



## ANNUAL BYRD NEWSLETTER

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### Editorial

In a recent issue of *The Gramophone* I was interested to read about the research centre dedicated to Schütz established in his birthplace. Although we do not know in which building Byrd was born, John Harley's forthcoming book is going to give us two specific locations to weigh up (as well as an interesting date of birth). In any case, many sites associated with Byrd are known; three are in Essex, one is in Middlesex and the one in Lincoln boasts a suitable plaque. With the increase in the number of universities in England, it is time to consider a William Byrd Centre for the study of all early English music. This would need financial investment and staffing. My own University of Aberdeen has just accomplished this successfully with its newly-created Elphinstone Institute, a centre for studying the culture of north-east Scotland, headed by Professor James Porter, likely to be known to readers for *The traditional music of Britain and Ireland: a research and information guide*, New York: Garland, 1989 (Music research and information guides, 11). Universities in the vicinities of Essex, London and Lincolnshire should be encouraged to think along these lines, especially in view of the possibility of publications that could result. Even if they cannot obtain the accommodation associated with Byrd, a presence in the area

would be appropriate. One thinks of the new University of Lincolnshire, Anglia Polytechnic University with a nearby campus in Chelmsford plus one at Colchester where church music is a speciality, and the top-rated Music Department at Nottingham University, not far from Lincoln and with a formidable Byrdian presence in John Morehen. The stock would consist of scores, recordings, books, periodicals and videos. One full-time director would be sufficient to get it off the ground. A successful model would be the Institute of Popular Music at Liverpool University, which offers courses, attracts visiting scholars, acts as a national resource and produces publications. This could be attractive to a new university wishing to establish scholarly credentials, or to an older one wishing to confirm them.

I would like to reiterate my plea in last year's editorial for more specific identification of Byrd's generic pieces. Things seem slightly to have improved, but please would broadcasters, record companies and concert organizers identify works such as pavans or fantasies by using a title where one exists (more than one might imagine), or by referring to the piece's number in *The Byrd Edition* (e.g. BE 17/2), in *Musica Britannica* 27-8 (BK) or in my catalogue in *William Byrd: a guide to research* (e.g. T 500). It is done routinely for Bach, Mozart and Haydn; Byrd requires and deserves the same dispensation, as practised now in *The Gramophone*.

Returning to early English music, I propose to give a portion of next year's *Newsletter* over to updating my monograph *Tudor music: a research and information guide*, New York: Garland, 1994, which has a *terminus ad quem* of 1991.

Richard Turbet

### New articles

*This continues the sequence explained on page 1 of Newsletter 1.*

226. Ward, Jennifer C. and Marshall, Kenneth. *Old Thorndon Hall*. Chelmsford: Essex County Council, 1972. (Essex Record Office publications, 61). Description of Petre family residence, no longer standing in its original form, where Byrd is known to have stayed.

227. Darton, Ruth. *"A father of musick": an exhibition to mark the 450th anniversary of the birth of William Byrd 1543-1623*. London: University of London Library, 1993. Exhibition catalogue. (1993 Df)

228. Elders, Willem. "Symbolic scoring in Tudor England". In *Symbolic scores: studies in the music of the Renaissance*. Leiden: Brill, 1994, pp. 97-117. (Symbolica et emblemata, 5). "Byrd" pp. 113-17. Takes Byrd's four compositions in over six parts and offers explanations for their scoring. (1994 Eb)
229. Gelder, Gaert Jan van. "From Horwood to the greenwood: a round and its origin in rondellus". *Leading notes* 9 (1995): 5-6. Traces the round *Hey ho to the greenwood*, spuriously attributed to Byrd, back to William Horwood's *Magnificat* in which phrases from the round are used as the contrapuntal technique of phrase-exchange *rondellus*.
230. Harley, John. "Letters about John Bull". *Music & Letters* 76 (1995): 482. Letter detailing source of statement that Byrd was the teacher of Peter Philips.
231. Holdsworth, Donald. "Broadcast Choral Evensong: survey of Byrd's music performed". *Annual Byrd Newsletter* 1 (1995): 6. Table showing frequency with which works by Byrd have been included in "Choral Evensong", a programme broadcast on the radio by the British Broadcasting Corporation since 1926, generally once a week from a cathedral or collegiate chapel. The survey runs to 1989. (1995 HOB)
232. Hunter, Desmond. "Some preliminary thoughts on tempo in virginalist music by Byrd". *Annual Byrd Newsletter* 1 (1995): 5-6. Suggests flexible tempi in the performance of Byrd's fantasias. (1995 Hs)
233. Nasu, Teruhiko. "The publication of Byrd's Gradualia reconsidered". *Brio* 32 (1995): 109-20. Produces evidence suggesting that Richard Bancroft, archbishop of Canterbury, should be numbered among Byrd's patrons, and explains how Richard Redmer came to reissue both volumes of *Gradualia*. (1995 Np)
234. Shay, Robert. "Purcell as collector of 'ancient' music: Fitzwilliam MS 88", in *Purcell Studies*, ed. Curtis Price. Cambridge: Cambridge University Press, 1995, pp. 35-50. Mentions Purcell's method of copying Byrd's *O Lord make Thy servant and Prevent us O Lord*.
235. Smith, David. "Some stylistic correspondences between the keyboard music of Byrd and Philips: an introductory note". *Annual Byrd Newsletter* 1 (1995): 7-8. (1995 Ss)
236. Spink, Ian. *Restoration cathedral music, 1660-1714*. Oxford: Clarendon Press, 1995 (Oxford studies in British church music.) Contains some interesting observations concerning Blow's debt to earlier composers such as Byrd and Gibbons. Of particular value is the inclusion of the prefaces to all six volumes of Tudway's MS "Services and anthems" (1715-1720) which provide an indication of albeit conservative attitudes to the music of Byrd and his contemporaries.
237. Turbet, Richard. "An affair of honour: 'Tudor church music', the ousting of Richard Terry, and a trust vindicated". *Music & Letters* 7b (1995): 593-600. Brings to the attention of researchers the Tudor Church Music archive of the Carnegie United Kingdom Trust at the Scottish Record Office, Edinburgh, and reveals the conception progress and disintegration of the Tudor Church Music series, including the remarkable events surrounding the removal of Terry as editor-in-chief. Three of the series' ten volumes were devoted to Byrd.
238. Turbet, Richard. "Byrd and Tomkins: the Great Service revisited". *Leading Notes* 9 (1995): 10-11. Response to 180, emphasizing the need to perceive early music as its contemporaries did, and not impose specious categories such as "Great Service" on it. Reiterates that Byrd's was the only work so titled and that scribal errors explain such headings in the Services by Tomkins and Hooper. (As I reported on page 101 of 221, Peter Meadows stated that the heading "Greate" in Peterhouse Music MS. 38 (under the first two lines which read "Basso" and "Mr Hoopers Full Magnificat Dec") "would seem to be a later addition or amendment". Since only the Cantoris bass partbook consistently calls Hooper's Service "Great", this suggests that a scribe went later to the companion partbook and mislabelled it for consistency among the basses, perpetuating a confusion with Byrd's piece in the same source. (1995 Tby)
239. Turbet, Richard. "Byrd, Weelkes and verse Services". *Annual Byrd Newsletter* 1 (1995): 5. Appendix to 158. Suggests Weelkes' *First Service* is another homage to Byrd's *Second*. (1995 Tbyr)
240. Turbet, Richard. "Francis Neilson, F. W. Dwelly and the first complete edition of Byrd". *Bulletin of the John Rylands University Library of Manchester* 77 (Summer 1995): 53-8. Using Neilson's papers deposited in Manchester University Library, traces for the first time his involvement and that of Dwelly in the publishing history of Fellowes' complete edition. The correspondence establishes the edition's official title, the corrected dates of publication of the post-war volumes 10-17, and the size of the print run. (I am indebted to Oliver Neighbour for the observation that vols. 10-12 were deposited in the British Museum on 7 December 1948. Fellowes states explicitly in a letter of 15 August 1949 that these three volumes had been published earlier during the year in which he was writing, i.e. 1949. Presumably the depositing of the copyright volumes preceded by a few weeks their actual publication in what was by then the following calendar year.)
- Is 'date of publication' a very precise term for music? Unlike books, music is rarely advertised as 'published on 1 June 1996'. The date of copyright often refers to a different format from the one to hand and is not necessarily corrected if the printing process takes longer than is originally anticipated. CB
241. Bray, Roger, ed. *Music in Britain: the sixteenth century*. Oxford: Blackwell, 1995. (The Blackwell history of music in Britain, 3). Contains numerous references to Byrd throughout. Indispensable. (In John Morehen's discussion of the



