

Gamba News Gamba News

The Newsletter
of the Pacifica
Chapter of the
Viola da Gamba
Society.
January, 2000

Vol. 12, #5

The View from the Sheet-Music Shelf

An update for old-timers, and an introduction for newcomers.

Your editor spent several months of this year in the employ of a large sheet-music store, where he got a 40% discount. Consequently, he did his best to order all the gamba music he could.

In the process, he learned just how dependant viol players are on small, often one-man publishing concerns. The large German publishers have respectable numbers of works for viols in their catalogs, considering the relative obscurity of the instrument. The large British publishers are scaling back, and their American counterparts have practically nothing at all. As for the French... If you are actually able to locate something useful in their catalogs – even the larger publishers seem to like to give themselves a cast of obscurity – you will likely not be able to afford it. And the big American publishers offer practically nothing.

In Germany, Bärenreiter actually has a remarkably large offering of viol music, largely in its slightly antiquated Hortus Musicus line of Renaissance and Baroque chamber music. It's a good source for easier, small-scale, "domestic" pieces. Bärenreiter's associated concerns, such as Nagels Verlag, have some music for viols in their listings for violin-family instruments, or as we say in the sheet-music business, "für Streicher." (This is how the Purcell fantasies are listed.) The German Schott company has a fair number of "für Streicher"-ized Renaissance music in their "Musica Antiqua" series, largely editions prepared long ago. Here you will find Willaert, Palestrina, Banchieri and so on. C.F. Peters has editions of a similar vintage, but Baroque. Moeck-Verlag is the publishing arm of the Moeck company, also

known for their manufacture of early wind instruments. They have a rather large catalog of early music, which is actually still expanding, but tend to sell only single scores, making some of their publications rather expensive propositions, especially the "Monumenta Musicae" series at about \$35 per single volume.

The others publishers' catalogs are largely a wasteland. Breitkopf, in its complete works of Bach in practical editions, actually has no gamba edition of the Gamba Sonatas – only cello and viola. Döblinger, in Vienna, is not much better, nor is Universal, and Sikorski has only a few oddities (works for voices and viols by one David Pohle (1624-1695)). Heinrichshofen is apparently still churning out its "L'arte della viola da gamba" series, which I don't think actually contains anything Italian, and which has not expanded for years. Hänssler has steadily been shrinking its selection of viol offerings for the past 15 years – it is not clear if its editions of the Legrenzi sonatas are still available – and is probably only selling off remaining stock before axing the catalog listings. Hänssler allegedly prints American Institute of Musicology editions by Richard Charteris of the complete Ferraboscas, Bassano and some other things, but these haven't appeared in any sales catalogs I have seen and presumably are meant more for academe than for performers.

There are scattered pieces for the viol family in the catalogs of the smaller German-language publishers, particularly for the viola d'amore (Ludwig Krehn in Vienna has a remarkable number of viola d'amore listings) and of contemporary music for the viol (such as Verlag Florian Noetzel,

distributed by Bärenreiter). Zimmerman has an edition of the Lotti Sonata for flute, viol and continuo for those who are fed up with the facsimile from Alamire. Also noteworthy is Cornetto-Verlag, which apparently is run out of a small music shop but nonetheless has a vast array of facsimiles, including viol and consort music, which are doubtless unavailable elsewhere.

In England, the situation is more gruesome.

The Faber company, rather than decently burying its dead viol editions, is hawking their corpses in photocopied form by assigning them to its "Faberprint" service. The Gibbons (now I think available though PRB?), the Lawes and the Jenkins are all now available in brilliant toner-gray and white through Faberprint. (Those of you who have looked on covetously as Pacifica president Peter Ballinger staggered around with crates full prettily boxed Jenkins editions, weep, for they are no more.) Boosey & Hawkes has nothing; one of their PR people told me in so many words that they particularly pride themselves on being "contemporary," and they think that the viol isn't. Oxford University Press has little if anything. Stainer and Bell still publish offprints in parts of the consort music from the vast *Musica Britannica* national collection: Ferrabosco, Tomkins and the like. The English Schott company just seems to have whatever Edgar Hunt (deviser of the plastic school recorder, pal of Louise Carslake, and apparently still alive and kicking today, in his 90s) convinced them to print, long, long ago.

