. John Jenkins, fantasia no. 16 a 5
tr. 1 & 2, opening



The two trebles match phrases without shifting if the indicated fingering is followed. The two tenors and bass also match, but have to shift



Example 18. John Jenkins, air no. 2 of *Two Airs* (Schott & Co 6304) tr. 2, bars 1-6

Good example of elegant phrasing on a low string (g) in a treble-2 part. The entire opening phrase is kept on one string and is thus perceived as a unit; also bowing becomes comparatively easy

* * * * * * *

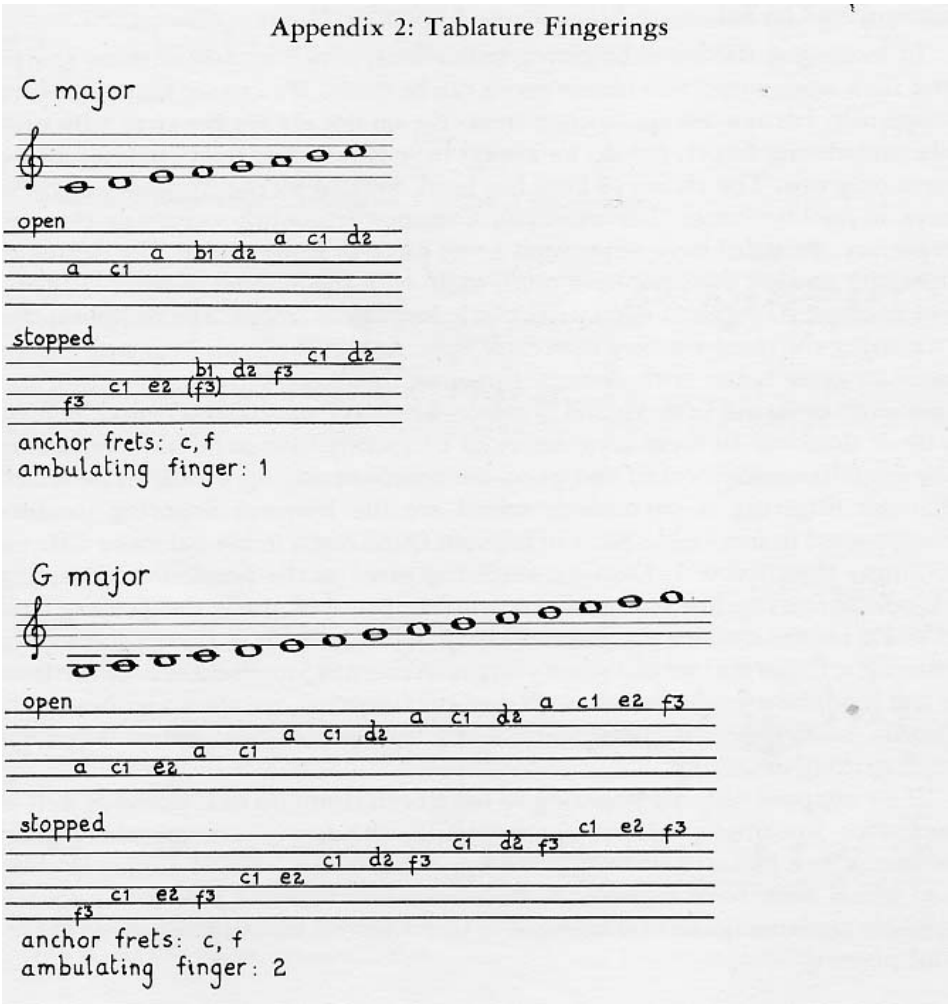
Comments On Tablature Fingerings, Appendix 2

In looking at the given fingering indications, which extend to three sharps and flats, some important observations can be made. We can see that c and f are frequently, but not always, anchor frets. We do not always get away with only one ambulating finger, nor do we always have two anchor frets - in C minor we have only one. The choice of keys has been dictated by the frequency of these keys in viol-literature. For example, C minor frequently occurs in the viol repertory, though I have never seen a viol piece in E flat major. The degree of difficulty of a key does not have much to do with the number of sharps or flats. For example, C major is not a particularly easy key to finger. The complications in passing the third are very noticeable here. As a general rule keys with sharps seem to agree better with diatonic fingering than keys with flats. A major is a nice easy key, as are G major and D major, whereas F major and G minor require a bit of thinking. In these keys, decisions frequently have to be taken regarding the interchangeability of b1 and g4 on the next lower string. Problems for which diatonic fingering is particularly useful are the frequent fingering troubles encountered in low treble parts in consort. Quite often treble 2 is more difficult to finger than treble 1. Diatonic fingering gives us the possibility of making elegant phrases on low strings. For example, instead of nearly always using frets b and c on the c-string to finger c' sharp and d' (which is almost the rule in chromatic fingering) we can often (very conveniently) reach these notes on frets g and h on the g-string, which, with diatonic fingering, are always within reach. Finally, many pieces by present-day composers are all but unplayable except with diatonic fingering.

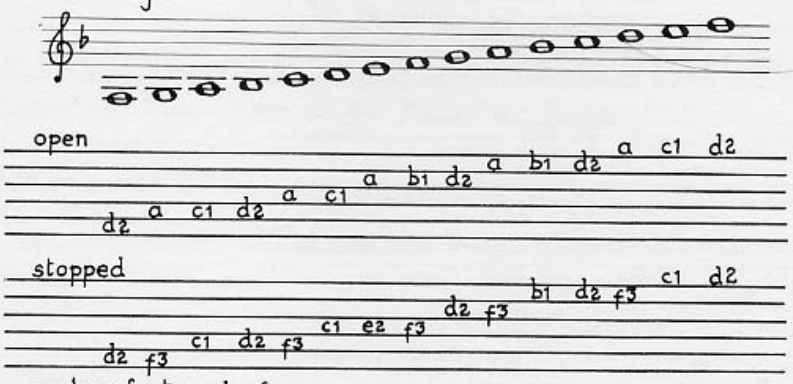
If we suppose diatonic fingering to have been common in England as well as in France, this might well explain those difficult parts in (among others) John Jenkins's late fantasias in which the upper parts are labelled simply 'treble', and which many have supposed to be intended for violins. Could not an equally credible explanation be that they are in fact intended for skilled diatonic treble-viol players?

[74] Finally, my heartfelt thanks to Sheila Marshall, Cécile Dolmetsch and Adrian Rose, who have generously contributed to the example catalogue as

follows: Sheila Marshall examples 16 and 17, Cecile Dolmetsch example 18 and Adrian Rose examples 13 to 15.

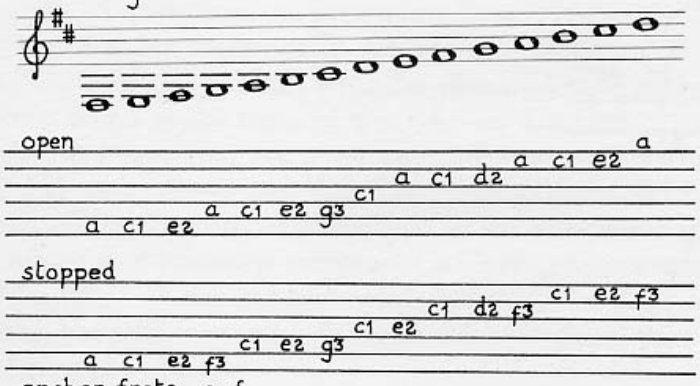


F major



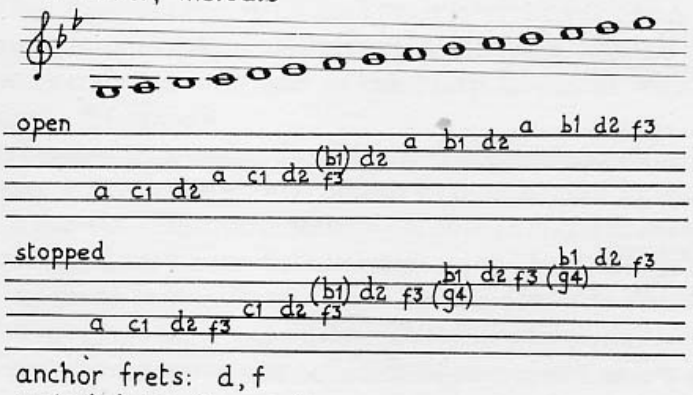
anchor frets: d, f
ambulating fingers: 1, 2

D major

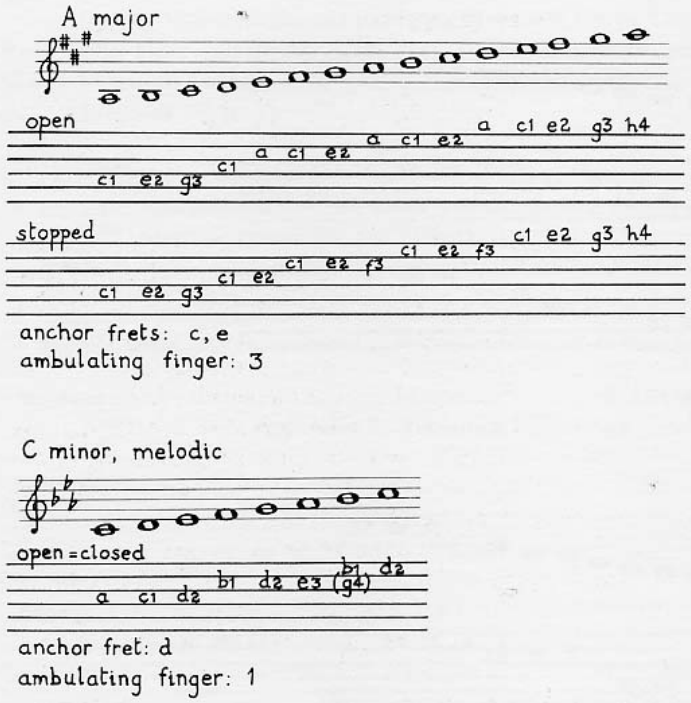


anchor frets: c, f
ambulating finger: 2

G minor, melodic



anchor frets: d, f
ambulating finger: 1



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Psg Bibliothèque St. Geneviève

US- USA

Bp Boston Massachusetts: Public Library, Department of Music
NYp New York, Public Library

MUSIC REVIEWS

[77-8] John Coprario: *Twelve Fantasias for two Bass Viols and Organ,* and *Eleven Pieces for Three Lyra Viols*. Edited by Richard Charteris. Vol XLI - Recent Researches in the music of the Baroque Era, A-R Editions, Madison, Wisconsin. $21.95 Score; $8.00 Partbook

Many members will be familiar with Dr Charteris's excellent work on Coprario through his thematic catalogue and biography of the composer (Pendragon Press: New York, 1977) and also a recent article in *Chelys* Vol. XI. This edition of music for two bass viols and organ, plus the eleven surviving pieces for three lyra viols maintains the same high level of scholarship and clear presentation.