Great Service on page 344, the reference to Morley's *Best* (or *First*) Service being in "some York Minster manuscripts" should, according to a telephoned communication from the author, refer to Durham Cathedral MS E 11a.)

242. Milsom, John. "Sacred songs in the chamber". In *English choral practice, 1400-1650*, ed. John Morehen, Cambridge: Cambridge University Press, 1996, pp. 161-79. Byrd is mentioned on all but two of this essay's pages. Surveys all Elizabethan and Jacobean sources containing Latin music. Concludes that with a few exceptions they were intended for domestic consumption. Renews his plea in 198 for more authentic performances of this repertory. On pages 176-7 notes those known to have owned sets of the joint 1575 *Cantiones* of Tallis and Byrd. (1996 Ms)

243. Wulstan, David. "Byrd, Tallis and Ferrabosco". In *English choral practice* (see 242), pp. 109-42. Continuation of 187. Exploits computer analysis to compare the extents to which Tallis and Alfonso Ferrabosco I influenced Byrd. Includes the statistics, compiled by John Duffill, mentioned as forthcoming in footnote 28 at the end of 187. (As coeditor of *Byrd Studies* (168), in which David's original paper appeared, I have to respond to his complaints that it "had to be truncated". His first draft came in at three times the length laid down by the publisher. I know I speak for my fellow editor Alan Brown in expressing my delight that this important material which we had to jettison has found so worthy a home.) Although these are supposed to be brief annotations, I take friendly issue with David on four points. First, I believe that *Similes illis fiant* is indeed by William, and not the otherwise silent Thomas, Byrd: I argue the case in my short monograph on Byrd (210), pages 13-15. Subsequent support has come from one of many biographical discoveries by John Harley. Readers may have noticed in this year's catalogue from Scolar Press an interestingly early date of birth in the details of his forthcoming book on Byrd, rendering the composer more of an age to participate in a tripartite setting of the sort in which *Similes* appears, jointly written with two older colleagues. Secondly, Timothy Symons puts a good case for Sheppard's *Second Service* being one of the composer's latest works, and not from the Edwardine period: see his edition, Guildford: Cantus Firmus Music, 1995. Thirdly, it is unbelievable that it can still be stated that Byrd joined the Chapel Royal in 1570 when it has been known for years that the correct date is 1572. Finally, he is rather hard on *Out of the deep*, and on page four of last year's *Newsletter* I provide conclusive support for the attribution to Byrd. The patently erroneous indexing to Gibbons can now be consigned to footnotes and otherwise forgotten. But he is right to query *Save me O God*: see for instance my diatribe in *William Byrd: a guide to research*, pp. 335-6. (1996 Wb)

244. Dawson, Giles E. "A gentleman's purse". *Yale review* 39 (1950): 631-46. Anecdotal review of the account book of William Petre, dedicatee of Byrd's *Tenth pavan*. The composer is mentioned only twice in the article.

#### Further amendments to *William Byrd: a guide to research*

- p. 9: add "KM Byrd, W. Fantasia à 4 no 3., ed. by Warwick Edwards. Wyton: King's Music, 1995."
- p. 16, T 38, l. 2: for "Iesu" read "Iesum".
- p. 43, T 231: add "MB lvi 127 no. 82 (keyboard arrangement)."
- p. 60, T 377: add "KM".
- p. 62, T 392: Replace penultimate sentence with "MB lvi 39 no. 16 (keyboard arrangement)."
- p. 107: for "DESCANTABANT" read "DECANTABANT".

#### Forthcoming Research

Five items noted in *Newsletter* 1 as forthcoming are still in that purgatorial state. David Crankshaw's essay on the religious dispositions of peers and how they exercised their powers of patronage, with reference to Byrd, is awaiting submission to *Past and present*.

Craig Monson's "Byrd, the Catholics and the motet" is in *Hearing the motet*, ed. Dolores Pearce, due this year from Oxford University Press. Likewise my article on "William Byrd and the Motett Society" is scheduled for *Aberdeen University Review* this Autumn. Publication of John Harley's book *William Byrd, Gentleman of the Chapel Royal* has been brought forward to December 1996 by Scolar Press. David Mateer kindly allowed an intermediary to send me a typescript of "William Byrd, John Petre, and Oxford, Bodleian MS Mus. Sch. E.423", to appear in the 1996 *Research Chronicle*. It is an important article, with much new information and some reinterpretation of familiar material. By the same means I received his paper on "William Byrd's Middlesex recusancy", due to appear later this year in *Music & Letters*. Again there is a substantial amount of new information and some provocative conclusions.

Richard Rastall kindly sent me a typescript of his contribution to *Liber amicorum John Steele: a musicological tribute*, ed. Warren Drake, due this summer from Pendragon Press of Stuyvesant, NY. Its provisional title is "William Byrd's string fantasia 6/g1". Richard is collaborating with Julie Rayner on a monograph provisionally entitled *William Byrd: six-part fantasias in G minor*. This has been accepted for publication by Scolar Press.

