



ANNUAL BYRD NEWSLETTER

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Introduction

This is the first issue of the first periodical to be devoted to an early British composer and it is appropriate that William Byrd should be the subject. It will appear every year as part of the June issue of *Early Music Review*.

Far too little has been written about Byrd relative to his stature as a musician, and for various reasons those who study and write about him are often unaware of or do not communicate with one another. As to performances of his music, there is still a tendency for a few pieces to be overexposed, leaving many of the 500+ others neglected. The aims of this Newsletter are:-

- a) to encourage more performances and recordings of more of Byrd's music;
- b) to encourage people to listen to it;
- c) to encourage people to write about it
- d) to let researchers and writers know what others in the field are doing.

Please inform me of any relevant activity or event for inclusion in future issues.

A topic I would like to raise in this first editorial is the citation of Byrd's instrumental works. Too often, especially on recordings or in broadcasts, pieces with generic titles such as *Pavan* or *Fantasia* are not identified. There are two ways to avoid this: using the numbering from a catalogue or collected works, and the use of specific titles where they exist. The only numbered catalogue of Byrd's works is in my *William Byrd: a guide to research* (New York, Garland, 1987, pp 3-100); this does not, however, include musical incipits. It was designed to serve the uses of such a guide but has proved serviceable outwith the immediate context of that manual. But there are few copies outside academic libraries.

Byrd's keyboard music can be identified by the numbering of the complete edition in *Musica Britannica* 27-8 (BK) and the consort music according to *The Byrd edition* 17 (BE), which is followed by the Viola da Gamba Society index. But numbering can often be avoided. Many of Byrd's generic instrumental pieces have some sort of title that identifies a particular work. Besides those with specific dedications, such as the *Pavan: The Earl of Salisbury*, there are ten numbered pavans for keyboard which should always be cited accordingly. There are also titles specific to certain pieces which are seldom if ever used. For instance, the popular *Fantasia* in C (T 445 in my catalogue, BK 25) is entitled *Fancie for my Lady Nevell* in one source. (*Fantasy*, *fantasy* or *fancy* were all equally legitimate in contemporary

parlance.) Tomkins referred to T 448 (Bk 62) as Byrd's *Old fancy* and to T 464 (BK 86) as his *Old ground*. T 506 and T 446 (BK 12 and 13) are to be performed consecutively as *Preludium and Fantasia* (or *Prelude and Fantasy*). One of the consort In nomines, T 389 (BE 17/19) is entitled *On the sharp* in one source. Conveniently, Byrd did not set identical texts with the same number of voices, so works such as *Haec dies* can be differentiated by adding 'a 6' or 'for three voices'. Whichever method they choose, concert-promotors, broadcasters, record companies, scholars and other interested parties should be urged to identify precisely each individual piece by Byrd to which they refer.

New articles

The listing in this section continues the sequence established in my *William Byrd: a guide to research* and continued in items noted below: *Tudor Music* (223) and *Byrd at 450* (221). Where appropriate, I am continuing to provide numberings for a notional bibliography of items dedicated to, rather than merely relevant to, Byrd. Items 1-140 are in *William Byrd*, 141-189 are in *Tudor Music* and 190-212 are in *Byrd at 450*.

Addenda until 1993

I. Reprints

26. Kerman, Joseph 'William Byrd and the Catholics'. Reprinted as 'William Byrd and Elizabethan Catholicism' in Kerman, Joseph *Write all these down: essays on music* (Berkeley, University of California Press, pp 77-89) with updated endnotes.
62. Andrews, H. K. 'The printed part-books of Byrd's vocal music: the relationship of bibliography and musical scholarship'. Reprinted as *The printed part-books of Byrd's vocal music* (London, Bibliographical Society, 1968)
67. Kerman, Joseph 'Byrd, Tallis and the art of imitation'. Reprinted in Kerman, op. cit., pp 90-105 with updated endnotes.
174. Kerman, Joseph 'Write all these down: notes on a Byrd song'. Reprinted as *Write all these down: notes on a song by Byrd* in Kerman, op. cit., pp 106-24 with extra endnote.

II. Additional items

213. Hadow, W. H. 'Tercentenary of William Byrd'. *New music review and church music review* 22 (1923) 196. (1923 Ht)
214. Harley, John. *British harpsichord music*. Aldershot, Scolar, 1992. 2 vols. Volume 1: Sources, Volume 2: History. For

volume 1, see p 141 of 223. The first three chapters of volume 2 are *The sixteenth century before Byrd, William Byrd and Byrd's successors*. Appendix F is *Dates of Byrd's keyboard music*. Indispensable.

215. Payne, Ian. *The provision and practice of sacred music at Cambridge colleges and selected cathedrals c.1547-c.1646: a comparative study of the archival evidence*. (New York, Garland, 1993). (Series *Outstanding dissertations in music from British universities*.)

Expands some information in 218, notably concerning Byrd's recruitment of choristers and the circumstances of the possible performance of Byrd's Latin music in Lincoln, though the case for its being performed liturgically in the cathedral is not convincing. He gives the size of the choir during Byrd's organistship. Plate II reproduces the signatures of an early owner of a set of 1575 part-books, omitted from the published facsimile (Leeds, Boethius, 1976) though mentioned on page [vii] by the editor, Richard Rastall.