Though no autograph source of the twelve fantasias has survived, the primary sources from Lbl Add. MS 31416 (organ part) and Ob MS Mus. Sch. C. 91 (bass viol parts) are complemented by nine other sources, some associated with John Merro, John Browne, Francis Withey and John Lilley. The primary source partbooks are presumed to have come from the North family at Kirtling; although these are not necessarily the earliest surviving copies they are consistently accurate in comparison with the rest, and have undoubtedly the right pedigree to be taken as the basis of this edition. Two other surviving pieces by Coprario for this instrumentation are identified as being corrupt and simplified versions of Fantasias nos. 3 and 4, and are thus omitted. With these works Coprario was pioneering the use of the organ as an independent continuo, with occasional imitation of thematic material. Dr Charteris concludes that they are later works than most of the consort music for viols; he does not commit himself to any date, but puts forward Janet Richards's proposal that they were written between 1610 and 1615.

The writing demands three octaves or more from the bass-viol players, and they will be a treat for those who do not already know them (they have appeared in a Dove House edition in 1980). They set a standard for this medium which was doubtless a stimulus for Jenkins, Ward, Withey, Ives, Young and others. The idiosyncratic William Lawes divisions for two bass viols and organ are a more remarkable advancement of the form, though one set was based on a piece by Ferrabosco, and one of the Harp Consorts with its divisions is based on a work of Coprario.

Ferrabosco's works for three lyra viols were published in 1609, and presumably were written some time before that, as hinted in the preface. Coprario's works for the same instrumentation are akin in spirit to many of his viol-consort works, and could well have been written in the first decade of the seventeenth century. The three fantasias and eight dances are little known to many viol players for the usual reasons: lack of the right instrument, and inertia over reading tablature. This edition gives a score in staff notation and a part-book is available where the tablature parts are also given in score - a curious format which is not easy [78] to read from and involves page turns in ten out of the eleven pieces. I find the placement of bar numbers so close to the stave a bit distracting; and the use of a dot rather than a tied quaver into the next bar (especially when it goes over into the next line) can also be a pitfall for the unwary. Ornamentation is frequently found in lyra tablatures, and there is a sprinkling of it in these of Coprario. Though Dr Charteris rightly says that the double dot (. .) meant a

[1]thumpe' he doesn't make it clear that it should be a left hand pizzicato, and in any case I don't think that it can mean this in Coprario's pieces. No. 4 (Almain) has the symbol over a high b flat on the first string at an unlikely melodic moment, and also at the bass of a chord where three notes are held by the fingers. The sign is either misplaced from a previous open bass note or is a confusion from the inverted comma type of ornament sign for some form of mordent.

But these are small quibbles; there was no review copy of the parts for the bass-viol fantasias, but I presume they are printed to the same high standards as the rest of the edition. It was interesting to see that the part-books from Ob MS Mus. Sch. C. 92 belonging to Francis Withey had several bowing marks, mostly over quavers to adjust the bow for the next phrase; these are not included in the score but are all listed in the critical commentary. It is nice to see a critical commentary that one can actually read, rather than pore over a list which looks like some arcane chess problem crossed with a computer code. This is an important and well-presented addition to the Jacobean musical repertory.

IAN GAMMIE

[78-79] Thomas Lupo: *The Four-Part Consort Music.* Transcribed and Edited by Richard Charteris and John Jennings. Boethius Press, 1983. Score only, £ 17.60; parts only, £12.60; Score and parts complete £ 25.60; individual part-books £ 3.80 each.

It is a pleasure to welcome here the first issue of the proposed publication of the complete consort music of Thomas Lupo. This composer should consider himself fortunate in receiving the full treatment of score and parts before such distinguished contemporaries as Coprario, Gibbons and Ward. There are some who are inclined to regard him as a lesser master; he was certainly a prolific one, but it may well be that self-criticism was not his strong point. However, thanks to the project of complete publication by editors Charteris and Jennings and the Boethius Press, all obstacles to arriving at a just and informed estimation of his contribution to the repertory are happily in process of being removed. Enough is already known to allow one to say that Lupo composed some undoubted masterpieces.

In their introduction to these four-part works the editors speak of the *experimental* nature of much of the music. Would not the more appropriate word have been 'original' since there is nothing particularly tentative about [78] any of the pieces, though some may be less inspired than others? Two different considerations enter in here. The first is the unusual variety of instrumental combinations Lupo offers us; the second is the nature of the pieces entitled 'Fantasies' in the sources, but which in fact have much more the character of Airs. Was the combination of two trebles and two basses making its first appearances in these Lupo pieces and do we have here the spark which set Jenkins composing his magnificent collection of Thirty-two Airs for this combination? If Lupo was the pioneer this was a worthy progeny indeed for these three pieces.

The fantasies to which the editors have sensibly attached the sub-title 'Air' give an impression of being 'general purpose' music and almost out of place in viol fantasy part-books. The music is attractive and one would not really grudge it a place in any set

of part-books. But the Lupo family played the fiddle. Surely this is entertainment music, intended for some form of Court or other festivity? These are the pieces in the collection which would lend themselves most naturally to performance on instruments other than the viols. The four true fantasies (nos. 1, 2, 3 and 8) with the three more for two trebles and two basses (nos. 4, 9 and 10) are idiomatically composed for viols and depend upon viols for an adequate rendering.

The editors have done their work with all care and thoroughness and can be counted on to maintain these standards as their task proceeds. The volume of scores is attractively produced and easy on the eye. Two or three obvious errors have slipped in here, but fortunately are not reproduced in the parts. As to the parts, this is a different matter. Presumably twelve-stave paper (photographically reduced) has been used for the masters. The size of the note-heads being on the generous side and the distance between the staves being far from generous, the result often gives an appearance of overcrowding, in spite of admirable clarity in the notation itself. Where a longish piece continues from the left-hand page to the facing page and perhaps only five or six staves are required to complete it, the remaining unfilled staves, being blocked out, leave an uncomfortable-looking white expanse. The music is all there, but something mechanical about the appearance is disturbing to the player.

In the matter of barring, the semibreve bar is well suited to the 'Airs', but in the fantasies, where phrases tend to be longer, breve barring does seem better suited to the music. The two-treble two-bass pieces are perhaps a borderline case. When a collection of pieces is as diverse as it is here surely there can be no objection to admitting differences in the barring from one piece to another. As far as the above remarks are concerned one is left wondering if there is still room to manoeuvre where the forthcoming issues are concerned. Perhaps the five- and six-part sets will in any case impose differences in the format.

One notices with much satisfaction the fitting dedication to Professor Donald Peart, the member of the pioneering generation who carried viols to the Antipodes.

RICHARD NICHOLSON

[80] Marco Pallis: Six *Sets of Divisions Upon a Ground* - four for bass viol, two for treble viol, with accompaniment for organ and harpsichord. Thames Publishing. Divisions (complete) £6.00 each; Divisions (treble sets only) £3.00 each

These sets of divisions, four for bass viol and two for treble, were written by Marco Pallis for members of the English Consort of Viols as it was in the late 1960s - Sheila Marshall, Elizabeth Goble, Jane Ryan, Catherine Mackintosh, Roderick Skeaping and Trevor Jones (these were three of the original and older members and three of the younger, newer members).

It is typical of Marco Pallis, who has quietly done so much to promote the viol, from his early association with Arnold Dolmetsch, in Liverpool and Haslemere, to his support and encouragement of the new 'English Consort', that he should write these works which display intuitiveness in composition and demand virtuosity in performance. They add to, and complement in their own way, that enormous stock of

music which is now available, in editions by Richard Nicholson, of all the music that was used by the English Consort.

As Marco Pallis mentions in his foreword, these sets of divisions follow the well-known type of composition as set out in Christopher Simpson's *The Division* Viol. The form of division-writing has been popular over many centuries and has always recommended itself to composers and players with a particularly inventive and improvisatory turn of mind. Viol-players will be familiar with many books on ornamentation and division-writing from Ganassi and Ortiz, Dalla Casa and Bassano to Christopher Simpson. Although most of these books emphasize the improvisatory aspect of division-playing, they all provide examples for study - most of which are technically very demanding. These new divisions by Marco Pallis follow well in the course set out by these masters - most, but not all, are technically difficult. However, the most interesting aspect of them musically is that they are a sort of 'Enigma Variations' and are character-studies of the people named: witness the grand C minor Elizabeth Goble, a proud noble lady; the intelligent, skittish wit of Roderick Skeaping (?). The style which pervades each division and makes them differ from each other, seems to be related to the 'date' of the musical idioms corresponding to the lifetime of each person. Also, dare I say it, the technical limitations and musical possibilities of each person provided an outline for each work. They will probably have most meaning for those who knew the people; but nevertheless will add much to the repertory of the lone player and his accompanist. They are well printed and presented by Thames Publishing, thanks to John Bishop.

ELIZABETH PAGE

[80] William Byrd: *Complete 4- and 5- part In Nomines.* Edited by Richard Nicholson. English Consort Series, no. 20, 25.45

In nomines are, of course, an important genre in the English repertory for viols, and form part of the staple diet of sixteenth- and twentieth-century viol consorts. The long notes of the cantus firmus provide continuity of sound, and impose a serenity which is absent from the livelier or more varied style of the fantasy. Francis Baines once described the playing of In nomines as the ideal way for a businessman to unwind at the end of a harrowing day.

Byrd's In nomines of four and five parts are fine pieces, combining the tranquillity of the In nomine theme with the rhythmic interest and vitality one expects from Byrd. These pieces have all been published before, but in score, so this new edition is welcome to players who need separate parts, and is good value at £5.45.

In no. 2 a 4 the rising minor third which begins the In nomine theme is used as a point of imitation in each of the three moving parts and thus provides unity. An archaic use of the sixth at a cadence point no. 1 a 4, bar 19) is perhaps unexpected, but reminds us that these are sixteenth-century pieces more akin to the works of Tye, Tallis and Taverner than to those of later Jacobean composers.