My article "A model from Byrd?", which considers the impetus for Tomkins' solitary motet, is scheduled for publication this July in *Choir & Organ*.

At the 13th Seminar on the History of the Provincial Book Trade, Bristol, 11-13 July 1995, I gave a paper entitled "Byrd's music in provincial imprints from 1770 to the present, with special reference to H. B. Collins", which will form part of the published proceedings, edited by Michael Richardson (University of Bristol Press).

Michael Greenhalgh's "A Byrd discography supplement", updating "A Byrd discography" (170) from 1989 to 1994, and filling lacunae 1922-88, will appear in *Brio* 33.1 (1996).

### Significant recent recordings

In last year's recordings I stated that on *The spirit of Byrd* (Helikon HCD 1016) Oliver Hirsch "like everyone else who has recorded the *Preludium and Fantasia* ... has adopted the repeat at bars 58-61". This is the classic error in transmission (my error, my transmission) as the word "not" was omitted before "adopted" thereby reversing the intended meaning. This clears the way for Laurent Stewart's recording of the piece on *Harpsichord works by Byrd and Gibbons* (Pierre Verany PV 795051) to be acclaimed as the first to adopt the repeat in question. (A reminder that the Helikon disc is not distributed outside Denmark but can be obtained by sending a British cheque for £12, or a cheque of other nationality for a comparable sum in local currency, to Helikon Edition, P.O. Box 8, DK 4672 Klippinge, Denmark.)

If 1994 was a good year for British recordings of Byrd, 1995 was a dud, apart from *The early Byrd* reviewed last year. With one exception, the only discs worth mentioning are all from overseas, and it is excellent that this state of affairs gives prominence to the fact of a major British composer being appreciated abroad in France, Germany and America (not to mention Denmark).

Laurent Stewart's disc mentioned above contains nine items by Byrd in a programme of 23. It is maddening that he plays only the first and third of the *French corantos*, even if he does play the sole example of Gibbons. Byrd's have only once appeared on disc as a trio, and none of Stewart's other selections are unfamiliar to the medium. Nevertheless it is a selection well chosen both in terms of Byrd and in relation to the fine music by Gibbons with which it is interspersed.

*William Byrd: songs and ensemble music* (Musicaphon M 56808) is performed by the soprano Lynne Dawson and the English Consort of Viols. Ironically the only hitherto unrecorded item on it is the briefest, *I thought that love*. Nearly all of Byrd's corpus of music for viols in five parts is presented, and although all but one of the songs have also been recorded previously, most remain unfamiliar.

Both of these European discs are distributed in Britain, as are the following two American discs devoted to Byrd's music. *The passage mesures* is played by James Nicolson (virginals and organ) on Titanic Ti-225. All the pieces have been recorded before. The plucked instrument Nicolson uses is a double virginal. I have at once to confess to a dislike of the squeaky tone of the "kind" in this "moeder en kind" pairing. The sound of the "moeder" is agreeable, especially when used with the "kind". Entire, mercifully short pieces played on the "kind" – the Gigg and Alman (T 431/BK 11) both unfamiliar to disc – are under-standable, but its sudden appearance in the middle of pieces such as *Qui passe*, *The bells*, *My Lady Nevell's ground* and the *Passamezzo* pavan and galliard disrupts their rhetorical flow and sounds undignified for such profound utterances. Also

it is the case that Nicolson's musicology is slightly old-fashioned. It has long been known that what he calls "Miserere (4 parts)" is the third setting of *Clarifica me pater*. Although he identifies each piece by its Nevell or Fitzwilliam number, reference to the complete edition would have been more helpful; as it was, I resorted to my own catalogue in *William Byrd: a guide to research* to discover the BK number (which illustrates one practical purpose of my listing...). At 79 minutes such plenitude may explain the regrettable omission of the Galliard to the Pavan T 497 (BK 4). Otherwise, unless one has reservations about varied tempi, anyway confined to the variations on *The woods so wild* and *Walsingham*, the music comes over very well. There are excellent performances of the *Pavana Lachrymae*, *Clarifica me pater* (see above), the isolated Galliard (misnumbered FWVB CLLXIV on the back, recte CLXIV) and the Pavan and Galliard T 504 (BK 52). Slightly heavy weather is made of the Fancie T 447 (BK 46) while the first setting of *Mounsieur's Alman* T 426 (BK 87) is a bit untidy but exudes a sense of fun. Nicolson's varied repeats in the Gigg are rather obviously his own, but his *Walsingham* is a commanding performance showing a perceptive grasp of its massive structure.

The other disc is *Music of William Byrd* by the New York Consort of Viols with guest soloists Tamara Crout (soprano) and Louis Bagger (harpsichord), on Lyrichord LEMS 8015. It gets off to a slow start with the *Voluntary for My Lady Nevell* arranged unconvincingly for four viols but the remaining 14 items are fine. Attention must be drawn to two premiere recordings: the duet *Delight is dead* (the tenor violist doubles as no mean countertenor...) and the dubious but delightful *Fantasia à 4* T A19 (BE 17/7). Otherwise the consort plays the *Fantasias à 3* T 373-4 (BE 17/2-3), the "1611" *Fantasia à 4* and *Browning*. Louis Bagger gives fine performances of *Ut re mi*, *The maiden's song* and the *Tregian* pavan and galliard with adopted prelude T 508 (BK 115). Violist Lawrence Lipkin also duets with Miss Crout on a gimmicky but ultimately satisfying version of *Who made thee Hob* (always remembering before the authenticist in me becomes too militant that it survives in an unreconstructable fragment for broken consort) and sings a good solo on *Farewell false love*. Miss Crout seems slightly disengaged from the text in *Rejoice unto the Lord*, but her performance of *My mistress had a little dog* is so far the best of a growing number on disc, with good projection of the necessary "mezzo" range, and in *Ye sacred muses* she is the equal of any other female interpreter. (The foregoing review of LEMS 8015 is adapted from one in *Viola da Gamba Society newsletter*, April 1996, by kind permission of the editor, Michael Fleming.)

The same label is reissuing on CD the classic recording *Music for voice and viols* (LEMS 8014) performed by the countertenor Russell Oberlin and the In Nomine Players. For details consult Michael Greenhalgh's indispensable "Byrd discography" in *Byrd studies* (pp. 202-64). Suffice to say of its 12 tracks, three still remain unique recordings, and despite many subsequent recordings of the fifth In



nomine à 5, the eponymous players' version remains the best, 36 years on.

