



The Journal of the Viola da Gamba Society

Text has been scanned with OCR and is therefore searchable. The format on screen does not conform with the printed *Chelys*. The original page numbers have been inserted within square brackets: e.g. [23]. Where necessary footnotes here run in sequence through the whole article rather than page by page and replace endnotes. The pages labelled 'The Viola da Gamba Society Provisional Index of Viol Music' in some early volumes are omitted here since they are up-dated as necessary as *The Viola da Gamba Society Thematic Index of Music for Viols*, ed. Gordon Dodd and Andrew Ashbee, 1982-, available on-line at www.vdgs.org.uk or on CD-ROM. Each item has been bookmarked: go to the 'bookmark' tab on the left. To avoid problems with copyright, some photographs have been omitted.

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Handel; in Pursuit of the Viol

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Lucy Robinson

Notes on Editing the Bach Gamba Sonatas (BWV 1027-1029)

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Ian Woodfield

The First Earl of Sandwich, a Performance of William Lawes in Spain and the Origins of the Pardessus de Viole

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The Younger Sainte-Colombe in Edinburgh

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Book Reviews

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EDITORIAL

This year, 1985, *Chelys* pays its tribute to Bach and Handel (and why not Schutz you may ask?). Financial constrictions unfortunately, have led the journal to be kept well within bounds — a factor which itself perhaps, has led to greater unity.

The subject-matter is therefore concentrated almost entirely in the eighteenth century. This is, of course, as late as we are likely to go; but in the present climate it is probably one of the most fruitful areas of research. Julie Anne Sadie brings to light many new and fascinating details of Handel's life and musical connections; and Lucy Robinson, in discussing the editing of Bach's gamba sonatas, raises many current issues about the role and responsibility of the editor vis-a-vis the performer. Ian Woodfield has ventured into the later history of the viol to discuss the origins of the pardessus, and a visit to Britain by the Younger Sainte-Colombe.

The review section is devoted largely to the three new books of outstanding importance in our field, all of which were published in 1984. Ian Woodfield's major study *The Early History of the Viol* is reviewed by Peter Holman; Mark Lindley's *Lutes, Viols and Temperaments* by Elizabeth Liddle; and Richard Charteris's more specialised catalogue of the music of Alfonso Ferrabosco the Elder by John Cockshoot.

Back to the sixteenth/seventeenth centuries next year!

WENDY HANCOCK