216. Robins, Brian. *All the earth sings... : an introduction to medieval and Renaissance music on disc*. (Eastbourne, Seaford Music Publications, 1993) 'William Byrd' pp 54-56.

Supplement 1994

217. Bartlett, Clifford. 'Desktop publishers: Jon Dixon and JOED Music'. *Early music review* 1 (June 1994) p 11.

Account of origins and aims of publisher of the practical edition of Byrd's *Gradualia*.

218. Bowers, Roger. 'Music and worship to 1640' in *A history of Lincoln Minster*, ed. by Dorothy Owen. (Cambridge, Cambridge University Press, 1994, pp 47-76).

Pages 65-8 cover Byrd's career in Lincoln. The material is expanded in an unpublished draft, *The musicians and music of Lincoln Minster, c. 1091-1642*, to be published by Cambridge UP.

219. Grainger, Percy. 'Grainger lectures on Byrd'. *British Music Society news* 62 (1994): p 39.

Transcription of short talk on CD, Pearl GEMM 9013 (1994 Gg)

220. Patton, John. *Eighty-eight years of cathedral music, 1898-1986: a comparison with previous surveys of 1898, 1938 and 1958*. (Winchester, Patton, 1994).

Published conclusion of project on which 157 is based (see also 182). The computer discs containing all the data, too voluminous for commercial publication, are to be placed in the Barbican Music Library, London (subject to confirmation). Publisher's address: 199 Romsey Road, Winchester, Hampshire, England.

221. Turbet, Richard. 'Byrd at 450'. *Brio* 31 (1994) pp 96-102.

Updates bibliography in 223 and adds further biographical and bibliographical information that has also come to light since 223 and 153. (1994 Tb)

222. Turbet, Richard. 'Mr Byrd will never die - part 2'. *International Association of Music Libraries, Archives and Documentation Centres United Kingdom Branch newsletter* 27 (1994): p 37. (1994 Tm)

Discographical supplement to 208.

223. Turbet, Richard. *Tudor music : a research and information guide with an appendix updating William Byrd : a guide to research*.

(New York, Garland, 1994). (Music research and information guides, 18; Garland reference library of the humanities, 1122)

Many items in the main subject sequence refer to Byrd, traceable in the index. The appendix consists of ten sections: Errata; General addenda and supplementary information; Writings and criticism: addenda to 1986 and supplement 1987-1992; Bibliography: addenda to 1986 and supplement 1987-92; Biography and dictionary: addenda and supplement; Selective critical discography 1989-1992 and video; Byrd research and information: the future; William Byrd Memorial (or Anniversary) Concerts 1987-1992; Index of Byrd works; and Illustrations [eight plates reproducing the MSS of the nine anonymous pieces à 4, *Viola da Gamba Society* 1361-9, sewn into the back of an isolated tenor part-book of Byrd's first *Cantiones*, 1589]. (1994 Tt)

224. Turbet, Richard. 'A unique Byrd arrangement'. *The Early Music Forum of Scotland newsletter* 6 (1994): [15-16]

Covers same ground as 205. (1994 Tu)

225. Turbet, Richard, 'Byrd 450: a review of events'. *The Early Music Forum of Scotland newsletter* 9 (1995): 4-6. (1995 Tb)

Forthcoming Research

Several articles about or relevant to Byrd are scheduled for publication during 1995 and some of these may have been printed by the time this Newsletter has appeared.

John Milsom hopes Oxford UP will publish his *A Byrd anthology* this year. One of its purposes is to bring some of Byrd's many neglected masterpieces, such as his fine *Audivi vocem*, into more frequent use.

Ongakugaku (the journal of the Musicological Society of Japan) 38.2 (1992), pp 118-128, included *The publication of Byrd's Gradualia reconsidered* by Teruhiko Nasu. Mr Nasu is translating it from the original Japanese into English for possible publication in *Brio*. He looks particularly at the role of Richard Bancroft, archbishop of Canterbury, who licensed both volumes for publication.

Turning to another aspect of patronage, David Crankshaw has investigated the religious dispositions of peers and how they exercised their powers of patronage, with reference to Byrd. This is a tangent to his doctoral thesis and he has submitted the Byrd material in the form of an article to *Past and Present*.

At a recent conference on the motet, Craig Monson delivered a paper about Byrd. This is to be published, it is hoped during 1995, entitled *Byrd, the Catholics and the motet in Hearing the motet*, edited by Dolores Pesce (Oxford UP).

I have an article scheduled for the Summer issue of the *Bulletin of the John Rylands University Library of Manchester*, entitled *Francis Neilson, F. W. Dwelly and the first complete edition of Byrd*. It contains some new material about E. H. Fellowes, who stands in need of an authoritative and thorough biography.

English choral practice, 1400-1650 was to have been edited for Cambridge University Press by Peter le Huray. After his tragic and premature death, the project was taken over by John Morehen. Scheduled for publication during 1995, it includes a chapter by David Wulstan entitled *Byrd, Tallis and Ferrabosco* in

which he further develops some ideas put forward in *Byrd Studies*. In addition, David Mateer's *John Baldwin and changing concepts of text underlay* is important for a study of Byrd and Morehen's own chapter, *The burden of proof: the editor as detective*, contains some passing references to Byrd.

Two articles by myself concerning the revival of Byrd are scheduled for the near future. *An affair of honour: 'Tudor Church Music', the ousting of Richard Terry and a trust vindicated* should appear in the November issue of *Music and Letters*. It contains some explosive new material about Terry. *William Dyce and the Motett Society*, cited *en passant* in *Tudor music*, is scheduled for *Aberdeen University review*, vol. 56, 1996.