On Lammas LAMM 086D The Mixed Choir of Jesus College Cambridge sings *Sacred songs of William Byrd*, conducted by Duncan Aspden. I was sent a review copy by another journal (*Choir and Organ*) so must take care not to plagiarize myself. The ensemble is authentic in including ladies. (While there is no reason to exclude boys, such performances of Byrd's Latin music would be more authentic not given the echoing vastness of cathedrals and like buildings.) However, Jesus' Mixed Choir is quite a large ensemble. Seven of the eight *Cantiones sacrae* 1589-91 performed here have been recorded before, but of particular importance is the first ever recording of the earlier of Byrd's settings of *Salve Regina*. Otherwise a varied and challenging programme includes items such as *Miserere mei*, *Haec dies*, *Laudibus in sanctis* and *Ne irascaris* which have established recording histories, beside *Vigilate*, *Haec dicit Dominus* and *Infelix ego* which have begun to flourish on record more recently. Performances of the two well-known fantasias in C major (for my Lady Nevell) and A minor (from the *Preludium and fantasia*) played on the organ by Charles Harrison (the latter with the elusive repeat mentioned above) complete the contents of the disc.

Announced for 1995 but released early in 1996 is another European recording: *Jhon come kisse me nowe, and other harpsichord works* played by John Whitelaw on the Belgian label Talent (DOM 2910 22). This is a recycling of a 1981 LP on the American Spectrum label which contained eight items, with the addition of three extra tracks. The contents of the LP are listed in Michael Greenhalgh's discography (170) and I discuss the disc briefly on pages 284-5 of 153 (my guide to Byrd research). It is my policy to offer information only concerning discs not submitted for review to *The Byrd Newsletter*, reserving opinion and recommendation for review copies. This disc was not sent for review, but I am happy to endorse the comments I made in 153. Furthermore I now understand Whitelaw's changes of tempo in *The bells* and, even if I have reservations about them, can feel comfortable listening to his interpretation. Whitelaw's remains the only recorded version of the dubious *Medley* T A22 (BK 112). Furthermore, as in the case of the previous disc, the present one is important for presenting a first ever recording (amongst the three additional items), in this case the *Hornpipe*. The other two additions are the *Passamezzo* pavan and galliard and *My Lady Nevell's ground*. The disc is distributed in the United Kingdom by Seaford Music, 24 Pevensey Road, Eastbourne, Sussex BN21 3HP.

The Clerks of New College, Oxford, have recorded the Lamentations (first appearance on CD) and the Mass a4 at low pitch on Collins Classics 1487-2 and *Out of the deep* has just appeared on a disc of music by Gibbons sung by Oxford Camerata (Naxos 8.553130). Still awaited is New College Oxford's recording of the 1575 *Cantiones* (CRD 3492).

## Future recordings

Priory Records' catalogue for 1996-7 bears news of a first ever complete recording of the evening canticles of the *Short Service*. (Details of a fine recording of the Magnificat can be found in Michael Greenhalgh's discography in *Byrd studies*.) The new recording is by Truro Cathedral Choir (PRCD 553 for release 1996/7 as volume ten in the series *Magnificat and Nunc dimittis*. The synthetic *Faux-bourbons* (or *Fifth Service*) is to appear on volume 11 in the series sung by St Edmundsbury Cathedral Choir (PRCD 554) also 1996/7 and again a premiere: see page 37 of *William Byrd: a guide to research* for details of this piece.

Sales of volume 1 of I Fagiolini's *The Early Byrd*, reviewed in last year's *Newsletter*, were sufficiently encouraging for Chandos Records to envisage two further discs in the series. Works under consideration for recording include *Vigilate*, *Why do I use*, *Deus venerunt gentes*, *Crowned with flowers*, *Domine salva nos*, *Domine tu iurasti*, *Quomodo cantabimus* and *O dear life*. It is anticipated that Fretwork and Sophie Yates will again also be involved in recording sessions planned for later this year.

## Unrecorded Byrd

Several keyboard pieces by Byrd remain unrecorded:-

*Monsieur's alman* T 428 (BK 44)  
*Ut mi re* T 514 (BK 65)  
*Lady Monteagle's pavan* T 493 (BK 75)  
*Pavan and galliard* in G T 498 (BK 73)  
*Pavan and galliard* in a T 501 (BK 16)  
*Alman* T 432 (BK 117, EK 30)  
*Piper's galliard* T A24 (BK 118, EK 26)

Carlton Classics have invited Alan Cuckston to make a CD of keyboard music by Byrd, and Alan hopes to include the pieces hitherto unrecorded.

The following pieces only appear on obscure recordings:-

*Pavan and galliard* in B flat T 502 (BK 23)  
*Coranto* T 444 (BK 45)  
*French corantos* T 441-3 (BK 21) as a set.

## Miscellany

Colin Bayliss has composed *Differencies from the Harlington of Mr Byrde, for string orchestra* (Bolton: Da Capo Music, 1994). It was premiered during the summer of 1994 at Macduff by Aberdeen Sinfonietta, who gave subsequent performances at Perth and Aberdeen: a fine piece.

From a music publishing perspective, the Byrd event of 1995 was the publication by King's Music of Warwick Edwards' reconstruction of the third Fantasia in four parts, never before playable: see R. Turbet, "Cruel to be kind", *Musical Times* 134 (1993): 104. [ cont. on page 8

## Haec est dies (attrib. William Byrd)

Triplex (G2) Haec est di - es, haec est di - es, haec est

Medius (C2) Haec est di - es, haec est di - es, haec est di - es Do - mi - ni, Do -

Tenor (C3) Haec est di - es, haec est di - es, haec est di - es

Bassus (C4) Haec est di - es, haec est di - es Do - mi -

5 di - es Do - mi - ni: gau-di - a - mus, gau-di -

- - - - - mi - ni: gau-di - a - mus, gau-di - a - mus

Do - - - - - mi - ni: gau-di - a - mus, gau-di - a - mus et lae - te-mur, et

-ni, Do - mi - ni: gau-di - a - mus, gau-di - a -

9 -a - mus et lae - te - mur in e - a,

et lae - te - mur in e - - - - - a, et lae - te - mur in e - - -

- lae - te - mur in e - - - - - a,

-mus et lae - te - mur in e - a, et lae - te - - - - -

12 et lae-te - mur in e - a, et lae-te - mur in e - a.

-a, et lae-te - mur in e - a, et lae-te-mur in e - - - - a.

et lae-te - mur in e - - a, et lae - te - mur in e - - - - - a.

-mur in e - - - - - a, et lae - te - mur in e - - - - - a.

16

Haec est di - es, haec est di - es, haec est di - es Do - mi - ni

Haec est di - es, haec est di - es, haec est di - es Do - - - mi - ni gau - di -

Haec est di - es, haec est di - es, haec est di - es Do - - - mi - ni gau - di -

Haec est di - es, haec est di - es, haec est di - es Do - mi - ni

20

gau - di - a - - mus, gau - di - a - - mus, gau - di - a - - mus

- a - - - mus, gau - di - a - - - mus, gau - di - a - - - - - mus

- a - - - - - mus, gau - di - a - - - - mus, gau - di - a - - - mus et lae - te -

gau - di - a - - - mus, gau - di - a - - - mus, gau - di - a - - - mus

24

et lae - te - mur in e - - - - a,

et lae - te - mur in e - - - - a, et lae - te - mur in e -

- - mur in e - - - - a, et lae - te - mur in e - - - - a,

et lae - te - mur in e - a, et lae - te -

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et lae - te - mur in e - - - a, et lae - te - mur in e - a.