No. 5 a 5 is a magnificent piece which breaks into short four-note phrases which are tossed back and forth between the treble viol and the three lowest parts. I do not know if it is widely known, but this In nomine by Byrd provides the solution to a problem to

which Sydney Beck had no ready answer in 1959.[1] In Thomas Morley's *First Booke of Consort Lessons* (1599 and 1611) there is a piece by Strogers called 'In Nomine Pavin'. Beck could see no connection between this pavan and the In nomine theme. There is none. But in the Pavin's third strain there is quoted, perhaps deliberately, the same four-note phrases from Byrd's In nomine a5 no. 5. There is a parallel with another piece for broken consort called 'The Sacred end Pavin' published by Rosseter in 1609. Again, it is the third strain which has the quotation which accounts for the title.[2]

I have one or two quibbles with this particular edition by English Consort Series which I hope will not detract from my appreciation of the good work they are doing. I can cope with oddly written clefs and poor layout (e.g. no. 2 a 4, treble, bar 21). I can manage reluctantly without a critical commentary if it means keeping the price down. But I find it difficult to play bars of 8/2, and impossible to read ambiguous notes so large that they straddle a line and space of the stave.

It is easy to commend any of Byrd's music, but as you relax with your viol at the end of a harrowing day, keep listening for quotations. There must be plenty still to spot!

STEWART McCOY

[81] Thomas Marc: *Suite de Pieces.* Edited by Adrian P. Rose. Dove House Editions, Canada, *Viola da gamba series*, no. 29

The *pardessus* ought to be more popular, for it admirably suits practitioners of the French bass-viol repertory who wish to make a foray into the treble regions. The instrument, itself a modernized *dessus de viole,* owes its left-hand technique and the inspiration for its early music to the bass viol.[3] The fact that its heyday fell nearly a half-century later than that of the bass viol inevitably meant that its repertory and playing technique - bowing in particular - took on Italianate features.

The earliest *pardessus* collections, those of Marc (1724), Boismortier (1736) and Dollé (1737), clearly demonstrate the link with bass-viol traditions and reflect an effort on the part of early eighteenth-century Parisian instrument makers to create a viol that would more effectively compete with the violin. But the instrument never really left the salons of the French Court; even there it was more often than not played by ladies. Nevertheless, by Mr. Rose's own useful account,[4] a surprising number of collections were published for the *pardessus* and many more included it as an option.

The present suite by Thomas Marc (originally issued along with three sonatas) is important as the first published music for the instrument, heralding its emergence from the ranks of ordinary trebles.[5] The music, though agreeably tuneful, is ultimately not the best of its genre, but its stylistic proximity to the bass repertory may enable it to

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[1] Sidney Beck (ed.): *The First Book of Consort Lessons* (London, 1959), p. 190

[2] Warwick Edwards (ed.): 'Music for Mixed Consort', *Musica Britannica, XL* (London, 1979), p. 161. See also Ian Harwood: Rosseter's *Lessons for Consort* of 1609', *Lute Society journal, vii* (1965), p. 22.

[3] The necessary adjustments of technique have been clearly set out in this journal (*Chelys*, viii (1978-79), pp. 51-8) by Terry Pratt.

[4] *Chelys*, ix (1980), pp. 14-22

[5] Dumont, Charpentier, Louis Couperin, Marais and Heudelinne are among those who had earlier composed for treble viol.

serve as an example for the eager player when adapting bass pieces for the *pardessus,* a practice taken for granted in the day. Marc's music is of intrinsic interest particularly for the nine menuets, several of which are thematically related ... even if inadvertently! ... informally creating something akin to variations. Further, the sixth menuet is followed by two *doubles,* the first a conventional division of the tune, the second an ornamented and rhythmically-altered tune set against a division bass.

Mr. Rose's edition is sensibly laid out in two part-books and a score, cautiously realized. I would be surprised if Mr. Rose had due opportunity to proof-read the material for he would surely have eliminated a number of the minor errors (these can, fortunately, be set right by a comparison between score and parts); and the Dove House printer has contributed some oddities to the editorial introduction. Such trifles aside, there is still much to revive in the *pardessus* repertory - not merely solo and duo music but vocal chamber music too - and one hopes Mr. Rose's enthusiasm will not abate.

JULIE ANNE SADIE

BOOK REVIEWS

[83-93] Ernst H. Meyer: *Early English Chamber Music from the Middle Ages to Purcell,* 2nd rev. edn. Edited by the Author and Diana Poulton, London 1982. E15

No name could need less introduction to readers of *Chelys* than that of Ernst Meyer. To all lovers of the viol he is the cataloguer and chronicler of its rich English repertory. Which of us has not had reason to be grateful for 'Meyer numbers' when needing to identify unambiguously a fantasia or an In nomine? Or for his book of 1946, which justifiably laid claim to be 'the first discussion *in extenso'* of its subject and is still unique in its field?

Yet it is salutary to pause and contemplate also the sheer range of a musical career in which research into English consort music has been just one significant strand. This research began in Germany in the late 1920s with a doctoral thesis for Heidelberg. Completed when he was twenty-four, the thesis became Meyer's first book, *Die mehrstimmige Spielmusik des 17. Jahrhunderts in Nord- and Mitteleuropa* (Kassel, 1934), a panoramic survey whose catalogue has now been partly superseded by Gordon Dodd's *Thematic Index of Music for Viols,* but which is still of value. Meanwhile Meyer was also studying composition in Berlin with Hanns Eisler, Schoenberg's Marxist ex-pupil who in 1930 began a long and notable collaboration with Brecht. Like Eisler, Meyer became a courageous opponent of Nazism, and as a result was forced to move in 1933 to London where he remained for fifteen years. Here his research continued, and *English Chamber Music* was written amid the restrictions of wartime and the blitz. At the same time he was composing music for such documentary films as *Roadways* (1937) and *Mobilise your Scrap* (1941), conducting workers' choirs and lecturing for the Workers' Educational Association whose president was the great social historian of the Tudor and Stuart era, Professor R.H. Tawney. Meyer acknowledges the influence Tawney's writings had in helping to shape his own view of English music of the period. In 1948,

two years after the publication of *English Chamber Music,* Meyer returned to Berlin as Professor of the Sociology of Music at the Humboldt University in the city's Russian sector. There his continuing work as educationist, writer and composer - with a list of books and articles that includes an important essay on seventeenth-century chamber music from Olomouc and an impressive output of compositions that embraces string quartets, concertos, symphonies, an oratorio to a text by Nancy Bush and an opera which had its premiere at the Berlin Staatsoper in 1973, *Reiter der Nacht* - has established him as a leading figure in East German musical life.

English Chamber Music: The History of a Great Art from the Middle Ages to Purcell was not only the first full-length study of its field; it was also that rather rare phenomenon in English musicology, a book written from an unmistakably Marxist standpoint. Meyer's account of this 'period of musical history as a natural part of a general social development' is shot through with words and phrases like [84] 'revolutionary', 'bourgeoisie', 'the progressive and mercantile classes', 'warring forces of society' and 'the fading of the healthy social impulse' in a way that Van den Borren's *Sources of Keyboard Music in England* or Fellowes's *English Cathedral Music* never was. Catholicism tends to be equated with reaction and obscurantism. But if this set Meyer apart from most writers on Tudor and Stuart music it also linked him with an influential school of English social historians. One such whom he cited in 1946 was the young Marxist don Christopher Hill - a gesture reciprocated in Hill's *Century of Revolution* 1603-1714 (Wokingham, 1980, p. 83) where Meyer is called in evidence as an authority. This is not to say that Meyer did not approach his subject first and foremost as a musician; on the contrary, many of his musical judgments still seem admirably perceptive and fair, while his broad sociological generalizations are often much more open to argument. The book was certainly not without its errors of detail and its blind spots, and the organization of its material at times seems forced. Some of these shortcomings were almost inevitable, granted the state of knowledge at the time of writing and the quantity of virgin material that confronted him. But many hours of copying out in score did give him an extensive acquaintance with the music; he showed himself astonishingly well-read in the English literature of the time, and his copious documentation of sources provided pointers for many researchers. Above all, he wrote with enthusiasm and purpose: his declared mission was to lead towards a 'true appraisal of a really great period of music and to its worthy celebration in present-day musical practice.'

Revising a book that embodies such a wealth of detail and at the same time develops such forceful and controversial points of view as this one does cannot have been easy. In the last forty years knowledge of the social background, sources, chronology, style and sound of English consort music has grown enormously. Monographs, articles, dissertations and editions have modified and filled out particular areas of the map drawn by Meyer, so that *English Chamber Music* has come to seem less and less satisfactory as a standard introduction and guide to the terrain. Ideally one would have liked to have been able to look to Meyer for a new and masterly survey that took advantage of all that had been discovered about the social circumstances of consort music in sixteenth- and seventeenth-century England. Any hopes that *Early English Chamber Music* is that survey must be disappointed. Despite the change for the better of title it is essentially a revised reissue of the book first published in 1946. It is moreover

a revision in which a number of hands are detectable. Apart from Diana Poulton, who as co-editor played a major part, acknowledgement is made of contributions by Gordon Dodd, Peter Holman and Andrew Ashbee. Since leaving England Meyer has done little further research himself in this field (though he did contribute the chapter on 'Concerted Instrumental Music' to the *New Oxford History of Music,* iv), and the limited scholarly contacts between the DDR and the west cannot have made it easy for him to keep fully abreast of progress, so that without the tactful and expert suggestions of these English correspondents one suspects that [85] the revision might have been much the poorer. Even so one is struck by an uneasy contrast between the well-thought-out improvements to some passages and the unregenerate nature of others that perhaps betrays an insufficiently clear authorial vision at the outset of what, after this period of time, an 'up-to-date reissue' would involve.

English readers may not be aware that this is not the first revision of Meyer. In 1958 a handsomely-produced German translation was published in Leipzig as *Die Kammermusik Alt-Englands* which already incorporated a number of corrections and listed some of the more notable editions and critical writings that had appeared in the past dozen years. It also introduced sub-headings within chapters and a number of illustrations, features which it is a little disappointing to find have been discarded in the new English edition. There is however one significant legacy from the German version: its engraved musical examples and appendix have been reproduced with only minor modifications. These represent a marked improvement in legibility upon the cramped music-hand of the first edition, though the decision to retain them must have greatly inhibited the freedom for rewriting. Occasionally there has been some renumbering in order to accommodate a rearrangement in the text, but only when it comes to Jenkins has one example (the old Ex. 71) been omitted and a brand-new one (Ex. 72) supplied.

It may be useful here to try to illustrate and summarise the scope and limitations of the revisions embodied in *Early English Chamber Music* by considering first bibliographical matters, then the various chapters in turn and the musical appendix, and finally the index.