Also scheduled for 1996 in vol. 29 of *Research Chronicle* is David Mateer's article 'William Byrd, John Petre, and Oxford Bodleian MS Mus. Sch. E. 423', with an index to the MS.

Looking further ahead, John Harley's new book, scheduled for publication by Scolar Press early in 1997, will be the first 'life and works' of Byrd since Fellowes' pioneering monograph. Already John has made a number of important biographical discoveries which will revolutionize Byrd studies.

Significant recordings during 1994

ASV sent a review copy of Pro Cantione Antiqua's recording of the four-part mass plus the four motets *Ne irascaris*, *Domine non sum dignus*, *Haec dicit Dominus* and *Ave verum corpus* (+ five works by Taverner). It is a wonderful recording, exuding a spiritual luminosity that penetrates to the heart of Byrd's religious conviction. The mass is sung at low pitch ATTB (the ensemble consists entirely of adult males) but the spacing of the parts, assisted by what I suspect is a baritone as one of the second tenors, is clear and the pacing complements the approach to the music that is devotional without being zealous. The four motets are sung beautifully: indeed, *Domine non sum dignus* is one of the two finest choral performances of Byrd committed to disc. (CD QS 6132)

I wrote the sleeve notes for Fretwork's disc of *The complete consort music* (Virgin Classics VC 5450312), which contains all of Byrd's attributed consort music that survives without the need for reconstruction. It should automatically be purchased by anyone with an interest in the composer. Several pieces are recorded for the first time, or at least for the first time on viols. Nonetheless, retain your LP by The Consort of Musicke, which contains the fragmentary second fantasy quartet, and your recordings by Amsterdam Loeki Stardust Quartet or Sesquiteria playing the second *Sermone blando à 4*, which technically speaking has to be classed as anonymous.

On his own label, J. Martin Stafford has re-issued on CD the historic recording *English organ music* by Thurston Dart (JMSCD 1; obtainable from 298 Blossomfield Road, Solihull B91 1TH). It contains unsurpassed versions of the *Fancy for My Lady Nevell* and the final Voluntary from *Lady Nevell's Booke*. A more eccentric affair is Percy Grainger's interpretation of *The carman's whistle* (minus the second variation) on Pearl GEMM CD 9013, entitled *Percy Grainger - vol. II*.

Ah, dear heart by Annabella Tysall (soprano) and the Rose consort of Viols (Woodmansterne WOODM 002-2) contains 21

items of which nine are by Byrd, including the first recording on CD of *La Virginella*. (See 222 above.)

Songs and sonnets: music for voice and viols by William Byrd, by Rachel Platt (soprano) and Concordia (viols) on Meridian CDE 84271 contains three first recordings (*Quis me statim, O you that hear this voice* and *Though I be Browne*) and two new to CD (*Constant Penelope* and *My mistress had a little dog*).

On Meridian's Duo label (DUOCD 89027), the Elizabethan Consort of Viols, Jean Collingsworth (soprano) and Michael Bailey (organ) perform *William Byrd: consort music, consort songs, organ music*, including four recorded premières, *Sith death at length, E'en as in seas, I will not say* and *Who likes to love*. Also off the beaten track are *Sermone blando à 4 no. 1* for viols, the *Pavana and galliarda* T497 (BK 4) in G minor and the *Fantasia* T447 (BK 46) in D minor for organ.

The maydenhead of musicke (Dervorguilla DRVCD 106) by Gary Cooper (virginals) includes all of *Parthenia* plus what I would stick my neck out and say is the best recording yet of *The bells* along with that of Ursula Duetschler (Claves CD 50-9001). Cooper adheres to the text in the Fitzwilliam virginal book, the only surviving source, whereas Duetschler, despite her disc being entitled *William Byrd: pieces from the Fitzwilliam virginal book*, reverses the order of variations 4 and 5 as suggested by both Oliver Neighbour and Alan Brown. *William Byrd: keyboard works* (Globe GLO 5123) by Patrick Ayrton contains no novelties but is a decent selection competently played. New to CD is the complete *Fantasia* T450 (BK 47) in C major, played on the organ. He too adopts the Neighbour-Brown revision in *The bells*. On *Fantasies, dreams and jewels - early English keyboard music c.1605* (Isis CD 005) Martin Souter plays on the organ three of Byrd's fantasias, unidentified in the sleeve notes: T 445/6/9 or BK 25, 13 and 63. The first two are respectively the *Fancy for My Lady Nevell* and the *Preludium and Fantasia*.

Byrd: consort and keyboard music, songs and anthems (Naxos 8.550604) by the Rose Consort of Viols, Red Byrd (voices), Tessa Bonner (soprano) and Timothy Roberts (harpsichord and virginals) is astoundingly inexpensive. Only *Triumph with pleasant melody* is new to disc, but *Rejoice unto the Lord, Fair Britain isle, Have mercy upon me, Christ rising and Susanna fair* are the opposite of hackneyed (dalstoned?). A fine selection.

Byrd and his age (Vanguard 08506871) is a reissue of the classic LP by Alfred Deller and the Wenzinger Consort of Viols including matchless versions of *Ye sacred music*, *Lullaby*, *Come pretty babe* and two probable spuria.