The little publishers again shine through here. Chorda and Fretwork editions, largely of English music, are probably well known to most Gamba News readers. The editions of London Pro Musica, with vast amounts of consort music, medieval music, Renaissance music of all kinds and music of the early

baroque, all in well-laid-out parts or performing scores, are so utterly useful and inexpensive that even players of plastic recorders have been known to spend money on them. There is also King's Music, where the Xerox machine is sovereign, who publish cheap facsimiles, among which are *The Division Violist* and a few other things for viol.

The French have Heugel, whose potentially useful editions of French music are

preposterously overpriced; Minkoff, who publish reasonably overpriced facsimile editions of Roland Marais and Caix de Herveois, and Fuzeau, who publish expensive facsimile editions of Marais and similar things which actually seem to be worth the money, being printed on good paper, well bound, beautifully cleaned up and generally rather hefty.

There are scattered pièces for viol (some contemporary) in the catalogs of Leduc and Billadot. The Swiss have Amadeus Edition, a husband-and-wife outfit that turns out beautiful editions of (among other things) baroque chamber music with viol, and Minkoff, another producer of outrageously expensive facsimiles that are exactly the same size as the originals, which were sometimes very, very small. The Low Countries have given us Alamire, in Belgium, full of useful facsimiles of viol and consort music, and the facsimile editions of Saul B. Groen, from the Netherlands. Italy has Ut Orpheus editions, who publish Ghelmi's viol method and lots and lots of things which make a case for a 17th-century consort repertoire for the viol, and which suspiciously also turn up in their catalog arranged for recorders. There is also Studio per Editzione Sceltene, who, for the brave, publish reasonably-priced facsimiles of Renaissance music. Saraband, in Australia, publishes useful arrangements for non-standard consort groupings. And somewhere in Madrid there is someone who thinks he

Schedule of Meetings:

January 8, 2000 – Coach Lynn Tetenbaum

Feb. 12, 2000 – Coach John Dornenburg (at Stanford)

March 11, 2000 – Coach Amy Brodo (provisional)

April 28-30, 2000 – Fresno Meet

May 13, 2000 – Coach Lynn Tetenbaum

can sell you the first book of Caix d'Hervelois in paperbound xeroxed form for \$70.

American publishers, as far as I can see, are largely dedicated to producing the theme from the movie *Titanic* in as many arrangements as possible, when their presses aren't vomiting forth music suited to the tastes of provincial school-band directors ("Phallic Crescendo Xmas Melody Rock Overture for Concert Band" and so on). *Gamba News* thinks that the state should apply its buy-back policy for cheap handguns to band instruments, which have had such a deleterious effect on our nation's youth's aesthetic sense. Every child who voluntarily turns in his Bundy alto saxophone would be given a free bass viol. But I digress.

Hal Leonard, the Standard Oil of American publishing, has in its telephone-book sized catalog nothing for viol. The Schirmer catalog, which Hal has absorbed in its quest for total world musical domination, has but one listing: a collection of 18th-century Italian sonatas for cello largely in tenor clef and arranged by Janos Starker. (A collective sigh of gratitude rises from America's viol players, surely.) Warner Brothers has nothing of its own, but they have absorbed European American, the American distributor of Schott, a lot of London Pro Musica, a lot of Moeck, and other useful things which probably are of not much interest to Warner Brothers; this may cause problems in future. As for Kjos, E.C. Schirmer, Southern Music: Nothing. Fifteen

And now, I bid you farewell. This will be the last edition of Gamba News that I write, at least until I reach retirement age. I have had less and less time to do these, sadly. Presumably we shall see an entirely new Gamba News coming into being in the next few months! It should be quite good (and more sanguine) to judge by the past two months' issues, done without me entirely. Thanks to everyone for their help and

thousand Christian-music publishers infesting this great land of ours, and no "Praise for Viols." The Vitak-Elsnic Company of Pittsburgh, Pa., offers us no "Polka Lachrymae."