BIBLIOGRAPHY

The 1946 edition had no separate Bibliography, but its Introduction included a fairly exhaustive list of modern editions and literature. Efforts have been made to bring this up to date, partly by extending the Introduction by two pages, partly by the addition of a 'Select Bibliography' which could have been extremely useful but turns out to be curiously unsystematic and arbitrary, and partly by footnotes in the text. This suggests contributions by various well-meaning hands rather than any clear overall plan. Critical editions, books, articles and dissertations are distributed haphazardly between the various lists. Thus the Introduction names one *Musica Britannica* volume (ix: *Jacobean Consort Music),* the Select Bibliography another (xxii: *Consort Songs);* but neither includes volume xviii *(Music at the Court of Henry VII/), xxi* (William Lawes, *Select Consort Music), xxvi* (Jenkins, *Consort Music of Four Parts), xxxi-xxxii* (Locke, *Chamber Music), xxxix* (Jenkins, *Consort Music of Six Parts),xl (Music for Mixed Consort)*

or any subsequent volume. In general there are few references later than about 1975. Among items which seem to have slipped the net completely are Vlasto's edition of the fantasias in East's *Third Set of Bookes (English Madrigalists,* xxxiA) and Dart's and Tilmouth's volumes of Purcell's chamber music for the Purcell Society. Saint-George's *The Bow is* still there (p. 10), but not Bachmann's *The Origins of Bowing.* There is no mention of [86] Charteris's Coprario catalogue (1977). For some reason the Select Bibliography includes East's *Fifth Set* (1618), but no other seventeenth-century print, and its coverage of source material is generally poor: no details are given, for example, of facsimiles or editions of the writings of Morley, Playford, Simpson, Mace or North. It is gratifying to find generous tribute paid to the work of the Viola da Gamba Society and its *Thematic Index,* and an entire paragraph devoted to listing articles in *Chelys* down to 1972; but there is no obvious reason why important articles elsewhere are not similarly treated. Items down to 1978 which seem to get no mention anywhere include Mary Remnant's Rebec, Fiddle and Crowd in England', *PRMA,* xcv (1968-9); Richard Rastall's 'Minstrelsy, Church and Clergy in Medieval England', *PRMA,* xcvii (1970-71); Paul Doe's 'The Emergence of the In Nomine', in *Modern Musical Scholarship,* ed. E. Olleson, 1978; Brian Jeffery's 'Antony Holborne', *MD, xxii* (1968); Thurston Dart's Jacobean Consort Music', *PRMA, lxxxi* (1954-5); Richard Charteris's John Coprario's Five- and Six-part Pieces: Instrumental or Vocal?', *ML, lvii* (1976); Jane Troy Johnson's 'How to "Humour" John Jenkins' Three-part Dances', *JAMS, xx* (1967); Andrew Ashbee's John Jenkins, 1592-1678', *The Consort,* xxxiv (1978); David Pinto's 'William Lawes' Music for Viol Consort', *EM, vi* (1978); Christopher Field's 'Matthew Locke and the Consort Suite', *ML, li* (1970); Michael Tilmouth's 'Revisions in the Chamber Music of Matthew Locke', *PRMA, xcviii* (1971-2); Margaret Crum's `Early Lists of the Oxford Music School Collection', *ML, xlviii* (1967); and Denis Stevens's 'Purcell's Art of Fantasia', *ML, xxxiii* (1952). It should be noted that two volumes (not one) of Hayes's *Musical Instruments and their Music 1500-1750* appeared, in 1928 and 1930 respectively.

INTRODUCTION

Almost all the changes from the first edition in this section are to accommodate developments since 1946. In view of Meyer's eloquent advocacy for bringing early chamber music back to life on the instruments for which it was written and his mention of Arnold Dolmetsch's own gramophone recordings (p. 9), it is perhaps a little sad that nothing is said of the excellent recordings which have appeared in recent years of Byrd, Dowland, Coprario, Gibbons, Jenkins, Lawes, Purcell and others. In Ex. 1 the first two-and-a-half bars of the top part (still shown as for 'discant' viol) were probably intended by Gibbons for organ alone. Here and elsewhere throughout the volume the addition of VdGS numbers would have provided a convenient means of identification and reduced the need for source references which are now less useful than formerly.

I. The Medieval Background

Occupying nearly a fifth of the whole, this chapter lays the groundwork for Meyer's argument that chamber music emerged as a result of declining feudal authority combined with the appearance of a flourishing merchant class and Reformation within

the Church. Nevertheless it is the part of the book which the average viol-player will tend to skip over most quickly, and which has undergone least alteration as a result of the revision process. In contrast to later sections of the book little attempt has been made to incorporate references to modern scholarship, such as Bukofzer's Dunstable edition of 1953 or Rastall's work on minstrels in England. On p. 32 a footnote cites the edition by Hughes and Bent of the Old Hall manuscript; yet this is still inaccurately described as a 'large collection of motets mostly liturgic', and the date given for its completion is some twenty [87] years later than that proposed by its modern editors. There is still the same rather odd terminology: we read of 'Gregorian choral' (meaning plainsong), 'biblical' *cantus firmi* and the 'so-called ritornells' of fifteenth-century songs. The mention of a 'ladies' orchestra' entertaining an audience at Westminster Hall in 1502 (p. 57) conjures up an agreeable picture of Tudor liberation, but as John Stevens has pointed out, it is hardly an apt way of describing disguised lords and ladies with instruments on scenic floats!

II. On the Threshold of Modern Times

Here we are concerned with the period of Henry VII and Henry VIII. Alterations from the first edition are again comparatively few. One significant new passage (pp. 79-80) enlarges on the manuscript which formed the principal source for *Musica Britannica,* xvin, and draws attention to Cornysh's remarkable textless *Fa la sol* found there, though it does not mention its presence also in the fragmentary but important print *XX Songs* (London, 1530). It is surely premature to claim that 'after 1500' many families already had private establishments of violists - 'after 1530' might perhaps be nearer the mark - and one would like to see evidence for the suggestion that domestic use of positive organs was seen as a 'challenge to the Church' (p. 71). Ex. 14, described as from Aston's motet 'Adoramus' (see p. ix), is in fact part of the Gloria of his Mass *Te Deum.* It seems an exaggeration to call Richard Pyttyns, John Floyd (or Lloyd) and Thomas Churcheyarde 'frequently'-met composers of dance music (p. 77). The *Ronda* and its variation *ripresa* referred to on p. 78 (footnote 4) are now printed in *Musica Britannica, xliv* (nos. 88-9), together with other dances from the Lumley books.

III. Emancipation from the Church

Matters covered here include the rise of the In nomine (which Meyer convincingly relates to the changes in church music resulting from the Reformation) and the first appearance in England of fantasias for ensemble. Opportunity has been taken to make a number of improvements, but the choice of *alternatim* Magnificat and Te Deum settings by Taverner to illustrate 'the standard type of motet (Ex. 18) still seems eccentric. It was not the 'accompaniments' of pre-Reformation organists that were florid (p. 85) but their solo elaborations of plainsong for Mass and Office. The statement that most Misereres are identifiable as 'literal transcriptions of vocal pieces' (p. 89) needs revision. Peri's *Euridice* is still a 'dry experiment', van Noordt's *cimbalo* still a piano (p. 91). The elucidation in 1949 by Dart, Donington and Reese of the In nomine's origin is properly explained, though the remark (a survival from the first edition) that Taverner's In nomine seems very vocal in character (p. 91) is now superfluous. An unnumbered music example on p.

92 purports to come from this piece, but something appears to have gone wrong with its second half. In a new passage on pp. 92-3 Meyer accepts the possibility (first raised by Warwick Edwards) that many early In nomines were not necessarily intended for viols or even for instruments at all - but a page later Lbl Add. MS 31390 seems to have reverted to being exclusively a book from which to play, not sing. One wonders what sort of violin bow Meyer had in mind when describing the viol bow as 'much softer and more curved' (p. 94). The statement (p. 98) that many In nomines are in the Mixolydian mode is incorrect. 'Paraphrase motet' would perhaps be a better term than 'free motet' for a work that draws on a plainsong melody in all voices (p. 99), but it is quite wrong to imply that all sixteenth-century motets were constructed either on a *cantus firmus* or in this way [88] (cf. p. 154). The account given of the early hexachord settings (p. 101) is much less naive than formerly, but it is absurd to suppose that 'the year 1570 saw a move away' from Gregorian to secular or solmization *cantus firmi,* particularly since one outstanding composer named in this connexion, Parsons, died in January of that year. In tracing the rise of the fantasia one omission seems to be any discussion of textless 'songes' not on a *cantus firmus* by such composers as Parsons, Robert White and Tallis; it should also be noted that the singling out of Byrd's Fantasia *a 3,* VdGS 1, as 'one of his earlier pieces' (p.-102) is at variance with the dating proposed by Oliver Neighbour.

IV. Church Motet and Dance Tune

Meyer sees an essential contrast between the 'churchly' origins of the In nomine and fantasia and the 'popular' roots of dance music, followed by a gradual resolution of this dualism during the Elizabethan period. There is clearly much truth in this, though it may be argued that his preoccupation with 'class division in cultural life' results in insufficient emphasis being laid on the aristocratic character of such Court dances a[s]s the pavan and galliard, or on the connexion that existed between the Renaissance concept of *fantasia* and the instrumental *improvvisatore.* He tends to blur chronology too, for example by using the dance collections of Holborne (1599) and Dowland (1604) to illustrate that very dualism that was destined to disappear `during Elizabeth's reign' (p. 109). It would perhaps be more true to say that peace and prosperity conduced to the popularity of dancing than that the shadow of Catholicism inhibited it (p. 106): Catholics and Calvinists alike frowned on lascivious dancing, but the Counter-Reformation did not prevent the publication of Italian dance manuals like Negri's, the blossoming` of the French *ballet de tour* or the spread of the Spanish saraband. The footnote relating to the galliard quoted as Ex. 22 has got lost (the piece is from Lbl Add. 30480-4), and in Ex. 26 the plainsong is shown an octave too high. On pp. 107-8 we find the one substantial addition to this chapter, dealing with the popularity of ballad tunes such as 'Go from my Window'. On p. 116 a passage from an unidentified piece is used to illustrate the 'medieval' avoidance of cadencing said to characterise the sixteenth-century motet: it is in fact from an undistinguished fantasia a 3 by the flautist Nicholas Guy (d. 1629). Baldwin's Coockow can scarcely be called 'programme music' (p. 119), and is actually identical with his *Fancie: iii voc: upon agrownde* (p. 122). There are no 'gavots' in Holborne (p. 119). As one would expect with Miss Poulton as co-editor, the biographical account of John Dowland has been revised (p. 131), though it was surely to his original 'Lachrimae' pavan in general, rather than to his *Lachrimae, or*

Seaven Teares of 1604 in particular, that the poets referred. The appearance of an editorial key-signature in Ex. 34(b) but not in Ex. 34(a) obscures the fact that both are taken from the same piece; and the reference to 'top-c' (meaning c') in Ex. 35 is a little confusing.