Two further discs deserve attention. *Music for a Tudor Christmas* by the Cambridge Taverner Choir is only obtainable through branches of the shop Past Times (3589). The disc includes a substantial fully choral rendition of the *Lullaby* (over ten minutes) and *This day Christ was born*.

On the Danish Helikon label *The Spirit of Byrd* by The Duke and his Viols, Anders Engberg-Pedersen (treble) and Oliver Hirsch (chamber organ) contains a wealth of unfamiliar material (HCD 1016). Four songs are new to disc: *The Lord is only my support, O God but God, O that we woeeful wretches* and *Thou poets' friend*. (In the first, Master Engberg-Pedersen sings the putative alto part in the editorial choral refrain, not the

existing treble). *Come pretty babe* irons out the irregularities in the accompaniment as perpetuated in Deller's version. The viols play only verse two of *Christe redemptor* and, while they play the recently repaired *Pavan à 5* (an early version of *The first pavan* for keyboard), it is Hirsch who correctly plays the *Galliard* for which no consort version exists: for some reason, Fretwork played a modern reconstruction on their otherwise exclusively complete disc mentioned above. Hirsch's selection for keyboard is edifying and rewarding though, like everyone else who has recorded the Preludium and Fantasia, he has adopted the repeat at bars 58-61 (which is only in Tomkins' source). This fine disc can be obtained by sending a British cheque for £12 to Helikon Edition, P. O. Box 8, DK 4672 Klipinge, Denmark.

Of discs mentioned as forthcoming in *Tudor music*, it is unlikely The Sixteen will proceed. However, the Choir of New College, Oxford, has recorded a selection of Byrd's items from the 1575 *Cantiones*, a couple of which are new to CD, plus organ pieces, including the elusive second *Salvator mundi* (though alas not the first). This will be CRD 3492, while for Conifer (7260 5512312), the Choir of Trinity College, Cambridge, has recorded a disc of anthems by Gibbons, including *Out of the deep*, attributed to both Gibbons (unlikely) and Byrd (less unlikely). It will be of great value to hear the music in endeavouring to decide whether Byrd or Gibbons (or neither) composed it. Bibliographically Byrd wins. On paper, it looks completely unlike Gibbons but only like the earliest possible Byrd and indeed most resembles the setting of *Save me O God*, attributed to both Byrd and Thomas Coste, but more likely to be by Coste. According to David Wulstan in *Byrd studies* (p. 69), if *Out of the deep* is by Byrd, it is, judging by the distribution of vocal parts (SSAATB), a Lincoln work. In *The Byrd edition*, vol. 11, Craig Monson agrees with this conclusion. In any event, it is pleasing that a work of uncertain attribution is to appear on disc: such 'dubieties' are usually avoided.

Postscript. Just before our copy date I was able to listen to this recording. Were it not for the obviously erroneous attribution to Gibbons in the index to GB-Och MS 1001, nobody would think of ascribing *Out of the deep* to him. It is as improbable as ascribing *See see the word is incarnate* to Locke. *Out of the deep* does not exactly shout 'Byrd' either, apart from one passage: compare the anthem at 'therefore shalt thou be feared' (bars 46-50 in BE 11) with the Venite of Byrd's *Short Service* at 'For he is the Lord our God, and we are the people...' (bars 38-41 in BE 10a). They are not identical, but Byrd evidently hated repeating himself and it would seem more surprising if two such phrases were not by the same composer than if they were. The two passages could have been written during Byrd's spell at Lincoln. Although David Wulstan places the *Short Service* early in Byrd's career at the Chapel Royal (*Byrd Studies* p. 70), he suggests it could have originated at Lincoln and been rescored for the more numerous and able Chapel Royal choir.

I have just received a review copy of *The Early Byrd* (Chandos CHAN 0578), volume 1, performed by I Fagiolini, Fretwork and Sophie Yates. Of the 15 items on offer, the songs *Truth at the first* and *My mind to me a kingdom* are premiere recordings, the motets *Domine secundum actum meum* and *Da mihi auxilium* are premiere CD recordings and two further motets *Miserere*

mihi and *Ad Dominum cum tribularer* have not been recorded with only one voice to a part. Sophie Yates brings distinction to her four pieces, all played on the virginals and, like all the items on the recording, thought to date from the early period of Byrd's career as a composer. The *La Volta* is the lesser known of Byrd's two compositions of that title, being the one dedicated to Lady Morley. Like its three fellows, *All in a garden green*, *O mistress mine* and *Wolsey's (or Wilson's) wild*, it is far from over-represented on disc. For the 11 vocal items, period pronunciation is used effectively but unobtrusively. The six songs are finely sung. Besides the two premieres mentioned above, the duet *Triumph with pleasant melody* is particularly well rendered by the ensemble's two counter-tentors. *Who likes to love* is a more buoyant performance than that of Jean Collingsworth and the Elizabethan Consort mentioned above, but perversely I prefer the latter who, by pointing the rhythms less energetically, give a more hypnotic rendition, catching Byrd's harmonic niceties with their more sustained notes. The other two songs are *O Lord how vain* and *Farewell false love*.

