



## ANNUAL BYRD NEWSLETTER

No. 3. June 1997

### EDITORIAL

No need for a long editorial this year as attention must be focused on John Harley's monograph on Byrd, reviewed below. Just one plea: if you are writing an item about Byrd, or if you know of someone who is, or if you spot an item about Byrd in other than a main-stream musicological journal, please inform me. I reckon to catch up with most writings about Byrd eventually (in last year's list, I was pleased to include an article from 1923), but all assistance, especially from outside Britain, is valuable. Meanwhile I am grateful to Ruth Darton, Music Librarian at my alma mater, the University of London, for her help. Finally, consult p. 3 for details of *The ASV Byrd Edition*, an important and truly exciting initiative. RT

### HARLEY REVIEWED

John Harley *William Byrd, Gentleman of the Chapel Royal* Scolar Press, 1997 xvi + 480pp, £45.00 ISBN 1 85928 165 6

John Harley divides his book into two parts: the first is a revised biography of Byrd, the second takes a chronological approach to the works. The biographical section is a particularly impressive piece of work: Harley revises even the most basic facts about Byrd's life. For example, a document in Byrd's own hand and dated 1598 gives his age as 58: this moves his date of birth back to 1539/40. The author also shows that Byrd must have entered the Chapel Royal in 1571/2 rather than 1569/70. Until now, references in the recusancy records to a second wife by the name of Ellen have not been questioned: Harley shows her to have been a servant in the Byrd household whose name was mistakenly associated with Byrd's wife. Indeed, there are documents naming Byrd's first wife Julian which date from 1595 and 1608, so she cannot have died shortly after 1586 as Fellowes maintained.

The author includes a wealth of detail, though he provides the reader with an outline chronology of Byrd's life at the outset to provide a framework. Sometimes remarks are confined to footnotes where they might arguably have warranted inclusion in the text. The cross-referencing is good, and Harley gives references to *The Byrd Edition* and the relevant volumes of *Musica Britannica*. However, there are a great many errors in the musical examples. There are useful appendices, including transcriptions of wills, a

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section on Byrd's handwriting, a description of *My Ladye Nevells Booke* and a catalogue of works. One criticism is that the author is at times too modest: he could usefully have highlighted his more significant discoveries. David Smith

*This was also reviewed in Early Music Review 30, p. 2*

### NEW WRITING

The listing in this section continues the sequence established in my *William Byrd: a guide to research* (New York: Garland, 1987), items 1-140; *Tudor music: a research and information guide* (New York: Garland, 1994) items 141-189; 'Byrd at 450', *Brio* 31 (1994): 96-102, items 190-212; *Annual Byrd Newsletter* 1 (1995): 1-2, items 213-225; and *Annual Byrd Newsletter* 2 (1996): 1-3, items 226-244.

245. Brookes, Virginia. *British keyboard music to c.1660: sources and thematic index*. Oxford: Clarendon, 1996. Part I lists MS and printed sources with their contents. Part II, the thematic index, is also an index to Part I. Byrd is on pages 276-296, items 1332-1478. After two addenda and a short appendix, the volume concludes with 'Computerized codes of musical incipits'. This book covers some of the same ground as 214, which lacks the listings of contents and the thematic index, but notes more printed editions and has a bibliography. Despite the date of publication, Dr Brookes's volume does not include reference to MB 66.

246. Brown, Alan. 'William Byrd (1542 or 1543-1623)' in *Keyboard music before 1700* ed. by Alexander Silbiger, New York: Schirmer, 1995, pp. 36-47 (*Studies in musical genres and repertoires*). Magisterial survey of Byrd's music within a chapter on 'England', pp 23-89. The succeeding section, 'Performance practice', pp 47-50, is based on Byrd's music. Placing Byrd in context makes clear what little he had on which to build his pioneering work for virginals, an achievement that seems ever more astounding. Dr Brown includes many fresh and perceptive observations. (1996 Bw)

247. Dixon, Jon. 'Multum in parvo IV'. *Musical Times* 137 (December 1996): 32-6. 'Introducing a neglected masterpiece of renaissance polyphony', Byrd's *Adorna thalamum*. Reproduces Joed edition (Carshalton Beeches, 1993) after short introduction, explaining liturgical provenance and drawing attention to Byrd's use of 'imitation and rhythmic tension as the main constructional element'. (1996 Dm)

248. Greenhalgh, Michael. 'A Byrd discography supplement', *Brio* 33 (1996): 19-54. Updates 170 from 1989 to 1994 inclusive with addenda to 1988. (1996 Gb)

249. Greer, David. 'Manuscript additions in *Parthenia* and other early English printed music in America'. *Music & Letters* 77 (1996): 169-81. Describes, discusses and, where appropriate, reproduces or transcribes MS additions to the unique copy of *Parthenia* in the Huntington Library and to English musical publications up to 1650 in this and six other American libraries. Finds a new source for *Lullaby* and further evidence that *Non nobis Domine* was not composed by Byrd. (1996 GRm)

250. Harley, John. *William Byrd, Gentleman of the Chapel Royal*. Aldershot: Scolar, 1997. All sources of reference about Byrd will require rewriting, such is the extent of Harley's biographical discoveries. His is also the first attempt to discuss Byrd's entire musical corpus chronologically. (1997 Hw)