V. The Age of Plenty

This chapter deals with the flourishing of chamber music in England from about 1595 to 1620. Social aspects of this are vividly portrayed, though little use has been made of the researches of Woodfill and others into domestic musical provision and the reference to 'Clubs for Music Making' (p. 136) strikes an anachronistic note. The implication that masques tended to oust 'private music' (p. 137) is hardly tenable, since they occupied no more than a handful of nights in a year. The identification of only two violists at Henry VIII's court (p. 137) is contradicted a page later where (in a new paragraph that [89] also considers the rise of the violin band at court) the arrival of the King's 'new vialls' in 1540 is somewhat belatedly mentioned. Italian influence on Elizabethan and Jacobean fantasias is seen by Meyer as slight, but this is to overlook the significance of the 'instrumental madrigals' of Coprario and Ward as well as the evidence that English violists relished playing Marenzio and early Monteverdi. There is still a surprising mention of clavichords in mixed consorts (p. 144); 'cithers' here presumably means citterns. A long footnote on instruments (pp. 145-7) has been extensively revised, but there are still some misleading statements - for example that harp pedals were known in England in the seventeenth century or that cornetts and sackbuts normally played in consort with trumpets. In Antony Holborne's *Cittharn Schoole* it is not the 'sixe short Aers Neapolitan' of his brother that are scored for three melody instruments and cittern (p. 142), but his own fantasias a 3. There is no reason to think that the term `lessons' in Rosseter's or Ferrabosco's publications implied a didactic purpose (p. 151).

Much of the chapter is taken up with a perceptive and detailed analysis of fantasia style. The statement that 'the sections in Lupo's fantasias are numbered' (p. 161) needs clarifying, however, especially since no such 'numbering appears in Ex. 37. Orlando Gibbons is wrongly credited with only one fantasia a 4 on p. 167 (the footnote gets it partly right), but Meyer shows himself far more alert than either Fellowes or Le Huray (in *Grove 6)* to the unusual character and quality of Gibbons's fantasias with the 'greate dooble base'. It seems to be taken for granted that Byrd's fantasia a 6, VdGS 3 (which is quoted in Ex. 44 with halved note-values and transposed up a fourth), is a Jacobean work, though this is at odds with Neighbour's dating. The reference to Bull on p. 172 seems to be a legacy from the first edition which should have been removed. A demonstration of how 'very small note values' increasingly came to be used is falsified by the undisclosed fact that the note-values are original in Ex. 51 and 52 but halved in Ex. 53. The highest note in Gibbons's fantasia a 4, VdGS 1, is not e flat'" (p. 179), which really would be exceptional, but b". In discussing works with an exceptionally wide modulatory ambit (pp. 186-7) Meyer surprisingly omits the most remarkable of them all, Ferrabosco's *Ut re mi fa rolla,* which is undoubtedly earlier than the period proposed (1615-20) for the first appearance of such pieces.

VI. The Crisis.

In theory this chapter covers four eventful decades, from 1620 to 1660. Meyer regards the 1620s and 1630s as a time of 'ominous change', characterised on the one hand by Charles I's 'Neronic interest' in art and on the other by a sternly utilitarian attitude towards it on the part of the Puritans. Among the paradoxes never resolved, however, is the presumption that this was the period when many of Jenkins's great fantasias *a* 3-6 were being composed, works that resist categorization either as intellectual and speculative Court music or as light and airy popular music. Meyer does not try to resolve the paradox; indeed he does not discuss Jenkins's music in this chapter at all, except for a comment that 'the real importance of this master lies in the output of his last fifteen years' (p. 207). Presumably we are to understand that Jenkins spent his first threescore years and ten preparing for an Indian summer that began three years after the Restoration (though the next chapter substantially contradicts such an assumption). Virtually the only change here which stems from modern research into chronology is the transfer from the next chapter to this of Coleman; oddly enough his compositions, described in 1946 as 'fresher and less intellectual than those of most of his colleagues' (p. 224), have in the [90] move become `fresh and intellectual' (p. 197). As an example of the cerebral courtly style Ford's air a 4 on the solmization figure *Ut re mi ut fa* remains a curious choice (pp. 194-6); but Meyer's view of Ford as exaggeratedly scholastic develops into something of an *idee fixe, so* that his fantasias appear 'hyper-contrapuntal' even alongside those of Purcell (p. 276). William Lawes - an impulsive genius if ever there was one - is also described as showing this hyper-contrapuntal intellectualism in some of his works, though the bold, passionate, personal quality of his music is appreciated. The comments on Lawes's *Royal Consort* have properly been revised in the light of Lefkowitz's book, but an alman from it (Ex. 65) has escaped the critical eye: its scoring is still shown as two treble viols (not violins), one theorbo (not two), and two bass viols which are arbitrarily differentiated as a 'breaking' and a 'dividing' bass. This is absurd and confusing. On p. 205 one finds a series of wildly inaccurate statements about the instrumentation of Lawes's works which even a cursory check with Lefkowitz's catalogue should have put right. The fantasia-suites for one or two violins, bass viol and organ become 'fantasias for violins and organs'; the *Harp Consort* (whose quartet of instruments is plainly specified by Lawes) is bundled together with the fantasia-suites as music 'for three to seven instruments (violins, theorboes, viols and harps or organ in various combinations)'; and Lawes's use of violins and of obbligato organ is hailed as innovatory even though he was simply following the lead of his teacher Coprario. One of the main blind spots in the book indeed remains the lack of any coherent view of the English fantasia-suite tradition, despite a belated effort to remedy this in chapter VII (pp. 242 and 256). Meyer is apparently still unaware of the organ's independent role in many of Coprario's and Jenkins's works (p. 205, footnote 3). In Ex. 68(a) Lawes was not responsible for the consecutive octaves in bar 36 (the last three notes of Treble I are a third too high), and in Ex. 68(b) the bass note in bar 45 should be G sharp, which turns the chord from 'the vital dominant-seventh' into a diminished seventh - though it should be added that quite bold dominant sevenths can be found in English consort music earlier than this. One other detail: Lawes was not a chorister of the Chapel Royal (p. 198).

For Meyer the other side of the coin from the intricacy and extravagance of Caroline Court music is represented by the 'light and airy' music which he regards as having been fostered by Puritan attitudes; and in this vein he goes on (at considerably greater length than in the first edition) to examine the place of chamber music during the Commonwealth. But it is debatable whether polyphony did really divide English music 'as Moses' sword divided the Red Sea' (p. 222). True, the leading supporters of the fantasia tradition after 1640 seem to have been mainly patrons like North and Le Strange or professional musicians like Tomkins, Jenkins, Christopher Gibbons, Locke, Lowe and Mace whom one could certainly not classify as Puritans. Yet the Royalists Le Strange and Derham (at whose 'importunitie' Jenkins wrote suites of airs) and the `seaverall Freinds' for whom the Roman Catholic Locke wrote his *Consort of Two Parts* clearly relished simple, tuneful music also, while the Parliamentarian John Browne was a composer of an In nomine modelled on Lawes, and Cromwell was apparently happy to enjoy the polyphony of Hingeston in private. The fantasias of the Catholic Mico do not sit altogether easily in a Puritan camp of simplified, 'pseudo-polyphonic' consort music (p. 226); in any case they probably date in the main from before 1630, as do at least some of the fantasias of Okeover, Peerson and Ives with which they are grouped. The statement that 'towards 1640' the playing of fantasias came to be confined to 'a small circle in London and Oxford' (p. 223) is belied by many surviving manuscripts, such as those of the Le Strange and [91] North families. More might perhaps have been made of the 'levelling' effect of works like Playford's *Court-Ayres,* which brought music from Lawes's Royal *Consort* and the great Caroline masques within the reach of every amateur fiddler of the Commonwealth. A few biographical details require correction: Hingeston did not enter royal service until the Restoration (p. 221) and Mico and Ives died in 1661 and 1662 respectively (p. 226).

VII. Last Rise - Eclipse

Though it purports to be concerned with the Restoration period, this chapter includes the main coverage of Jenkins, Hingeston, Christopher Simpson and Locke, all of whom had written much of their chamber music by 1660. It may seem topsy-turvy to prepare for discussion of their work by examining Charles II's Court, the growing impact of foreign music and the rise of public concerts; but Meyer manages in doing so to introduce some useful additional material. The erroneous impression is still given, however, that Brewer, Jeffreys, Rogers and Simpson belonged to Charles II's musical establishment (p. 233), that Pepys, John Philips and Anthony Wood published treatises on music (p. 235), and that playhouse audiences in Shakespeare's day were exclusively aristocratic (p. 236). Britton's concerts did not begin till 1678 and were quite distinct from Banister's, which moved in that year not to Britton's house but to Essex Buildings (pp. 237-8). Owen Feltham was not so much expressing `disgust' with the violin (p. 238) as warning against indulging in the acquisition of any musical skill if it distracted one from 'better imployments'. There are no 'short score' keyboard parts in Locke's chamber music, and those of Jeffreys seem to date from well before the Commonwealth (p. 244); on the other hand Locke followed Lawes's lead by allowing the use of theorbo or harpsichord thorough-bass in his *Little Consort*

and by providing figured parts for three theorboes for his *Broken Consort.* To the examples which Meyer gives of tempo and dynamic markings should be added their appearance by about 1625 in Orlando Gibbons's 'dooble base' fantasias (p. 244).

The discussion of Jenkins's music has been carefully and extensively revised and represents one of the most conspicuous improvements on the first edition. He is no longer a 'curious composer', but rather a creator of 'works of inexhaustible richness both in invention and in emotional warmth' (p. 249). At the same time the admission that 'most, if not all, of his supreme fantasias ... for four, five and six viols were undoubtedly composed before the Commonwealth' seems to make nonsense of what was said on p. 207, and one is left feeling that much of this material properly belongs in an earlier chapter. There are a number of welcome emendations elsewhere here - in the discussion of Hingeston for example - but the last sentence of the footnote on p. 259 is misplaced: it should refer to Hingeston, not Simpson. An error perpetuated from the first edition occurs in the extract from Simpson's fantasia-suite *Spring* (Ex. 77), the eighth bar of which should not be there at all. Butler's dates are not unknown (he died in 1652), and the reference to divisions on a ground by Captain Cooke seems to be mistaken (p. 261). One item which has no place in the list of publications on p. 263 is *Aires and Symphonys for the Bass Viol,* which dates not from 1682 but from 1710 or later and drew on the music of operas given in London during the preceding decade; and a little further on Birchensha's four fantasia-suites for violin, bass viol and organ are still identified as '12 tunes'.