Of the five motets, *Attollite portas* gets the disc off to a sparkling start and *Miserere mihi* is short but effective after its arresting opening and makes a virtue of its canonic virtuosity with some finely wrought sonorities. Two other six-part works from the 1575 *Cantiones*, *Da mihi* and *Domine secundum*, are both lengthy penitential works, endlessly rewarding to listen to, as Byrd burrows nearer to the raw implications of his texts. *Pace Kerman*, *Da mihi* emerges as the greater of the two. Musico-logicals tend to be pre-occupied with line and counterpoint but, in this work, by exploitation of a formidable contrapuntal technique, Byrd produces glorious sonorities, harmonies, dissonances and chords: listen, for instance, to the passages at 'incentutem meam' around bar 79 (BE 1), when that text is newly introduced and bar 108 towards the end of the work. *Domine secundum* sounds a rougher, more experimental work, though each of its sections concludes with cadences containing sublime, melismatic phrases in the soprano. The performance of this powerful and challenging work also sounds tentative in places. The soprano is occasionally too self-effacing and I completely lose the first alto (at this point the lower of the two) at bars seven and eight. Nevertheless, these are fine performances of extraordinary works, revealed as such all the better for being sung by the probable forces which Byrd composed them. The fifth motet, and final work on the disc, is the eight-part *Ad Dominum cum tribularer*. The opening of the second section, *Heu mihi*, one of the great perorations in Tudor music, has never been sung so well on disc and could scarcely be bettered: the semitone clashes sting, the downward melismata deepen the pathos. (Again I lose an alto part, this time the second, in the penultimate bar.) As in *Domine secundum* and, particularly, *Da mihi*, Byrd's firm but humane grasp of large structures is well displayed.

This disc will be gratefully welcomed by all who admire Byrd's music and who appreciate authenticity both in the spirit and the execution of music of this period. It improves with repeated hearings. I urge everyone to buy it and to recommend it to friends and to record libraries. Good sales will ensure the present Vol.1 becomes the first of a series. These performances and Byrd's music deserve nothing less. Richard Turbet

Miscellany

In his introduction to his edition of *Latin sacred music* by Robert Parsons (London, Stainer and Bell, 1994, p. x), Paul Doe provides proof that Parsons was still alive in November 1571; therefore Byrd must have succeeded him at the Chapel Royal in February 1572 (as correctly but cautiously spotted by Watkins Shaw in *The succession of organists*, item 133 in *Tudor music*) and not 1569, 1570 or 1571, all of which have been proposed. There is no doubt Byrd left Lincoln in 1572.

The reformation of cathedrals: cathedrals in English society, 1485-1603 by Stanford E. Lehmberg (Princeton, Princeton University Press, 1988) includes an inventory listing musical holdings in the library of Norwich cathedral c. 1681. This material was not purchased but rather was donated anonymously. Among the printed volumes there are six containing music by Byrd, though firm identification of two of them is not absolutely possible.

This year I have been invited to give papers about Byrd to the Aberdeen Organists' Association and to the 13th Seminar on the History of the Provincial Book Trade at Bristol University.

At the 1994 Annual William Byrd Memorial Concert given by The Stondon Singers (conductor Simon Berridge) and the Brentwood Musicke recorder ensemble in the church of St Peter and St Paul, Stondon Massey, Essex, the choir sang the Mass for Five Voices (omitting the Creed) and three Propers for All Saints (*Gaudeamus omnes, Timete Dominum* and *Justorum animae*) and the ensemble played the Pavan and Galliard and the Browning. See 225 above for the 1993 concert.

Another inventory, in Michael G. Brennan's article 'Sir Charles Somerset's music books (1622)', *Music & letters* 74 (1993): 501-18, lists nine Byrd items including the secular vocal collections 1588-9, *Cantiones* 1589-91 and, most intriguingly, all three masses (the four-part twice) and 1605 *Gradualia*, a Catholic bias to which Brennan draws attention with some enlightening background material.

Byrd, Weelkes and verse services

Seven years ago *The musical times* published my article 'Homage to Byrd in Tudor verse Services' (vol. 129, pp 485-90). I noted a corpus of settings that paid musical homage to Byrd's *Second Service* by quoting, or making reference to its opening alto verse and in some cases by emulating aspects of Byrd's structure. Two of the eight Services in question were by Weelkes: his Fifth and Sixth. Inspired by Chichester Cathedral's recent recording (Priory PRCD 511), I obtained a copy of the evening canticles from his *First Service*, reconstructed and edited by David Brown (London, Oxford University Press, 1974). As I said of the *Fifth Service*, it is perhaps unfair and unsafe to base an argument on a reconstruction, but his version of the Magnificat's opening alto solo is again convincingly extracted from the only surviving source (the Batten organ book, GB-Ob Tenbury 791) and contains most elements present in the other homages: the initial rising third and the climactic seventh closely preceded by a fourth. However, unlike the eight Services in my previous article, this is in the major key, making it questionable as to whether

Weelkes' Service is nodding in Byrd's direction. The initial alto verse of the *Nunc dimittis* owes less to Byrd's original but, in this canticle, Weelkes, like Byrd, makes 'To be a light' a verse (SSAB rather than SSAA) and initially gives his trebles the same striking theme as Byrd's first treble. For the greater part of this Service Weelkes has the ability and strength of character to go his own way, but there is at least the possibility that his *First Service* may be intended as another homage to Byrd.