- - a, et lae - te - mur in e - - - - - - - - a.

et lae - te - mur in e - - - a, et lae - te - mur in e - - - - - a.

- mur in e - - - a, et lae - te - - - - mur in e - - - - - a.



King's Music, publishers of *Early Music Review* and therefore of this *Newsletter*, also publish the *Short Service* of William Inghott which is misattributed to Byrd in one source. This is another reconstruction.

In 1994 Northwood Music published George Hunter's new edition of Byrd's consort music in five parts. This is the only edition that includes the Pavan's authentic tenor part, which only came to light after BE 17 was published.

When I was reconstructing the 1588 arrangement for broken consort of *The fifth pavan* (Lincoln: Lindum Desktop Music, 1993) I became convinced it was based on a lost original for consort that predated the surviving version for keyboard. Richard Rastall has reconstructed a version of *The fifth pavan* for viols, plus other pieces that may derive from consort originals, with a view to publishing them, beginning this year, perhaps in a joint venture between the University of Leeds Music Department and North East Early Music Forum.

Further to item 225 in *Newsletter* 1, the vocal ensemble Pange Lingua performed a series of concerts in Holy Trinity Church, Sloane Street, London during October 1993 to celebrate the 450th anniversary of the birth of Byrd.

On page 81 of *A catalogue of Durham Cathedral music manuscripts* by Brian Crosby (Oxford UP, 1986) there is what may be the earliest reference to "short services" as a genre or category. This is from Misc. Ch. 7116, a parchment of c.1665. It is questionable as to whether a Tudor composer was conscious of composing in a "short service idiom" when writing what contemporary scribes would have described as, amongst other things, his "Short Service". After the Restoration, when the Tudor repertory had been plundered for canticles, the perspective of history would reveal the existence of many services of modest dimensions, designed for routine unaccompanied performance, and often entitled "Short". It is a short step from noticing such a perspective to an awareness of an apparent category of such services: an awareness that perhaps was not felt in the Tudor age when they were being composed.

In 1994 Ensemble Five/One, conducted by Drew Minter, performed three concerts entitled "Prayer and lamentation: music for Lent by William Byrd" as part of their series "Music in historic churches". Scheduled for March 18-20 at St Anne's, Annapolis, Maryland; St Paul's, Rock Creek, Washington, DC; and Trinity, Upper Marlboro, Maryland respectively, each event included a pre-concert lecture.

The Byrd Memorial Concert for 1995 by the Stondon Singers in Stondon Parish Church on July 4 included *Tu es pastor* and *Hodie Simon Petrus*.

Writing in *British Music Society Newsletter* 19 (1993 Ti) I lamented that the two Byrdian works that Tippett quoted in his *Shires suite* are now regarded as spurious. It was therefore gratifying to read Keith Elcombe's revelation in

241 (p. 236: see above) that Tippett turned to Byrd's pavans as a formal model for two crucial passages in his first symphony and first string quartet. Now that we know how to listen to the works in question, the debt to Byrd is as clear as are the links with Gibbons in other works by Tippett. It is tempting to wonder whether, when Tippett breaks into triplets in these Byrdian passages, he is emulating Byrd in Strain B<sup>1</sup> of the *First pavan*.

Simon Patterson's postmodern icon *The great bear*, first exhibited in 1992, takes the map of London's underground railway, renames the lines after groups of people (the Metropolitan is Musicians) and renames the stations accordingly. Byrd is Pinner, between Palestrina (North Harrow) and Thomas Tallis (Northwood Hills). Further north, Chalfont and Latimer becomes Orlando Gibbons. It is a fact that in the sixteenth century many people surnamed Byrd lived in Pinner.

One wonders what Byrd thinks, perhaps having just composed another Sanctus for the benefit of cherubim and seraphim, as he looks down on the shenanigans at his old cathedral. Recruitment of trebles to Lincoln's choir certainly tailed off for a while. But it has now picked up and the Lincoln Cathedral Music Appeal is making a convulsive effort to secure the cathedral's musical tradition "for the next 900 years", nine centuries having recently been clocked up. £1.75m. is being raised, part of it to endow several choristerships at £35,000 each. And William will be mollified by the announcement in the *Lincoln Cathedral Music Appeal newsletter* 6 (February 1996): [2] that "The Cathedral Group has raised the £35,000 needed to endow a chorister, to be named after William Byrd." Donations can be sent to the Appeal at 4 Priorygate, Lincoln LN2 1PL, England.

Tracing the fortune of Byrd's music in church, certainly in the present century, is relatively straightforward (see for instance 182). Less forthcoming is the secular arena. One source of information is the *Catalogue of choral works performed by societies affiliated to the National Federation of Music Societies between its inauguration in 1936 and the year 1960*, 3rd ed. London: NFMS, 1960. Renaissance music constitutes no more than a trickle. Byrd is represented by the three masses and the *Great Service*: the latter a mild surprise in a list predictably but depressingly limited. But to place it in context, the only other Tudors in the catalogue are Taverner (*Western Wind* mass) and Tallis (*Lamentations* and, gratifyingly, *Spem in alium*). Contemporary Europeans fare no better: only Palestrina (6), Victoria (2), Sweelinck, Giovanni Gabrieli and Lassus (1 each) appear.

On 3 May 1996 in the Wren Library of Lincoln Cathedral, John Harley gave a lecture "Our beloved in Christ, William Byrd".

The *BBC Music Magazine* includes a handsome postcard of Byrd in a set of five with Puccini, Shostakovich, Elgar and Chopin; £1.99 from Nicki Reid, BBC Worldwide Publishing, Woodlands, 80 Wood Lane, London W12 0TT; telephone 0181 576 2000, fax 0181 576 3292.



This year's C. B. Oldman Prize, awarded annually by the United Kingdom Branch of the International Association of Music Libraries for the best British book of music bibliography, librarianship or reference, has been won by Richard Turbet for *Tudor music: a research and information guide, with an appendix updating William Byrd: a guide to research* (New York: Garland, 1994).

### The Carnegie Trust and Byrd's music in the 1920s

Researching the TCM archive in Edinburgh for 237 (q.v.) I came across two files devoted to Byrd. I mention file 242 in the article. It contains details of the performance on Sunday 20 February 1927 in the Great Hall of Birmingham University of the *Great Service* by the Birmingham Festival Choral Society conducted by Adrian Boult. The Carnegie Trustees provided a special grant of £30 to enable Boult to purchase 280 copies. The work was described by C. Grant Robertson, the University's Principal, in a letter to Sir Donald MacAlister, vice-chairman of the Trustees, as "the greatest achievement of the greatest of British musicians". Admission to the performance was free, and to vindicate Robertson's opinion no fewer than 2,000 attended, with many turned away.