In striking contrast to the treatment of Jenkins, that of Locke shows little awareness of recent research. The date of his birth (established some twenty years ago as 1621 or 1622) is wrongly given, and he is still called 'the early-deceased master' (pp. 264, 273). Ex. 78 is not a 'two-part ayre' but a 'fantazie'. Nemesis has finally overtaken the solecistic spelling [92] ‘Fflat' ('ff' was simply away of writing 'F'): in the new edition Locke's title is misprinted as 'the *F flat Consort' (p. 266)!* None of the suites in this work is in E flat major, and it is unclear what is meant by saying that several of Locke's 'combinations are really farfetched' (p. 266). Ex. 79 should be entitled Jigg', not `Hornpype', and the slurs found in autograph score are missing. The footnote to Ex. 816 is meaningless: both it and Ex. 82 in fact come from the D major fantasia of the *First Part of the Broken Consort.* There has been no revision to Meyer's view that Locke went 'far beyond' Lawes in extravagant polyphony and that in his hands 'the polyphony of the old fantasia changes from top to bottom' (p. *267),* and his enthusiasm for Locke's *Tempest* music still causes him to overlook the fact that it has little place in a study of chamber music (pp. 268-72). The dates given for *The Tempest* (p. 268) and *The History of Sir Francis Drake* (p. 272) are incorrect, and the footnote on p. 269, rather than referring to *RISM* still mentions the printed copy of *The Tempest* 'in Prof. Dent's Library' (although he died in 1957*)* and wrongly implies that this work is among Locke's chamber music included in *Musica Britannica,* xxxi-xxxii. The only substantial new material in this discussion touches on Locke's later chamber music contained in *Tripla Concordia* (pp. 272-3).

As for the account of Purcell's chamber music, which I remember finding disappointingly general and brief as an undergraduate, this too is largely unchanged. Meyer's view of it emphasises its expressive freedom, but nothing is said of its contrapuntal virtuosity.

There are a few unfortunate errors. The composer was born in 1659, not 1658, and was nineteen or twenty when he wrote out his fantasias a 4, not twenty-two (p. 274). There are three fantasias a 3 by him, not four. Tate's *The Sicilian Usurper* was not banned, though the original version of this play *(The History of King Richard II)* had been; in any case Purcell's song `Retir'd from any mortal's sight' can scarcely be seen as 'bitingly satirical' (p. 275). Meyer is here concerned with the broader issue of the composer in society; but if it is true that Byrd's music 'helped to humanise those who heard it' the biographical facts do not bear out the claim that 'Byrd kept himself aloof from the political and religious changes of his time' (p. 279).

VIII. Aftermath

Meyer finally turns to consider the causes for the 'collapse' of the English chamber music tradition after Purcell. Few readers will wish to argue with the broad thrust of his historical analysis, yet its generalizations deserve to be pondered critically. Chamber music, it is asserted, had been 'the music of the rising merchants and the progressive sections of the aristocracy' (p. 280). No doubt; but had it not also been the music of the professional classes, of university dons and clergy and choirmen? And how should one define that 'progressive'? Was the recusant Petre household, where some of the chamber music of Byrd, Mico and Okeover may have been first heard, `progressive' by Meyer's definition? Little in this chapter has undergone modification, though a passage deploring an 'inferiority feeling' among living English composers - happily less apt now than it was in 1946 - has been removed, and Meyer ends by paying tribute to the 'research work of a whole generation of young musicologists carried out during the past thirty-five years'.

Musical Appendix

In 1946 printed editions of seventeenth-century fantasias were rare; so were skilled players of early instruments, and often the only way that such music could be heard was on [93] a modern string quartet. This consideration naturally influenced Meyer when compiling his appendix - originally a most useful feature of the book but now (as reprinted here) a little dowdy. For one thing there is the choice of pieces. The Ferrabosco and East fantasias (I and V) justify their presence because they are not readily accessible elsewhere; so does the fantasia formerly attributed to Coprario but now (following Dodd's article in *Chelys,* i) assigned to Bull. On the other hand the six-part Lawes (III), four-part Jenkins (VI) and five-part Purcell are each available now in at least one good modern critical, edition complete with performing parts. Nos. IV (Lawes) and VIII (Christopher Gibbons) are both movements of fantasia-suites which appear shorn of their alman and galliard. Editorial additions include dynamics, tempo markings and some violinistic bowings, and note values, clefs and key signatures have sometimes been changed without comment. In no. III the alto and tenor lines are wrongly captioned 'treble viol'; in no. IV Lawes's organ part is labelled 'Organ or Harp', while the heading reads 'harp (or any keyboard instrument)'. For some reason the title of East's fantasia (V), *Name Right your Notes,* has been omitted. In the first edition a passage in the alto viol part of the Jenkins fantasia a 4 (VI, bars 44-5) appeared two octaves too high; in the new edition this is replaced by an indecipherable mess. Sources

of the Gibbons fantasia-suite (VIII) leave no doubt that an organ thorough-bass was intended, which would help to make sense of the 'eccentricity' of 'this angular effort' (p. 264); the bass note in bar 30 should be g (as in the first edition), not e. The dates in the table of contents on p. xi are unreliable: that proposed for the Jenkins three-part fantasia (VII) is at least fifteen years too late if the remarks on p. 251 are to be trusted, and Gibbons's suite (VIII) was probably composed not later than 1664.

Index

A misspelling of Attaingnant's name apart, this (the work of Maxine Smith) cannot be faulted, and its excellence considerably enhances the book's usefulness.

A welcome mingled with disappointment, then, for the new Meyer. Its refurbishing has spruced it up in many ways, but it was probably unrealistic to imagine that after nearly forty years *English Chamber Music* could, by its own original standards, be adequately modernized without a more fundamental overhaul and reconstruction than it has been possible to give it. Many of the points detailed above are in themselves comparatively trivial; but in sum they tend to undermine confidence in some of the book's historical judgments and lessen its dependability as a vade-mecum. The results of post-war research are more poorly digested than one is entitled to expect in a 'standard general account'. Our students will need to be advised to use it with caution. But those who do may well find their perception sharpened and their interest quickened with something of that enthusiasm and commitment that inspired Meyer in the 1930s and 1940s; and his pioneering work still forms a standard against which future chroniclers must expect their musical and historical vision to be measured.

CHRISTOPHER D.S. FIELD

[94] **Craig Monson: *Voices and Viols in England, 1600-1650: The Sources and the Music.*** Ann Arbor, Michigan, UMI Research Press, 1982. $49.95. Supplied by Bowker Publishing Company.

Rich and scholarly members of this Society (if such there be) will want a copy of this book. It is a revision of the author's dissertation (University of Berkeley, 1974) examining English music combining voices and viols written before the Commonwealth. Discussion is centred on some two dozen sets of manuscripts, grouped according to locality and with each group generally linked to a central figure: Thomas Myriell in London, Thomas Hammond in the eastern counties, John Metro in the West Country and William Wigthorpe and Richard Nicholson in Oxford. British Library Add. MSS 37402-6 and Tenbury MSS 1162-7 cannot be placed in this way and are treated separately.

Between the dissertation and the book, parts of the text have appeared as a series of articles: *Music & Letters, lix* (1978), pp. 290-315; *Early Music, vi* (1978), pp. 429-35; and *Journal of the American Musicological Society, xxx* (1977), pp. 419-65. Professor Monson notes that during this time 'scholars have generally been more inclined to study the manuscripts than to confront the music they contain'. Perhaps that is partly because many of the composers represented belong to the second rather than the first rank:

East, Ravenscroft, Kirbye, Peerson, Amner, and their like, delightful though much of their music is. That Professor Monson himself devotes more space to bibliographical than to musical matters is tacit acknowledgement that, for the time being, such musicological detective work is more exciting than commentary on the music; in the meantime the latter can speak for itself. It is marvellous to find such a wealth of related palaeographic material assembled in one place, particularly so when, as here, the repertories of church and home overlap. Cross-fertilized studies like this will help overcome the tendency to consider one group without any regard for the other. Two features are especially valuable: first, a series of twenty-eight plates illustrating the principal hands, and second, detailed inventories of the twenty-four manuscripts singled out for close examination. The latter also include references to any printed sources which may have been drawn upon, and works for voices and viols are given in italics to distinguish them from full anthems and madrigals. The scholar is well served by three indexes, including one of manuscripts cited and another listing well over 1000 vocal pieces contained in the collections. What is infuriating, though, is the constant need to flick from page to page, from text, to plate, to inventory, to footnote; it would certainly have helped had the latter been printed at the foot of the relevant page.

There seems no point in re-iterating here the detailed comments I have made about Professor Monson's text in an earlier review, and I refer interested readers to that: *Music & Letters, lxiv* (1983), pp. 252-55. Those comments were not a criticism of Professor Monson's work, but part of the continuing exploration of sources and music arising from it. I have some reservations about his attempt [95] to deduce the personal tastes of copyists from their manuscripts - so many factors are relevant - but his careful and comprehensive treatment of the `verse idiom' could hardly be bettered. I constantly refer to it, with gratitude.

ANDREW ASHBEE

Margaret Urquhart: *Sir John St. Barbe, Bt. of Broadlands*. Paul Cave Publications Ltd., Southampton, 1983. £2.95.

> Unless the scribe or original owner had obligingly entered his name on the fly leaf, later scholars frequently have had little in the way of external evidence to guide them in their attempts to establish the date and provenance of the secular sources. Furthermore .... it may take decades to establish beyond a doubt a scribe's true identity.

So wrote Professor Monson in his introduction. Margaret Urquhart was fortunate that the 'Honorabl Sir John St. Barbe, Bart neare Rumsey in Hampshire', who put his name thus on the fly-leaf of MS D. 2 at Durham, was already well-known as the dedicatee of Christopher Simpson's 1665 edition of *The Principles of Practical Music*. One says, 'well-known', but this, of course, is misleading, for who among us could have gone beyond that one identification and filled out his biography? Trails such as these open up an area of fascination to set alongside our debates about the notes and sounds and can add considerably to our knowledge of the social setting in which the music was performed. They are of especial value when we are examining the make-up of a particular manuscript; for instance the presence of music by Thomas Brewer in the North family manuscripts is probably due to John Jenkins, who brought it with him

following his stay at Hunstanton with the Le Stranges (where Brewer had also been resident). Genealogical exploration (of which there is a wealth in Dr Urquhart's book) will help us make connections between families, who in turn patronised musicians, and may throw light on why particular pieces are found in particular places. Surprises abound: it was startling for me, who having been collecting historical material on the Kentish village of Snodland, found an eighteenth-century Rector of the place documented here as a distant relative of the St. Barbes! Such are the joys of a book of this kind.