Richard Turret

Some preliminary thoughts on tempo in virginalist music by Byrd

How flexible is tempo in virginalist music? If one establishes a basic tempo for the strains of a pavan or a galliard, could the embellished repeats be played in quite a free manner? Should all the variations in a set conform to the same tempo? In a fantasia, does the character of different sections suggest modifications to the basic tempo? In Gibbons *Fantasia of four parts*, it makes little sense if one does not respond to the changing figurations and modify the tempo accordingly. Contemporary descriptions of the fantasy/fancy encourage a free approach to tempo and I am persuaded that the extent of tempo modification may be considerable. Clearly, the extent of freedom depends on what is being performed.

In the fantasias of Byrd, characterisation of figurations affects tempo. A brief consideration of two fantasias will serve to illustrate the point. The fantasia [in C], BK25, which opens with preludial flourishes, contains so much variety in texture and figurations that only an unimaginative performer would attempt to realise the content in the same basic tempo. The opening of this fantasia requires improvisatory realisation. The fact that the flourishes towards the end of this introductory section are notated in quavers in *My Ladie Nevells Booke* but semiquavers in the notation in this context. The succeeding homophonic passage, with its underlying dactylic rhythm, suggests dance-like treatment, with a consequent reduction in the value of the minim. In the quasi-imitative passage which emerges from this texture, more spacious realisation seems to be implied. A brisk tempo would be appropriate for the brilliant passage-work which characterises much of the remainder. The flexibility employed in colouring particular moments ensures that squareness is avoided and tempi remain active. If changes to the basic tempo are required, why did Byrd not notate these with greater precision? One answer is that the approach which I am suggesting could not be notated. The changes should be effected gradually, in a way that lets the music unfold naturally and does not disturb continuity.

The fantasia [in G], BK62, presents rather a different picture. Minim movement dominates the early part of the work; activity then gradually increases, leading to a tripla section which releases the flourishes which conclude the work. Initial examination of the work may suggest that only the tripla section indicates a tempo change. The opening is ricercar-like and space would seem to be important in the realisation of this extended point of imitation. In the second point the unit of

value is still the minim. However, the character of this section is quite different. This has to do partly with the concentration on the minim (in the opening point the semibreve creates the initial gesture). This produces a more homophonic texture; in the opening point, the semibreve generates a sense of line. Although there is a loss of linear focus, impetus can be maintained by adopting a quicker tempo for this second point. I am convinced that this enlivens the figurations in an entirely appropriate manner. More playful figurations emerge in the succeeding sections; the imitative writing generates its own activity and tempo is less crucial.

There is a clue of a different kind for tempo modification in the *Carman's whistle*. One of the variations begins with unambiguous minor mode colouring. This seems to cry out for treatment which contrasts with the variations which precede and follow. This variation can be made highly expressive by adopting a slower tempo and thus emphasising the change of harmonic colour.

Desmond Hunter

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William Byrd Gradualia

Books I & II

Facsimiles of the 1610 edition
British Library K.2.f.7

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Broadcast Choral Evensong: Survey of Byrd's Music Performed

The following table shows the frequency with which works by Byrd have been included in 'Choral Evensong', a BBC programme that has been broadcast live, generally once a week, since 1926 from a cathedral or collegiate chapel. It is taken from an analysis of the repertoire performed on that programme compiled by Donald Holdsworth in 1990.

	1920s	1930s	1940s	1950s	1960s	1970s	1980s	Total
Alleluia ascendit Deus		2	2		2	1		7
Ascendit Deus							1	1
Attolite portas						1		1
Ave Maria					1			1
Ave verum corpus	1	1	2	5	2	1	3	15
Beata viscera							1	1
Beata mundi corda							1	1
Bow thine ear = <i>Civitas</i>								
Cantate Domini							2	2
Christ rising again					1		2	3
Christe qui lux es	1	9	1	3	2		2	18
Christus resurgens							1	1
Civitas sancti tui		7	2	1	2	6	4	22
Confirma hoc					1		1	2
Diliges Dominum							1	1
Emendemus in melius						2		2
Exsurge Domine		1	2		1	2		6
Haec Dies		2	1			5	4	12
Have mercy upon me O God						1		1
Hodie beata virgo					1		1	2
Hodie Christus natus est		1						1
I will not leave you = <i>Non vos</i>								
In resurrectione tua					1			1
Jesu Lamb of God = <i>Ave verum</i>								
Justorum animae					1	2	5	8
Laetentur coeli		1	2		3	1	1	8
Laudibus in sanctis		2	2			4	10	18
Look down O God						1		1
Lord in thy rage	1							1
Lord hear my prayer							1	1
Make me joy to God	1	1				1	2	5
Miserere mei				1	1	1	1	4
Ne irascaris							1	1
Non vos relinquam	3		2	1	2	2		10
O God which art most merciful				1				1
O God whom our offences		2						2
O Lord make thy servant Elizabeth			2			1	4	7
O Lord rebuke me not					1		1	2
O Lord turn thy wrath = <i>Ne irascaris</i>								
O lux beata Trinitas							1	1
O magnum mysterium							1	1
O praise the Lord			1					1
O quam gloriolum		1	2	2	1			6
O quam suavis						1		1
O sacram convivium					1			1
Praise the Lord O ye Gentiles	2	1	2		3	1		9
Prevent us O Lord					3	1	3	7
Psallite Domino		1	1	2		5	3	12
Quomodo cantabimus						1		1
Rorate coeli						2	2	4
Sacerdotes Domini		5	3	5	4	4		21
Senex puerum portabat	(4 voices)	4		2				6
	(5 voices)			3				5
Siderum rector			1					1
Sing joyfully	12	4	9	5	2	1		33
Teach me O Lord				2			2	4
Terra tremuit		2	1		2		1	6
Tollite portas							1	1
Tristitia et anxietas							1	1
Tu es pastor						1		1
Tu es Petrus							1	1
Turbarum voces		1						1
Turn our captivity						1		1
Veni sancte spiritus reple	3	2	2	1		2		10
Victimae paschali					1	1		2
Vigilate					2	2		4
St John Passion = <i>Turbarum</i>								
Great Service			1			4	5	10
Short Service	13	8	8	13	5	4		51
2nd Service			7	9	12	5	13	46
3rd Service	8	11	5	4	2	5		35
Faux-Bourdon (5th)	1	8	4	1	3	1	2	19