File 238 concerns the Byrd Tercentenary Festival, and the £200 guaranteed by the Carnegie Trust as long as £300 was raised from elsewhere. In the event the festival made a small surplus so the guarantee was written off. The file contains a reference to the activities of the elusive but impressively peopled Byrd Tercentenary Committee (see 152). This notes an otherwise-unrecorded meeting on 17 March 1922 at the Royal College of Music. RT

### Byrd's Music at Lincoln : a supplementary note

In my *William Byrd, 1543-1623, Lincoln's greatest composer* I traced the fortunes of Byrd's music at the cathedral where he was Organist and Master of the Choristers 1563-1572 by listing manuscripts that included pieces of his, from 1711 to the advent of printed music bills in 1893 (pp. 32-4). In 1774 both *O Lord turn Thy wrath* and *Bow thine ear* (contrafacta of the two parts of *Ne irascaris* but invariably separate anthems when sung in the Church of England) were copied. However, only the latter is listed in *A collection of old and modern anthems. As they are now performed in the Cathedral Church of the Blessed Virgin Mary in Lincoln... By the Rev, the Succentor [i.e. Childers Twentyman]* (Lincoln: Wood, 1775). Worse was to follow in the next such publication, *A collection of anthems used in the Cathedral Church of Lincoln* (Lincoln: Drury, 1827), from which Byrd is entirely absent. None of his music was copied in manuscripts between 1812 (*O Lord turn* - its last appearance in the MSS - and *Bow Thine ear*) and 1851 (all but the *Venite* of the *Short Service*, *Bow Thine ear* and, for the first time since 1711, *Sing joyfully*, its inclusion probably inspired by the recent appearance in Hullah's *Vocal Scores* published in London in 1847). The evidence of 1774-5 proves that the published collections of texts did not include all repertory anthems of the time, but

the evidence of 1812-51 and 1827 in particular is not encouraging. Indeed the first printed music bill in 1893 may be an optimistic reflection of the organistship of John Young, 1850-93: *Sing joyfully* and *Bow Thine ear* sung once each, and no *Short Service*. R. T.

### The William Byrd Singers of Manchester

I think I can justly claim to be no Byrd scholar - such folk might well find me a bull in a china shop or at least one of the gibbons - but my record as a Byrd fancier is well documented over the past 25 years. As a choirboy at Christ Church, Oxford, in the 20s under W. H. Harris I must have encountered some Byrd but can't recall any, though I do recall some excitement there about a rediscovered piece of Taverner (*O bone Jesu?*) which I didn't share. At a pre-university consultation with Cyril Rootham in 1936, when asked the principal difference between Renaissance and later music, I knew: the absence of emotion in the former(!)

I was to suffer a conversion of course, and others have suffered from my conversion ever since. Around 1970 I found myself avidly reading through the entire published works of Byrd - pure chance, perhaps, that it wasn't those of Palestrina or Lassus, but a happy one, for now I know more of these and other great contemporaries of Byrd I can see that what differentiates him from them is what particularly commends him to me. Hard to name it, perhaps misleading even to try: humanity? raciness? Whatever it is, I don't find it equally in all his music; gourmet, or gourmand, I can't swallow the whole corpus. Maybe looking in "a glass where all may see themselves" I find myself reflected in a tiny corner and love Byrd for all the wrong reasons, but love him I do.

I find this quintessential Byrdness gloriously apparent in *Vigilate* in *Turn our captivity*, in *Christ rising* and *Christ is risen*; less so in the masses, which others may prize more highly. I'm at least as likely to find it in early works as in later: *Memento homo*, for instance (though scholars might rate it immature), *Attollite portas* (particularly the "King of Glory" dialogue) and *O lux beata*, whose closing pages still send shivers down my back. I find it in the secular music too, in *Constant Penelope*, for example, in *What pleasure have great princes?* and in *O dear life, when may it be?*

It has been my treasured privilege to conduct Byrd in Lincoln Cathedral and awaken echoes of original performances four centuries back. It was in fact a comment by Hans Keller on a performance there of the 9-part *Domine quis habitabit?* by the BBC Northern Singers that first got them into the Proms (a tabernacle they inhabited for some years, thanks to Byrd, in spite of their "provincial" status in a heavily metropolitan organisation.)

Not unnaturally when I was asked to direct a Manchester chamber choir in 1970 Byrd was elected patron *in absentia*. The William Byrd Singers of Manchester are omnivores, not early music specialists and their repertoire has ranged

from Josquin to contemporary commissions, but there is more Byrd in their library than any other composer and they have sung it far and wide both in this country and abroad - first in Poland soon after formation, most recently in Finland last year and various lands between.

In 1973 they celebrated Byrd's 350th anniversary with "Mr Birde - homo memorabilis" at the QEH with Gillian Weir playing organ and harpsichord, the Jaye Consort of Viols and Gabriel Woolf reading from Byrd's marvellous prefaces. They made a pilgrimage to Standon Massey, Byrd's supposed burial place, and sang there on the way. Variations of this programme have recurred several times since, most recently with the Rose Consort and Gabriel Woolf for the 450th anniversary in 1993. At one time or another they have sung *The Great Service* and all the propers for the Feast of S.S. Peter and Paul. They have also enjoyed various "Byrd-and" programmes: Byrd & Gibbons, Byrd & Bach, even Byrd & Bux. Several motets figure on their CD "The Flower of Peace" along with Parry's "Songs of Farewell" and the two motets first mentioned above appeared in their English programme at the RNCM in March. The love affair continues. *Omnis spiritus laudet Dominum...* not least for William Byrd. *Stephen Wilkinson*

### Ensemble William Byrd

The Ensemble William Byrd started life as the inelegantly-named Quatuor Vocal William Byrd, which I formed soon after moving to Paris in 1982. Members were taken from the Groupe Vocal de France (a professional contemporary ensemble meant to be the vocal equivalent to Boulez's Ensemble Intercontemporain - but for which they never found a capable enough director). As I am a confirmed "low-pitch" man, the format was ATTB, in which formation we performed in concert between 1984 and 1989 the four-part mass (down a fourth in my own edition) and much of the four-part *Gradualia*, as well as lots of Spanish Renaissance music, French chansons and some close-harmony.