The first steps in Dr Urquhart's journey can already be seen in her Durham Cathedral Lecture 1979: 'Musical Research in Durham Cathedral Library: "Mr John Jenkins in Particular"'; but an additional incentive came from the late Earl Mountbatten's decision to open Broadlands to the public in May of that year. Broadlands was the home of the St. Barbes and had been extensively rebuilt by Sir John in the late seventeenth century, though little now remains of the house as he knew it. Dr Urquhart has been most diligent in piecing together this attractive and remarkably substantial account of Sir John (1655-1723), one of the minor gentry of his time, but one who nevertheless played his part in Royal and public service both at Court and in Hampshire. Her six chapters [96] are entitled: 'Birth and Family Background', 'Education and Travel', 'Royal and Public Service', 'Homes and Estates', 'Friend and Benefactor', 'A Gentleman much Esteemed'. Detailed notes, pedigrees and tables of family relationships are included together with a number of illustrations. She has now set off on a different (though related) trail to uncover the story of Sir Robert Bolles and Christopher Simpson and I hope that she will be able to present her findings in a similarly attractive format in due course. One day, too, I hope she will take up the challenge of that other little note in Durham MS D. 2: 'in the old Jorry belo the church att a barbers Ms Steffken'.

ANDREW ASHBEE

Alte Meistergeigen Beschreibungen Expertisen Vols III and IV Die Cremoneser Schulel Antonius Stradivarius. Published by the Verband Schweitzerischer Geigenbaumeister with Verlag Das Musikinstrument, Frankfurt am Main 1979. Introduction in German, French and English. Text in German.

This is the third in a series of six lavish and expensive books which provide a detailed survey of a representative sample of classic violins, violas and cellos from the various schools of Italy, France and Germany.

The starting point of the series was the formulation of new methods of appraising fine antique instruments worked out by the Swiss Guild of Master Violinmakers in conjunction with the Zurich city police. If that sounds rather sinister, there is a reason why today the forensic department of a large police force should be engaged in such investigations, and that is money. These days a really important instrument by Stradivari can fetch a quarter of a million pounds sterling at auction, and even the humbler products of the so-called 'classic' period of violin making change hands for several thousand. It would be wrong to assume that in such circumstances there is not the same temptation to bend the truth for profit as there is in any other branch of antique dealing. So the traditional methods of appraisal, which have hitherto relied upon the

accumulated wisdom of specialist dealers and makers, as well as upon their integrity, may no longer satisfy the collector, the museum director or the cautious insurance underwriter, not to mention the serious musician who may be making the biggest investment of his or her life. And the authors claim that there has been a ready demand for their services from all over the world.

As anyone who has poked around in junk-shops will know, not every violin labelled *Antonius Stradivarius Cremonensis faciebat is* what it pretends to be! But here we are differentiating not between the genuine and the obviously bogus, but between the relative values of instruments that are wholly original and those that have perhaps been revarnished, or had a damaged rib replaced, or, more seriously, those that may be composites of old parts by various makers which are offered on the market under the name of the 'joint author' who commands the highest price. Of course this is not a new problem but one which has existed [97] for as long as these instruments have been prized for more than their intrinsic value as tools of a trade. The difference is that today there are scientific techniques of investigation which can be used to support and even amplify the appraisal of the traditional expert.

Just as there is no machine which can reproduce a perfect Stradivari violin so there is no machine that can replace the experienced eye of a man who has spent years looking at, handling and even working on the genuine article. Thus the new system used by the Swiss Guild still relies on the traditional expert, but his findings are confirmed and augmented by examining the instrument under ultraviolet light to study the varnish, under the microscope to study the materials from which it is made, and of course by subjecting the label, where there is one, to well-established tests for determining the authenticity of documents.

The most important of they tests is the examination under ultraviolet light. The source is a quartz lamp producing light with a wave length of 0.000366mm which, without any short- or long-term harm to the instrument, causes the different elements in the varnish to fluoresce with quite distinct colours which can even be seen by the naked eye, or measured accurately by spectrophotometry. On an old instrument where the varnish has been worn away, scratched or chipped, it is often possible to see in ordinary light the separate areas of bare wood, of under-varnish, of the main coloured varnish and of retouching. The same areas under ultraviolet light become much more distinct. In addition it is possible to see particles of pigment or other chemical constituents within the coats of varnish and to classify them by their relative density. By comparing the characteristics of the varnish on all the parts of the instrument it is possible to determine whether they are all treated in the same way, and therefore whether they actually belong together. Once data has been collected from authenticated originals of a given maker it can be used as a control in later examinations.

In addition to the ultraviolet test the varnish is examined for its transparency and its refractive qualities and for its hardness. The edges of scratches examined under a microscope or even a magnifying glass can reveal the way the varnish lies, whether it retains a sharp, brittle edge or whether it 'flows' into the gap created by the damage. Where there are no suitable wounds the hardness of the surface can be tested with a diamond tip under a microscope. Some soft varnishes respond even to the warmth of the hand or to gentle polishing.

There is also of course the practice of 'distressing', producing artificial signs of age and wear, most typically with the paint brush. In a profession which has turned 'invisible mending' into an artform it often takes the aid of a glass to spot the genuine growth ring from the false, the real figure from the cunningly disguised crack.

Unfortunately there is one problem associated with this type of examination of the varnish, and that is the interpretation and recording of the results. To quote the summary of the new test from the book:

> For the use of scientific analysis it is provided that the expert has trained himself [98] and his eyes during-a long period in order to catch the subtle differences in the phenomena of fluorescence.

(I am afraid that is typical of the English translation!) An agreed vocabulary of colours had to be established and this was obviously not easy. I counted some three dozen adjectives used to describe the colour of the varnish under ultraviolet light and ordinary light, ranging from *whiteish* through *rmokey-orangebrown* to *orange-tinted-grey-beige*. Surely a more scientific method of colour classification could be devised. I am not sure I could ever get used to the idea of *beige* instruments under any sort of light.

Whatever one feels about the new methods of examination the results from sixty-four instruments by various great Cremonese makers and twenty-nine by Stradivari, each illustrated with good photographs of at least the side of the scroll, the belly and the back, and many with the belly and back also shown under ultraviolet, some in colour, together make a handsome work of reference. The photographs are supplemented by brief descriptions of each part of the instrument, including the varnish and label, giving the material used and details of any damage or repair, and by measurements, taken over the archings, along the back and across it at the widest point of each bout, and along the belly on each side of the neck joint. In addition, each instrument is given a 'scientific report' consisting of an assessment of the findings under ultraviolet and the microscope, and a more traditional 'stylistic report' describing the maker's handiwork. The final paragraph on each instrument sums up the findings of the two reports and gives a judgement of its authenticity.

It is sometimes hard to see in the photographs, for example of three manifestly different scrolls attributed to the same maker, what the experts call, in each case, 'work typical of this maker', but I bow to their greater experience and judgement. The ultraviolet photographs really do illustrate well what is discussed in the descriptions, even down to the colours (where they are reproduced in colour). Altogether this is a fascinating series for anyone who wants to begin to understand the mysterious process of 'authenticating' old violins, or who simply loves to look at them for their own sake; but they will have to dig deep into their pockets for the pleasure; especially if they want to have the complete works.

JOHN PRINGLE

John Hsu: A *Handbook of French Baroque Viol Technique*. (Broude Brothers, New York, 1981). Barenreiter £6.50.

The appearance of this fine book would undoubtedly attract any interested viol player; it is graced on its cover with a reproduction of Nicolas Bonnart's beautiful

engraving of a seventeenth-century bass-viol player, entitled *Habit de Ville. As* John Hsu outlines in his Prologue, the object of the book 'is to provide exercises which will enable the user to develop facility in the techniques [99] necessary for performing in a historically valid manner the music for viola da gamba composed in late seventeenth- and early eighteenth-century France'. He goes on to explain that 'the procedure followed is two-fold', and Hsu presents, on the one hand, valuable interpretations of rules and advice given by various French theorists and also of technical nuances revealed within the collections of *Piece de Viole* published c. 1680 - c. 1730; and, on the other, he presents exercises of his own composition which attest to a very considerable practical experience of the music in question. The handbook is divided into two sections, the first dealing with bowing, and the second, left-hand technique. A short Epilogue sums up the purpose of the volume and at the end a Bibliography lists the most important works, both theoretical and musical, cited throughout the book.

The section concerning bowing uses the advice given by Etienne Loulié in his *Méthode pour apprendre* a *jouer la viole*[6] as the basis for an extremely useful and lucid summary of some often perplexing and complex aspects of French bowing technique.[7] Hsu explains thoroughly the various coup *d'archet* that Loulie mentions (e.g. *enflé, coupé, jetté* etc.) and teaches their application by means of his own exercises; and he presents short extracts from the *Pieces de Viole* of Marais and Forqueray (mostly from the former) in which such bowing techniques would apply. This approach is admirable, for it can be difficult for those players not familiar with the repertory to decide upon the right contexts for such techniques, and to derive any sense from what are often quite involved instructions. There are also references to Jean Rousseau's *Traité de la Viole* (Paris, 1687), the *Avertissement* to Marais's second book of *Pièces de Viole* (Paris, 1701), and also to the letters from Jean-Baptiste Forqueray to Prince Friedrich Wilhelm of Prussia concerning viol technique.[8]

Hsu's advice and exercises then are invaluable, but there are one or two relatively trivial points, in connection with this first section, that I would query. One is his translation of the words (now familiar to us all) *pousser* and *tirer* which, respectively, he translates as 'up-bow' and 'down-bow', i.e. using the terminology of the violin and 'cello that I feel is confusing for the viol player. The viol bow of course travels not up and down, but forward and back and such directions would be closer to the meaning of the original French. A second point relates to the presentation (as footnotes) of the French texts (by Loulie and others). Here one finds slightly questionable preservation of the old 'u' form of the 'v' (the early form of the 's' is not preserved), an archaic feature which I feel should have been modernised.

The second half of the handbook, covering left-hand technique, incorporates less text but many more musical examples, from the works of Marais, Forqueray, Rameau,[9] De

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6 Paris, Bibliothèque Nationale (F-Pn), MS. fonds fr. n.a.6355, ff. 210r-222r

7 See also John Hsu's article: 'The use of the bow in French solo viol playing of the 17th and 18th centuries', *Early Music, vi* (1978), pp. 526-9

8 As given by Yves Gerard in 'Notes sur la fabrication de la viole de gambe et la manière d'en jouer, d'aprés correspondence inédite de Jean-Baptiste Forqueray au Prince Frederic-Guillaume de Prusse', *Recherches,* 2 (1961-2), pp. 165-71

9 Pièces de Clavecin en Concerts .... (Paris, 1741/R 1982)

Machy, Dollé and Morel. In addition, there are many exercises (again by Hsu) such as scales to assist the *port de main,* passages in which to practise extensions and contractions, exercises incorporating the *tenuë, doigt couché* and multiple stops etc. which, on the whole, are of more use than the [100] often rather truncated-examples. All of Hsu's instructions are carefully backed up by (in addition to the examples) references to Rousseau, Danoville[10] and De Machy,[11] and again he presents his own enlightening advice derived from experience.