* The 1920s column covers only the years 1926-1929.

¶ Nunc Dimittis only

Some Stylistic Correspondences between the Keyboard Music of Byrd and Philips: an Introductory Note

Recently it has become clear that Peter Philips was a pupil of William Byrd: there is a reference to Byrd as 'ma[es]tro que fue de Pº. Flippi' in diplomatic correspondence dating from 1608-09 between the secretary of Archduke Albert in Brussels and his envoy in England in connection with the Archduke's commission of an organ from John Bull.¹ Both Byrd and Philips were Catholics who enjoyed the patronage of Thomas Lord Paget and had links with the Tregian family.² It would be reasonable to suppose that there might be some stylistic similarity between the keyboard music of the two composers: this article presents some preliminary observations about the extent of Byrd's influence.

While both Byrd and Philips were Catholics, Byrd remained in England whereas Philips left for the continent in 1582. It is not surprising, therefore, that Philips's keyboard music should reflect the compositional techniques of the Spanish Netherlands, where he spent most of his career. Twenty-three of his 33 extant keyboard works are intabulations of pre-existent polyphonic models; of these, 14 are based on vocal works. By the turn of the 17th century, few English composers intabulated vocal pieces. The *Fitzwilliam Virginal Book* (FVB) has just one example, a setting by Giles Farnaby of his own 'Ay me, poore heart' (no. 233). By contrast, continental lute and keyboard sources are dominated by intabulations of vocal works. Philips's keyboard music can be understood in terms of continental compositional procedures, yet the influence of Byrd is never far away.

Byrd's influence is most evident in matters of surface detail: Philips's keyboard figuration is rooted in Byrd rather than Sweelinck, Bull or Gibbons. The difference between Byrd's figural style and that of Bull is best summarised by Tomkins on pp. ii-iii of his holograph volume (F-Pc, Rés 1122), where he distinguishes between Byrd's *Quadrano Pavan and Galliard* ('for matter') and Bull's *Quadrano Pavan and Galliard* ('for hand'). Although Philips's figuration is very much his own, it is best understood as an extension of the type of writing that he learnt under Byrd; Sweelinck's figuration was nearer that of Bull, the Farnabys and Gibbons, who cultivated a very different style of virginal playing from Byrd, Philips and Morley. Philips does not employ virtuosic broken figuration, such as



or motoric repeated figures;

broken chord pattern figures are rare and repeated notes hardly ever occur in his figuration.

A pavan by Byrd (MB, xxvii, no. 23a)³ has a number of features that are reflected in Philips's keyboard pieces. The 'paired cadence', with syncopated rhythm, is typical of the style adopted by Philips in the pavan dated 1580 in FVB (no. 85). It can also be found in a pavan by Morley (FVB, no. 169), another

pupil of Byrd and perhaps a chorister at St. Paul's Cathedral with Philips.⁴ (Morley's piece seems to pay homage to Philips's pavan, which was widely circulated both in England and on the continent.)⁵ All three are shown in parallel in Figure 1.



Figure 1

There is also a correspondence between b.21-22 of Byrd's piece and Philips's *Pageant Pavan* (FVB, no. 74). The relationship between these works is best illustrated with reference to the consort model for Philips's piece (Figure 2).



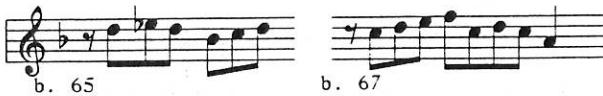
Figure 2

Philip's *Pageant Pavan and Galliard* (FVB, nos. 74-75) are similar to a pavan and galliard pair by Byrd (MB, xxvii, no. 29); in the pavans, the penultimate bars of their respective first strains are similar; in the galliards, there is a similarity between the *cantus* at the end of their first strains. Clearly Philips's pavans and galliards owe much to Byrd, yet there is one crucial difference: Philips derives his galliards from the material of their respective pavans, whereas Byrd links them only by means of a shared final. The documented relationship between Philips and Byrd should not blind us to the influence of other English composers, particularly Dowland and Tomkins.

Three works by Philips may be related more directly to Byrd's keyboard music. The *Passamezzo Pavan and Galliard* (FVB, nos. 76-77) seem to be modelled on Byrd's passamezzo pair (MB, xxvii, no. 2). There is a general similarity throughout: Philips appears to have been struck by the close imitations of Byrd's third strain and the interlocking scales of the fifth in his

opening four strains. Sometimes it is possible to identify specific references to the master's work in that of the pupil: Philips employs a motif in both pavan and galliard which may be traced back to Byrd (Figure 3).