Why Byrd? Well, my previous ensemble, *Psallite*, which was at that time still active but which, being based in England, gradually died over the ensuing years, had done a lot of Byrd. There's even a recording (*Music of Religious Upheaval in Tudor England*, on Libra Realsound Cassette LR127) which includes *Tribue Domine*, *Laudibus in sanctis*, *Tristitia et anxietas* (not many recordings of that about, I suspect) and *Laetentur caeli*, plus some Tallis and Gibbons. It was while working with *Psallite* that I became convinced that for all the Latin music, and most of the English (1) low pitch, and *chiavette* transposition where appropriate, provided the only coherent musical solutions to problems of vocal tessitura and balance; and (2) one to a part was essential for all but the Service music.

After a while, we found ourselves doing more and more concerts with five singers and various instruments, so in 1989 renamed ourselves Ensemble William Byrd, won a competition, found an administrator and a record com-

pany, and launched ourselves into the Big Time. The unfortunate corollary is that the amount of Byrd we do has gone down in inverse proportion to our general success and fame! Apart from the fact that in France Renaissance music is harder to sell than Baroque, doing English music tends to label us English, which is politically a bad move. However, I'm sticking to the name, and hoping to convert more and more French singers to the joys of WB.

What the ensemble has done instead is three records (Gibbons, Purcell and Palestrina) and lots of concerts, mostly in France, of a pretty wide repertoire ranging from Machaut to Handel. The aspect in common is chamber performance - our Monteverdi Vespers uses the minimum of ten singers, the Chandos Anthems also 10 (three girls, five tenors, two basses, at 392 and with soloists taken from the ensemble). Our numbers vary from 5 to 75 (for the Biber *Missa Salisburgensis*, which we did in 1992). In the pipeline for the summer is a return to the Festival de la Chaise-Dieu to redo *Spem in alium* (we did it in 1991). We will again do it twice, once in Latin and once in English. This neatly divides the concert into a "Catholic" half and a "Protestant" half, and this time, thinking that it's about time we did more Byrd, I've put down *Ad Dominum cum tribulatione* and the Magnificat from *The Great Service*. It will be interesting to assess the contrast we sense in religious approach between these two wonderful pieces, as well as, and apart from, the obvious stylistic and musical differences.

Among our Byrd party-pieces in the last few years have been *Christ rising* and *O you that hear this voice*, which we do in a conflated "consort" and "voices" version, transposed down, of course, from the high clefs. Also in the repertoire are *Diliges Dominum*, *Ne irascaris Civitas*, *Save me O God*, *Tho' Amaryllis*, *Susanna fair* (à3) and *Hob*. What have not changed since the days of *Psallite* are my convictions about low pitch and *chiavette*, and of the necessity of "chamber" performance. I have an instinctive horror of most Byrd being sung by cathedral choirs. *Graham O'Reilly*

### William Byrd and the late 17th century

English musicians of the later 17th century were well aware of the achievements of their predecessors. Formal musical education seems to have relied heavily on treatises of an earlier time,<sup>1</sup> and in cathedrals and other choral foundations, where many musicians received their initial training, John Barnard's *The First Book of Selected Church Musick* often provided the foundation of the post-Reformation repertory. The continued use of Barnard services and anthems, old-fashioned even at the collection's nominal publication date of 1641,<sup>2</sup> is demonstrated by newly-copied performing material and by repeated alterations to the text of Byrd's *O Lord make thy servant* to accommodate the names of successive monarchs, while late 17th-century manuscript scores, particularly composers' copies, such as Purcell's autograph GB-Cfm MUS MS 88, offer further insight into the way earlier music was regarded by musicians of Purcell's generation.



The initial sequence of 17 anthems at the reverse of *CFM* 88, probably copied in late 1677 and 1678 and certainly finished before 1680, contains eight Barnard anthems and two others in a broadly similar style by Tomkins and Batten.<sup>3</sup> The same series also includes works by Locke and Blow, but only the last, *Save me O God*, is by Purcell himself. Up to this point, the text features a secretary-hand 'e' characteristic of Purcell's earlier manuscripts; thereafter, Purcell's handwriting adopts the style familiar from GB-Lbl Add.MS 30930, dated 1680, and his own music appears more frequently. It is likely that *Cfm* 88 was originally a Chapel Royal scorebook and that the first stage of Purcell's copying in it was a matter of professional duty rather than private study: his main concern seems to have been to clarify and complete the underlay, although in Byrd's *O Lord make thy servant*, he also identified, and to an extent replaced, a missing part.<sup>4</sup> In addition, he radically altered the notation of the music, generally substituting a regular pattern of 4/2 bars for the unbarred freedom of his exemplars. This modern approach to barring is by no means universal in late 17th-century scores: in a related source of Barnard anthems, William Isaack's scorebook GB-*Cfm* MU MS 117, only the works copied from Purcell's *Cfm* 88 have a comparable barring pattern, the others having a barline every third breve as an apparently deliberately arrhythmic visual guide. Neatly but closely written, Isaack's manuscript is essentially a file copy, a means of preserving the basic text of the repertory for reference, whereas Purcell's, laid out with admirable clarity, may have served not only as a carefully edited master copy for the standardised and corrected set of parts for the Chapel Royal but also as a rehearsal and organ score.

Purcell's regular barring in *Cfm* 88 is applied to more recent music as well as to Barnard works and differs from his own practice of only a year or so earlier: there is a marked contrast between his pre-1677 organ part to Blow's *God is our hope and strength* in GB-*Och* Mus 554, for example, and his slightly later score copy of the same work in *Cfm* 88.<sup>5</sup> Though *Cfm* 88 undoubtedly had practical and editorial purposes which the regular barring scheme could only assist, Purcell's notation draws attention to vertical rather than horizontal relationships and emphasises the organization of contrapuntal material into a rhythmically-purposeful harmonic structure: in this way, perhaps, Purcell the composer turned a somewhat tedious professional task into a revealing study of music he must have known intimately from his boyhood.

His approach can be illustrated by his treatment of Byrd's *Bow thine ear, O Lord*, one of the Barnard anthems. Purcell's underlay is complete and unambiguous, and he divides the entire anthems into bars a breve long, regardless of the relative complexity of different sections or of any rhythmic subtleties there may be. In many cases, the modern expectation of an emphasis on the first beat of a bar is, in fact, fulfilled by the rhythms inherent in Byrd's patterns of dissonance and resolution, so Purcell's notation accurately reflects the music's character (ex. 1), probably because of

Purcell's working method in copying the score rather than any theoretical considerations: in ex. 2, and even more clearly in the repetition of ex. 2 in a lower register that immediately follows, he seems to have barred the uppermost one or two parts as he wrote them to establish a basic pattern of alignment and underlay, thereby committing himself to the barlines between tied minims (originally semibreves imposed on the barlines themselves) before he had seen on paper the harmonic context created by the lower voices.

