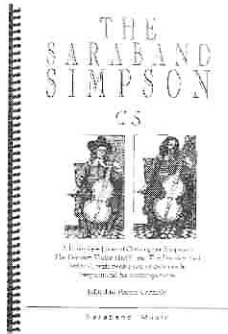


The Saraband Simpson, Christopher Simpson; ed. Patrice Connelly. Facsimile reproduction of Christopher Simpson's *The Division Violist* (1659) and *The Division Viol* (1667), including new preface and set of 12 divisions by Simpson's contemporaries. Saraband Music, c2009; AU\$50.00 plus postage. Also available from the Von Heune Workshop and Theodore Front.



Patrice Connelly and her publishing company Saraband Music of Australia have recently released a new facsimile edition of Christopher Simpson, including both his *The Division Violist* (1659) and *The Division Viol* (1665/67), as well as some additional division pieces by Simpson and his contemporaries, with an excellent preface. Let me just say at the outset that this is a wonderful resource as well as a practical and beautifully

produced edition. For years many viol players have been familiar with the Curwen facsimile of the later 1667 *Division Viol* with its introduction by Nathalie Dolmetsch first released in a very limited hardcover edition that was purchased by research libraries and a few collectors. A few years later, Curwen re-released it in paperback (that's what I bought in the late 1970s), but even that has been out of print for quite a few years. And, because it did not stay open on a stand, you had to photocopy pages for practice. King's Music, Clifford Bartlett's publishing firm, also released a facsimile of the 1665/7 edition as had a German publishing firm back in the 1960s, with a German translation on facing pages. Yet while a few individuals had copies of Simpson's earlier 1659 first edition, it was generally hard to get ahold of, if only to compare the engraving of the player with his Puritan hat in 1659 and without hat by the 1665/67 Restoration edition. But of course it is worth far more than that, fun as the comparison might be.

Nathalie Dolmetsch had referred to the dedicatory poems in that hard-to-find 1659 version (and quoted a few lines from them) in her original preface, but how nice to finally have them available in full: one by Dr Charles Coleman, another by John Jenkins and yet another by Matthew Locke. (There are others as well by names less familiar.) But Patrice Connelly has written an even more detailed preface to this publication with extensive biographical information on Simpson himself, considering the fascinating question of whether or not he was a Jesuit. In this she has relied heavily on the work of scholar Margaret Urquhart. She also considers the Bolles family, Simpson's patrons, with Sir Robert Bolles being the dedicatee of both editions, and puts Simpson's life and work into the complex context of their clan.

Patrice herself has extensive training as a musicologist, librarian/bibliographer, viol player/teacher and publisher of high quality, practical editions. All of these elements come together in the preface, scholarly apparatus and layout. The spiral binding is particularly useful for staying open on a music stand. You can actually practice from this book. And the additional divisions not published in the facsimile, but presented in modern print in the back of the book, are a delight. Most had been manuscript versions,

copied into the back of historical copies of Simpson, showing how the books had been living tools and exercise books. Some have been released by others, such as Simpson's own on "John come kiss me now" that had been done by Charivari Agreeable back in 2001. But to have some additional repertoire by Simpson and significant contemporaries like Daniel Norcombe (see PRB editions as well) all in one place is a treat. I have always loved playing and teaching Simpson, but this has made things much easier.

Brent Wissick, Chapel Hill, NC

Jan Pieterszoon Sweelinck, Pavana Philippi for four viols (TrTTB) arr. Charles Coldwell (ED-R00 304). Editions Dolcimelo, 2004. Score and 4 parts, \$12.

John Ward, The First Set of English Madrigals apt both for viols & voices (1613): The Songs of Six Parts, ed. Virginia Brookes. Viol Consort Series no. 73, PRB Productions, c2009, PRB VC073. ISBN 978-1-56571-333-8. Score and nine parts (includes both viol and vocal clefs), \$55; Score and six parts (specify viol or vocal clefs), \$45; Score only, \$23.



Seattle recorder player Charles Coldwell started Editions Dolcimelo to provide high-quality performing editions of solo and ensemble music for early instruments. So far his catalog is quite small and there is only one selection for viols, but his handsome website suggests that more editions are in the works. Among the ensemble pieces he provides are a number of transcriptions of keyboard

works by Jan Pieterszoon Sweelinck. As Coldwell's notes affirm, Sweelinck's compositional practice lends itself well to ensemble transcription, as the composer generally maintained separate contrapuntal lines in his keyboard writing.

Pavana Philippi was written in honor of a 1593 visit to Amsterdam by English composer Peter Philips, and is based on Philips own *Pavan* found in the Fitzwilliam Virginal Book. This set of two keyboard variations joined a growing number of versions of Philips' work found both in England and abroad.

Coldwell's transcription calls for a consort of treble, two tenors, and bass viol, the parts for which are all quite wide-ranging. In keeping with Sweelinck's reputation as a master improviser, the variations become steadily more ornamented, with instruments trading divisions of increasing complexity; all four instruments enjoy a workout over the course of the piece.

The editor provides the original keyboard music as part of the full score, allowing players to see how he teased apart the separate lines. The clear, legible parts are printed on fine stiff paper. The excellent notes that precede the music provide a historical and musical context as well as a summary of the editorial techniques.

As in many transcriptions of keyboard music for viol consort, players may find some sections of the piece more idiomatic for viols than others. Cadential runs divided among parts are not particularly reminiscent of consort writing, and leave us wondering how Sweelinck himself might have handled these sections if he had indeed been writing for viols.