Yugoslavia) brought out a booklet in 1936 containing an account of the ancient wedding rite in the village Gorodisë. Not being a musician, however, she could not tackle the melodies. It was just at that time that I arrived in Pećory, and it was through her that I was able to get from the singers the few melodies embodied in my collection. But my efforts dwindle by the side of the methodical procedure of Elsa Mahler (1937-39). In the book everything is said clearly and sympathetically. Her ability to characterize the various types of folk singer, their family life, and daily routine is admirable. Some rather sweeping statements require qualification and might provoke a retort, as when she says, on p. 26 of her commentary, that "the polyphony of the Russian folk song has nothing in common with the chants of the Orthodox Church," since in the latter "the singing was monodic." As a matter of fact we cannot be sure that it was so, because the old Russian neume notation could register only one line of intervals, and in the few monuments where harmony was aimed at, the coincidences are difficult to establish. There are also other, rather vague indications in the Papadikai of the 16th century that part-singing may have been known in Novgorod and Moscow at that time. This is, however, not the place to take up this issue. It is the revelation of sources by Elsa Mahler that is an event of great consequence, especially for those who have built on the old Russian heritage and have drawn on it for inspiration. Folk music will for ever remain a reliable barometer for our own practices as theorists and composers, for though a folk singer may fall a prey to the influences of urban civilization and the resultant decay, his proximity to nature and observation of nature's ways will perpetually re-stabilize him and approximate his art to that infallibility that we associate with all that passes in nature.

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Violinist, Composer, and theorist, Geminiani was born in Lucca in 1687; studied with Lonati, il Gobbo ("the hunchback"), Corelli, and Alessandro Scarlatti; came to England in 1714; pursued a not always smiling fortune there for most of his life; and died on a visit to Dublin in 1761. He must have been a thoughtful musician, a solid craftsman, and an outstanding, though somewhat erratic, virtuoso. His work was overshadowed by that of greater contemporaries. His compositions possessed neither the glowing consistency of Corelli's nor the fiery ingenuity of Handel's. As a theorist of a fairly traditional cast he was eclipsed by the stirring innovations of Rameau. But his publications, particularly the two editions of Le prime sonate (1716 and 1739), represent material of primary importance in the history of changing performance style, and as the author of the first introduction to virtuoso violin playing he remained unrivaled.

The Art of Playing on the Violin, now reprinted again after a lapse of 150 years, is primarily a book of music. The core of the modest quarto volume is formed by a series of Esempi—all terms within the music section are given in Italian. The Examples contain a number of explanatory pages or tables, covering scales, ornaments, bowings, arpeggios, and double stops. Interspersed among the tables are exercises with figured bass accompaniment, printed in score. These thoroughly musical forerunners of the étude may also serve as illuminating studies in composition technique. The 24 Examples are followed by 12 Composizioni, "Pieces in different Stiles for a Violin and Violoncello with a thorough Bass for the Harpsichord." These, too, are printed on two staves, with an isolated suggestion that the violoncello play only a part (apparently the lower sections) of the bass line. While probably written as study material in the course of teaching, the compositions do not represent a steadily progressing series.

A set of explanatory pages precedes the
music section. Given in English, they introduce such handy terms as shake (for trill), beat (for mordent), close shake (for vibrato), superior and inferior Apoggiatura [sic], but they are rather condensed and refer only to the Examples, not the Compositions. Although Geminiani's remarks eloquently emphasize the close connection of expression and playing style that is characteristic of the period, the pages of music are actually more informative than the accompanying text. Geminiani's historical position is neatly identified by his warning, on the one hand, against the steady use of down-bows for the beginning of measures, a reaction against the method standardized by Lully; and, on the other, against the accentuation of beats, which only a few years later was taken for granted by Leopold Mozart.

Perhaps the most illuminating page in the book is the evaluation of bowing styles in *Essempio XX*. Comparatively long notes Geminiani likes to have played with a swelling on each note. Where a straight alternation of down-bows and up-bows is used, Geminiani distinguishes between *plain* playing, where “the Bow is not to be taken off the Strings”; and *staccato*, “where the Bow is taken off the Strings at every Note.” To what extent the plain strokes were meant to be connected (quasi legato), Geminiani does not explain. No notes longer than sixteenth notes in fast tempo are to be played plainly. Eighth notes in fast tempo may be played staccato, whereas sixteenth notes may not. In all instances a certain amount of slurring (particularly irregular) is preferred to the steady alternation of up-bows and down-bows. Clearly the separate bowing of most notes that is implied in Corelli’s publications has become an outdated fashion while the light spiccato has not as yet overtaken music.

David B. Boyden, of the University of California, has added to the fine new facsimile edition a valuable introduction. He first discusses “the historical and technical importance of *The Art of Playing on the Violin*” (the heading appears in the table of contents, but not in the introduction itself). Then the violin treatises of Geminiani pass a thorough bibliographical scrutiny, which frees Geminiani from responsibility for “The Art of Playing on the Violin” in Peter Preller’s *The Modern Musick-Master* as well as various posthumous publications. A few “Notes concerning the Facsimile” are added. The editor suggests that the plates, with their Italian wording, might have been engraved in Italy. The engraver’s name, Philips, contradicts the assumption. That the work was produced in two stages cannot be doubted. But since preface and commentary were type-set while title-page and music were engraved, the double pagination of the original edition need not indicate a different time and place of production for the two parts. The inconsistent treatment of language also seems natural enough. Geminiani, the Italian, must have been loath to use in his music anything but the mother tongue of music, but whether he wrote his introduction originally in Italian or in English, his business sense must have told him that he had to give his explanations to an English public in English.

The work was published in a French version shortly after its original publication. The charming title-page of the French edition is reproduced on the cover of the new issue, which ought to make a welcome and useful addition to the library of the serious violinist as well as the student of 18th-century music. It might be added that the continuo parts, figured with minute care, offer splendid exercises in thorough bass realization.

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Those who were introduced to Mr. Barbour’s researches in scale and tuning lore through his published articles in the mathematical and scientific journals have had good cause to welcome his book. First published in 1951, the volume is now in its second printing and seems destined for some time to remain the definitive work in its field. Longevity is assured, if for no other reason than the encyclopaedic array