Purcell was not the only late 17th-century musician to see the qualities of special interest in Byrd's music. At Christ Church, Oxford, cathedral music underwent a significant revival under Henry Aldrich (dean from 1689 to 1710), reflected in Aldrich's own score GB-*Och* Mus 16 and in an organ book, *Och* Mus 1230, copied around the turn of the century by Richard Goodson, who, as organist of the cathedral from 1692, must have been responsible for putting many of Aldrich's ideas into practice. The latter manuscript, stained by repeated handling, evidently saw heavy use and there can be no doubt that its contents were frequently performed: pre-Restoration English composers whose anthems are well represented include Byrd (4 works), Tallis (4) and Orlando Gibbons (2). But whereas Purcell usually confined his modifications to the music of earlier anthems to matters of notation, Aldrich made a number of more substantial changes: amongst the longer and more complex early works in *Och* 1230, only Gibbons' *Hosanna to the Son of David* is entirely unaltered, and others, such as the anthem adapted from Byrd entitled *Be not wroth*, are extensively revised.

*Be not wroth*, a version of *Civitas sancti tui* from the *Cantiones Sacrae* of 1589, is in original the same work as *Bow thine ear O Lord*, transcribed by Purcell in *Cfm* 88. The Christ Church disbursement book for 1690 records that Francis Withey received 6s for copying it, no doubt a reference to the parts in his hand in the cathedral singing books GB-*Och* Mus 1220-24. Two further scores at Christ Church suggest that Aldrich thought long and hard about the work before making his alterations. *Och* Mus 10 contains his own copy of *Civitas sancti tui* together with *Ne irascaris*, its 'first part', and *Och* Mus 554 is a copy of both anthems with English words: amongst papers that had belonged to Edward Lowe, and possibly written by him, the latter score probably came to Christ Church while Lowe was organist or on his death in 1682.

The English text Aldrich fitted to the adapted music, a conflated translation of *Ne irascaris* and *Civitas sancti tui*, results in many variants of rhythmic detail between his version and others, including Purcell's. Otherwise, Byrd's imitative points are preserved as the essential thematic material – virtually every phrase in every part of the Aldrich adaptation comes from somewhere in Byrd's original – but are sometimes treated less expansively or are combined contrapuntally in a way different from Byrd's: the first point, because of Aldrich's deletion of the opening bars,



makes eight entries instead of ten; the second, which Byrd extends over 11 of Purcell's 4/2 bars, is compressed into five bars instead, and the final point of Byrd's opening section becomes little more than an extended cadence. The whole opening imitative section is reduced by Aldrich to 19 breves instead of 31 bars of 4/2 time in Purcell's transcription, and the rest of the anthem is also shortened, though not to the same extent. In places, the effect of Aldrich's reworking is entirely different from Byrd's original: in the opening section, only the first ten breves could be said to be truly imitative, using the working-out of imitative points as an essential element of form, and for much of the rest of this section imitation becomes incidental to a structure conceived in primarily harmonic terms. Some of the meditative, mystical quality of Byrd's music has gone, although paradoxically Aldrich adopts a self-consciously archaic notation in *Och* 16, with unobtrusive barlines lightly sketched across the score as though he is simply aligning unbarred parts.

Aldrich's attention seems at times to be directed towards picturesque superficial effects. At the end of his compressed treatment of Byrd's second point, he introduces an augmented triad, a striking chromatic chord not present in Byrd's original (ex. 3). An augmented sixth chord, however, does appear at an approximately corresponding place in the 1589 and Barnard publications of *Civitas sancti tui*, probably because the copyist of the typesetter's exemplar mistook a step from supertonic to mediant in the medius part for one from leading note to tonic (ex. 4). Aldrich's manuscript score in *Och* 10, unlike Purcell's score or *Och* 554, includes this mistake, which perhaps inspired him to reconstruct a section of the anthem around a chromatic chord undoubtedly more convincing than the original printing error.

Aldrich's changes to *Civitas sancti tui* must be seen in the light of his personal vision of cathedral music, in which a dedicated and disciplined body of men and boys performed a sacred repertory set apart from the secular style of the day and clearly in the ancient tradition to which the Church of England was heir. His interference with Byrd's masterpiece now seems misguided and impertinent, but Aldrich's championing of the polyphonic repertory, even in modified form, and his insistence on a distinctive style for church music, may have helped to pave the way for a widespread and more historically educated interest in early polyphony later in the 18th century. His direction of the Christ Church choir and its repertory met with considerable contemporary approval: William Hayes, the anonymous author of *Remarks on Mr Avison's Essay on Musical Expression* (1753), holds up the Christ Church of Aldrich's time as a model to be emulated by other cathedrals (p. 100), and Thomas Ford, a chaplain of Christ Church from 1706 to 1712, states unequivocally that "Church music owes the preservation of its dignity" to Aldrich and describes several polyphonic works he altered as having been "rectify'd."<sup>6</sup>

Purcell, of course, was primarily interested in writing his own music, and it is highly probable that his copying of

early anthems in *Cfm* 88 opened his eyes to the possibilities of counterpoint. Between 1678 and the early 1680s, already a successful composer with a prestigious court appointment and anthems such as *My beloved spake* to his credit, he worked intensively on contrapuntal music of various kinds, including the fantazias and sonatas as well as the anthems he added to *Cfm* 88 itself. The probable chronology of Purcell's different autographs suggests that his editorial work in *Cfm* 88 lay at the beginning of this process, inspiring him to explore the Baroque *stile antico* in his own church music, to examine the achievements of his predecessors at court, and to make counterpoint an essential element of his composition in many genres. But, important as they are in Purcell's own development, the *Cfm* 88 copies of earlier anthems are also evidence of an unexpectedly serious attitude towards older music in the Chapel Royal: even at the earliest date possible for his work in the manuscript, December 1677, Purcell was no longer an apprentice composer and, whether the editorial task was voluntary or assigned by his superiors, his was an unusually expert hand to be sorting out the underlay in Barnard. His involvement in this work and Aldrich's policy at Christ Church are indications of the high regard in which late 17th-century musicians held some of the older repertory.

#### NOTES

1. See Peter Holman, *Henry Purcell*, (Oxford, 1994), 7.
2. No copies seem to have circulated before the Restoration: see John Barnard, *The First Book of Selected Church Musick* (facsimile ed. John Morehen, Farnborough, 1972) iii-ix.
3. See Robert Thompson, "Purcell's great autographs" in Curtis Price (ed.), *Purcell Studies* (Cambridge, 1995), 6-34.
4. See Robert Shay, "Purcell as collector of 'ancient' music: Fitzwilliam MS 88", in Price, *Purcell Studies*, 35-50.
5. Illustrated in R. Thompson, *The Glory of the Temple and the Stage: Henry Purcell 1659-95* (London, 1995), 11; I Holst (ed.), *Henry Purcell, 1659-1695: Essays on his Music* (London, 1959), plate III.
6. In his manuscript history of music, GB-Ob MS Mus.e.17, f.v<sup>r</sup>

Robert Thompson

Barring from *Cfm* 88

Barring from *Cfm* 88