We do have Northwood Music (AKA George Hunter), producing, somewhere in the vast Midwest, very useful editions of the great consort pieces by Byrd, Weelkes and so on, with page turns that work and no more bar lines than necessary; PRB Productions, run by our own Pacifica-chapter president, dedicated to publishing all the viol-consort music that others don't; and Santa Ynez, Pacifica member George Houle's publishing outfit, operating from Stanford, who despite the occasional pagination problem have made available such useful things as Abel's pedagogically-inclined "Countess of Pembroke" sonatas and instrumental-performance editions of Willbye's madrigals. Also, in Canada (sort of, their catalog has been taken over by Loux Music in New England) there is Dovehouse, who print all sorts of interesting odds and ends, including a lot of the earlier French solo music, all for viol. And let us not forget that the VdGSA and the VdGS of Great Britain sell inexpensive editions to their members.

So patronize the little publishers! Don't go making illegal photocopies of the editions that they have worked so hard to produce for us, and so take the hard-earned bread out of their mouths! Without them, we'd all have nothing to play but arrangements by Janos Starker.

support during my tenure: Lyle York for production, proofreading (when I had time) and many colorful contributions; John Mark for his help and contributions, Annette Barnett for database management; and, of course, Peter Stewart in Washington state for actually sending fan mail.

Web Site Addresses for some of the Publishers Mentioned Above:

Alamire Music Publishers:

<http://www.musica.be>
 Barenreiter Verlag:
<http://www.barenreiter.com>
 Boosey and Hawkes:
<http://www.boosey.com>
 Corda Music Publications:
<http://www.cordamus.demon.co.uk>
 Faber Music:
<http://www.fabermusic.co.uk>
 Fentone Music:
<http://www.fentone.com>
 Editions J.M. Fuzeau:
<http://www.fuzeau.com>
 Muziekhandel Saul B. Groen:
<http://saulbgroen.www.cistron.nl>
 Harrassowitz Music Facsimiles:
<http://www.harrassowitz.de/sp/mufacabo.html>

Hawthorns Music:

<http://www.g0nen.demon.co.uk/welc>
[ome.html](http://www.g0nen.demon.co.uk/welc)
 King's Music:
<http://www.kings-musjc.co.uk>
 Alphonse Leduc:
<http://www.alphonseleduc.com>
 Editions Minkoff:
[http://www.minkoff-](http://www.minkoff-editions.com/~minkoff)
[editions.com/~minkoff](http://www.minkoff-editions.com/~minkoff)
 Music Sacra et Profana:
<http://www.publicinterest.com/msep>
 Oxford University Press:
<http://www.oup-usa.org>
 USA:
 Edition Petets: [http://www.edition-](http://www.edition-peters.de)
[peters.de](http://www.edition-peters.de)
 Cornetto-Verlag:
<http://www.cornetto-music.de>

Fretwork Editions:

<http://www.fretwork.co.uk>
 JPH Publications:
<http://www.btinternet.com/~edjacksp>
[h/homepage.htm](http://www.btinternet.com/~edjacksp)
 Saraband Music:
<http://www.ozemail.com.au/~saraba>
 nd
 Moeck-Verlag:
<http://www.moeck-music.de/>
 Pendragon Press:
<http://www.pendragonpress.com>
 Schott Music Intl.:
[http://www.schott-](http://www.schott-music.com/index.htm)
[music.com/index.htm](http://www.schott-music.com/index.htm)
 Stainer & Bell Ltd:
<http://www.stainer.co.uk/index.html>
 UT Orpheus:
<http://www.utorpheus.com>

Next Meeting

Our next meeting will be on January 8, at the Zion Lutheran Church, 5201 Park Blvd., Oakland. We will be coached by **Lynn Tetenbaum**, diplomate and laureate of the Hague, recording artist, Sex Chordæ member, decorated Pearl Harbor survivor, phone-book-tearing champion of Forest Park, Chicago, accredited Inuit shaman... Well, no, that's not all true. We will meet at 9:30 AM for the coached session. Lunch break is at 12:30; on our return we will have uncoached play until 4:00 PM. The church is just west of Highway 13; take the Park Blvd. exit of either Highway 580 or 13. Please bring a music stand, and feel free to bring music of your own. Please feel completely obliged to mail in your reply postcard if you intend to come; the information you provide will be used to set the consort groupings. Coffee or tea, a chair, and someone to sit next to will be provided.

Gamba News

Postmaster: If undeliverable, please return to
 Barnett, 2502 Hearst St., Oakland, CA 94602



Lyle York
 1932 Thousand Oaks Blvd.
 Berkeley, CA 94707

Player