It might, however, be possible for the uninitiated to assume that it is only the *Pièces de Viole* of Marin Marais that offer detailed technical advice, for at least three quarters of the examples given in both sections are taken from his books. Of course, Marais's music is the supreme monument of the French viol school, and must always stand as a highly important source of information concerning technique; but a number of the *petits maîtres,* many of whom were pupils of Marais themselves, contributed their own important technical advice which, in some areas, takes that of Marais a stage further. There could, for instance, have been more examples from Charles Dollé's *Pièces de Viole* (Paris, 1737), which tell us a great deal about chord-based fingering,[12] and from Forqueray's notable collection of 1747. Perhaps also there could have been more from Morel, and some examples from de Caix d'Hervelois, Roland Maraiss,[13] and Cappus[14] so as to give a comprehensive survey of the subject.

This is clearly not a method for beginners or elementary players, but for the proficient who have mastered basic techniques successfully and who desire to explore an advanced and sophisticated school of solo bass-viol playing as a means of extending their technique and knowledge of the instrument's repertoire. I might add that much of what is said (as well as the examples and exercises) may be applied, with minor adjustment, to the music of the solo *treble/pardessus* school which, as has been shown recently,[15] can demand as great a variety of techniques from the player as solo bass viol music. There is no doubt that John Hsu's handbook supplies a real need, and one hopes that its emphasis upon the achievement of solid technique as fundamental to the art will encourage a more thorough approach to the study of the viol.

ADRIAN P. ROSE

Jan Olof Ruden: *Music in Tablature. fI Thematic Catalogue with Source Descriptions of Music in Tablature Notation in Sweden*. Swedish Music History Archive (Stockholm, 1981), 150 Swedish *kronor*

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10 *LArt de Toucher le Dessus et Basse de Violle .... (* Paris, 1687/R 1972)

11 *Pièces de Violle, en Musique et en Tablature ....* (Paris, 1685/R 1973)

12 Sheila Marshall's article 'The Well-Fingered Viol', *Journal of the Viola da Gamba Society of America, xiii* (1976), pp. 56-61 is a short but interesting study of Dollé's fingerings

13 Premier Livre de Pièces de Viole .... (Paris, 1735/R 1982) Deuxième Livre de Pièces de Viole .... (Paris, 1738/R 1982)

14 Premier Livre de Pièces de Violle et la Basse-Continue .... (Paris, 1730)

15 See Hazelle Miloradovitch's discussion of Jean-Pierre de Villeneuve's arangements of Marin Marais's *Pièces de Viole* for the *pardessus de viole à cinq cordes* within her article 'EighteenthCentury Manuscript Transcriptions for Viols of Music by Corelli R Marais in the Bibliothèque Nationale, Paris: Sonatas and *Pièces de Viole', Chelys, xii (1983), pp.* 47-73; also my article 'Some Eighteenth-Century French Sources of Treble Viol Technique', *The Consort, xxxviii* (1982), pp. 431-9

Lists and indexes of musical sources are the tools of the musicologist's trade; without them he would have little hope of ordering and processing his material. So it is always good to see the publication of a thematic index dealing with a portion of the repertory not covered before; in this case, manuscripts in tablature from Swedish libraries. But, to be effective, the cataloguer must be able to define the limits of his repertory, he must approach his sources logically and consistently and he must set out the results so that they are easy to use. On all these counts, Mr. Ruden's work, while unquestionably valuable, has a number of shortcomings.

In the first place, he is dealing with a subject - tablature - that by its nature is easily defined; a manuscript is either in tablature or it is not. So it is all the more infuriating to find that 'pieces in keyboard tablature that are merely scored intabulations of the original have been excluded', and that his exclusion policy means that pieces are not listed at all if they have 'a polyphonic texture of four or more parts, voice crossings and the absence of coloration or other "adaption" (sic.) for the instrument'. This policy could perhaps be defended where the author has identified the polyphonic model, so that a concordance can replace a full listing, but to leave out unidentified pieces altogether for this reason is to substitute subjective musical criteria for the scientific method. Furthermore, I cannot see why Mr. Ruden, even using his own criteria, has omitted the two sources of a lyra-viol consort suite by George Hudson at Uppsala; they contain both lyra-viol and keyboard tablature parts, and are certainly not 'merely scored intabulations of the original'.

Another annoying feature of Mr Ruden's work is his apparent inability or unwillingness to decide for what instrument a particular tablature was designed. Despite the fact that he divides the catalogue into two sequences, 'plucked instruments' and 'keyboard instruments', it is clear that a number of the manuscripts in the first category are actually partially or wholly for lyra-viol. The Norrköping Public Library, for instance, possesses a small tablature probably written in England in the 1630s which is described as 'lute or lyra-viol tablature'. It should be possible to decide which; lyra-viol and lute tablatures use different tunings, and lyra-viol music has a characteristically thin texture and only uses chords playable with a bow. Judging from the incipits of the three pieces in the Norrköping manuscript ('Ladies of the court', John come kisse me' and [102] Walshingame'), and-the use of the 'eights' tuning, it is almost certain that we are dealing here with lyra-viol music, though it does not appear in Frank Traficante's catalogue of manuscript lyra-viol sources.[16] In fairness to Mr. Ruden, it should be said that very few cataloguers appear to be able to distinguish lyra-viol music from lute music, as users of the tablature catalogues by Pohlmann and Boetticher will know.[17]

Despite these criticisms of layout and method, there is no doubt that this catalogue is a useful contribution to the study of seventeenth-century secular music, and that Mr. Ruden has generally accomplished the arduous task of describing the manuscripts and identifying the pieces well. Let us hope that something similar will eventually be published for English music.

PETER HOLMAN

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[16] Frank Traficante: 'Music for Lyra-Viol: Manuscript Sources', *Chelys viii* (1978-9), pp. 4-22

[17] E. Pohlmann: Laute, Theorbe, Chitarrone, (4th edn., Bremen, 1975); W. Boetticher: Handschriftlich überlieferte Tauten- and Gitarrentablaturen des 15. bis 18. Jahrhunderts (Munich, 1978)

Donovan Dawe: ***Organists of the City of London, 1666-1850*** (Donovan Dawe & Quill Printing Services, Padstow, 1983). Price £18

Though *Chelys* is not the proper place for a detailed review of a book about organists, one cannot let this one pass without at least drawing the attention of members to it. It will fascinate all those concerned with the biographical aspect of our studies. To quote from the Introduction, [investigations]

> have covered the original records of all the parishes in the City of London, the records of many City livery companies, contemporary newspapers, wills in various repositories, London directories, assessments ..., subscribers' lists, etc .... Among nearly a thousand organists included in this survey are found some of the most significant figures in two hundred years of English music. '

As the author worked at the Guildhall Library, he was well placed to undertake this monumental task, but it was clearly a labour of love too. The book is divided into three sections:

a Introductory Essays about various aspects of the organists and their work.
b Lists of organists and candidates arranged under churches and other institutions - eighty-four of these.
c An Annotated Index of organists and candidates.

Of course, much of the material is too late for our specific interests, and few of the organists are known to have been violists too. But look carefully in the Index and a number of familiar names crop up: John Banister, Benjamin Cosyn, Francis Forcer, William Gorton, another Lestrange, and John Moss. Shall we ever be able to compile so comprehensive a survey of London violists? The prospect seems daunting, but this remarkable compilation throws us the challenge. The author is to be congratulated and thanked for so thorough and detailed an investigation.

ANDREW ASHBEE

[103] Science report, *The Times,* 2nd March 1984

STRADIVARIUS `DISCOVERY' PUT TO THE TEST

PEARCE WRIGHT, SCIENCE EDITOR

A biochemist's claim to have discovered the secrets by which Renaissance violin makers created their best instruments has been put to the test. New violins and violas have been made by established makers of stringed instruments to a specification of Dr Joseph Nagyvary, of Texas A & M University. Dr Nagyvary processed the bodies of the instruments with a preservative stain and a varnish that is supposed to confer a quality which has not been captured since the days of music masters such as Antonio Stradivari. A report called "The Stradivarius Formula" in the March issue of Science 84, examines the basis of the claimed discovery. The invention was derived from an analysis of the chemical composition of the wood used in the instruments and the varnish with which they were finished. The experts read about 200 Kooks and manuscripts on the way the Italian masters working in Cremona chose their wood and made their preservatives and varnish.

The search for the key to the secrets of the old stringed instruments' perfect tone and balance is not new. In 1830 the physicist-physician, Felix Savart, measured the resonance frequencies of the bellies and backs of Cremona violins with a French violin maker, Jean Baptiste Vuillaume, who dismantled a dozen Stradivaris and Guarneris for him to study. Savart concluded that a fine violin's key characteristic was the half or whole tonal difference between the front and back sections. It was an important discovery but not enough for makers to imitate the Cremona sound. Since then scientists have pursued three other lines of investigation: the wood, the varnishes and other chemical treatments, and the construction and acoustics. The late Frederick Saunders, another physicist, and his student Carleen Hutchins, measured the acoustic and vibration properties of violin components. Their work showed how critical certain acoustical properties of the wood and the construction were to a fine instrument's sound. A particular focus for their work was the Young's modulus of the plates - Young's modulus is a physical constant, sometimes called the modulus of elasticity, which is a measure of a material's stiffness. In natural woods there is more stiffness with the grain than against it.

Dr Nagyvary began his work on the premise that during the Renaissance it was natural for a chemist to make music and a musician to study chemistry. His scrutiny of the literature of the period revealed that alchemists had developed elaborate methods of preserving and strengthening wood which were used by furniture makers. Wood was soaked in several solutions, including wine and beer, that contained finely ground sand. These liquids have high levels of potassium tartrate and the sand adds silicic acid. These agents pickled the wood and made it resistant to insects and moisture damage. They also highlighted the grain. Another practice was to store wood waiting to be worked in salt water bays for up to five years. The procedures for treating wood had leached out some minerals and introduced others, according to Dr Nagyvary. He says that those procedures changed the wood's structure and gave it better tone-generating properties. The compounds he has developed for processing the wood and particularly the formula to imitate the hard "chitin" varnishes are the subject of a patent application.

The response of professional violinists to instruments made by the new process is mixed. In general the instruments are regarded as of a high quality, but there is more caution in comparing them to the tones of the Renaissance masters.