BYRD, *Passamezzo Pavan*, (MB. xxvii, no. 2)



PHILIPS, *Passamezzo Pavan* (FVB, no. 76)

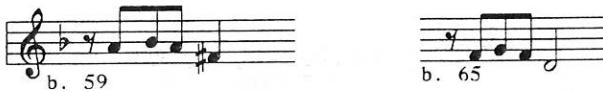


Figure 3

Both pavans have a triple time section in which the right hand predominates. Echo effects involving repetition at the octave abound in the pavans, though in Byrd's case this is always brought about as imitation between two parts. Even the striking ending to Philips's pavan, with its quasi-polychoral effects, has its roots in a similar passage in a fantasia by Byrd (MB, xxviii, no. 46, b. 30-34) and in *In nomine* settings by Byrd and Parsons. However, the most obvious similarity lies in the galliards: Byrd's fourth strain and Philips's fifth comprise a right hand solo against a simple chordal accompaniment; Byrd's fifth strain and Philips's sixth have a left hand solo with the accompaniment now in the right hand.

Although this comparison of Byrd's and Philips's respective *passamezzo pavan* and *galliard* pairs highlights the debt paid by student to teacher, it also provides an illustration of how Philips's keyboard writing had become very much tied to the Netherlandish tradition: what distinguishes Philips from Byrd is his use of repetitions at the octave within a single line in similar solos in the *Passamezzo Pavan*, strains five and six. This style of writing can be found in Sweelinck (e.g., compare the bass of the fifth strain with a toccata by Sweelinck, especially b. 40-52),⁶ and in music by other Netherlandish and Spanish composers; it is forward looking, leaving Byrd and the 16th century behind.

Byrd's influence may also be detected in the only keyboard fantasia by Philips, FVB, no. 84.⁷ Tregian draws attention to its use of the subject used by Byrd in FVB, no. 261. No doubt Philips borrowed the theme from his teacher, but in many respects his piece is quite unlike Byrd or the English school. Byrd uses the subject for the first 28 bars and then drops it, moving on to fresh material. Philips's fantasia is a long monothematic work, full of contrapuntal artifice. Interestingly, when Philips gives the subject in augmentation, he adopts the type of imitative texture to be found in English works based on a plainsong *cantus firmus*. However, the contrapuntal devices – augmentation, diminution, stretto – and the work's extreme length are features more typical of Sweelinck, Cornet and the south German composers such as Hans Leo Hassler and Christian Erbach.⁸ Interestingly enough, Cornet wrote a fantasia on a subject very similar to that used by Philips and Byrd and another work of his has a related theme (Figure 4). It is tempting to suggest a line of transmission from Byrd through

Philips to Cornet at the Archducal court at Brussels.

Philips's piece is a fusion of English, Netherlandish and south German elements: it uses an English subject, harmonis idiom and motivic manipulation, but, in terms of structure, it owes more to a continental style of fantasia writing, exemplified in the length of Cornet's works and the contrapuntal devices of Sweelinck and the south Germans.



Figure 4

Philips's keyboard music is difficult to categorize on stylistic grounds. The influence of Byrd is clear, yet, at the same time, elements are taken from the musical environment of the Spanish Netherlands. At first glance, Philips seems to belong comfortably within the English virginalist school and, in terms of surface detail, a correspondence with Byrd and Morley is evident. However, beneath this surface detail, Philips was much more a product of the Spanish Netherlands, reflected particularly in his use of intabulation as the basis for most of his keyboard compositions and in the structure of his Fantasia.

¹ Österreichisches Staatsarchiv, Haus-, Hof- und Staatsarchiv, Belgien PC 46. I am grateful to John Harley for sending me his transcriptions of these papers. The letter is mentioned in a review by O. Neighbour in *Early Music*, vi, 1986, p. 95 and in S. Jeans, 'Bull, John', *New Grove*.

² D. J. Smith, *The Instrumental Music of Peter Philips: its Sources, Dissemination and Style*, D.Phil. diss., University of Oxford, 1993, pp. 15, 71-6.

³ References are given to the *Musica Britannica* volumes of Byrd's keyboard music, edited by Alan Brown. The *Fitzwilliam Virginal Book* number is given for Philip's pieces because of the ease of availability of the edition by J. A. Fuller Maitland & W. Barclay Squire, reikopf and Härtel, 1899, repr. Dover Publications, New York, 1979-80. A *Musica Britannica* volume of Philips's keyboard music is in preparation.

⁴ D. J. Smith., op. cit., pp. 9-10.

⁵ D. J. Smith, op. cit., chapter 6.

⁶ J. P. Sweelinck, *Werken voor Orgel en Clavicimbel*, ed. M. Seiffert, 2nd edn., Amsterdam, 1954, no. 25; J. P. Sweelinck, *Opera Omnia*, i: *The Instrumental Works*, fascicle I, ed. G. Leonhardt, no. 22.

⁷ FVB, no. 88 is titled 'Fantasia' but is clearly an intabulation of an as yet unidentified vocal piece.

⁸ Hassler and Erbach are well represented in an important Spanish Netherlands source, PL-Kj (olim D-B), MS 40316 (olim 191).

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Nancy Long, an experienced performer of early and contemporary music, formerly singing teacher at the Early Music Centre in London, has returned from teaching at the Centre de Musique Ancienne in Geneva and has some places available for talented professional and amateur singers.

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