251. Harley, John and Turlbet, Richard. 'Byrd: *Haec est dies*'. *Early Music Review* 21 (1996): 16. Introduction to motet first published in Annual Byrd newsletter 2 (1996): 6-7, and subsequently by King's Music (Wyton, 1996). (1996 Hb)

252. Mateer, David. 'William Byrd's Middlesex recusancy'. *Music & Letters* 78 (1997): 1-14. Full account of the legal documentation concerning the recusancy of Byrd and his family while resident in Harlington. Dr Mateer concludes that they were not punished as heavily as they might have been, and points out possible musical implications of Byrd's actions. (1997 Mw)

253. Milsom, John. 'Tallis, Byrd and the "incorrected copy": some cautionary notes for editors of early music printed from movable type'. *Music & Letters* 77 (1996): 348-67. Having examined all known surviving copies (but see Paul Banks's article) of the 1575 *Cantiones*, warns against the likelihood of a perfect copy emerging at any stage in the printing process. Also explains (p.358) why Byrd is sometimes associated with Tallis's *Miserere nostri*: see also 223, p.207. (1996 Mt)

254. Monson, Craig. 'Byrd, the Catholics, and the motet: the hearing reopened'. In *Hearing the motet: essays on the motet of the Middle Ages and Renaissance*, ed. by Dolores Pesce, New York: Oxford University Press, 1997, pp.348-74. Consults contemporary clandestine Catholic writings to provide further background to Byrd's choice of texts for his non-liturgical Latin music. (1997 MOB)

255. Morehen, John. 'Is Byrd's *Haec* a *faec*? *Early Music Review* 24 (1996): 8-9. Using computer procedures described in 1984 Mt and 187, rejects the attribution to Byrd of *Haec est dies* (see 251 above). (1996 MOi)

256. Thompson, Robert. 'William Byrd and the late 17th century'. *Annual Byrd Newsletter* 2 (1996): 10-12. Discusses the treatment of Byrd's music at the hands of Purcell and Henry Aldrich in post-Restoration MSS. (1996 Tw)

257. Turlbet, Richard. 'Byrd's music at Lincoln: a supplementary note'. *Annual Byrd Newsletter* 2 (1996): 9. Looks at the fortunes of Byrd's music in two collections of anthem texts published in Lincoln during the 18th and 19th centuries. Supplements 210. (1996 TUb)

258. Turlbet, Richard. 'The Carnegie Trust and Byrd's music in the 1920s'. *Annual Byrd Newsletter* 2 (1996): 9. Provides fuller information about two files devoted to Byrd in the Trust's *Tudor Church Music* archive [see 237]. (1996 TUC)

259. Turlbet, Richard. 'A model from Byrd'. *Choir and Organ* 4 (July 1996): 13-15. Considers the impetus for Tomkins's solitary motet. (1996 TUm)

260. Turlbet, Richard. 'William Dyce and the Motett Society'. *Aberdeen University Review* 56 (1996): 442-6. Account of short-lived but influential society 1841-52, with summary of its intended publishing activities. It made available much early music, including some by Byrd, in inexpensive, well-produced editions.

261. Wilson, Ruth M. *Anglican chant and chanting in England, Scotland, and America 1660-1820*. Oxford: Clarendon Press, 1996. Draws attention to adaptations for four parts of Byrd's five-part Responses by Edward Lowe for his *A short direction for the performance of cathedral service*, 1661.

*Addenda & amendment*

61. Revised reprint in *Hearing the motet* (see 254 above), pp.329-47. Revisions summarized on p.346 (1963 Ko)

240. The papers of F. W. Dwelly are now presumed to have been destroyed.

242. Date of publication should read "1995 [recte 1996]."

**FORTHCOMING RESEARCH**

A few items noted in Newsletter 2 are still pending. Richard Rastall's contribution to John Steele's *Festschrift* may well have been published by the time this Newsletter appears. [Yes: *Liber amicorum John Steele: A Musicological Tribute* edited by Warren Drake. (*Festschrift Series No. 16*) Stuyvesant: Pendragon Press, 1997, pp 139-170. CB] David Mateer's paper on Byrd and John Petre in the 1996 *Research Chronicle* is likewise imminent. My paper on Byrd and Collins should be published during July. David Crankshaw on Byrd and patronage still awaits submission to *Past and Present*. My booklet *William Byrd, 1543-1623: Lincoln's greatest musician* (Lincoln: Honywood, 1993), item 210, is scheduled for a second edition during 1998. Thanks to John Harley (250), it will require a revised title. Richard Rastall's collaboration with Julie Rayner about Byrd's fantasias is now provisionally scheduled for publication by Scolar Press in 1998.

## SIGNIFICANT RECENT RECORDINGS

After a disappointing 1995, 1996 produced good material with some varied bits and pieces. Much of the output has been covered during the year by *EMR*, though I include some items not mentioned there. *Byrd & Tallis* consists of Byrd's Mass for five voices and the massive motet *Infelix ego* (plus Lamentations and motets by Tallis) sung by the Sarum Consort under Andrew Mackay on ASV CD QS 6185. At £4.99 it is excellent value. The performance of the mass is very good. Although the recording lacks a little focus, the choir's tone is luminous. The conductor varies his speeds, and inner parts could have been given more prominence, for instance at the end of the *Gloria*, but the elusive *Agnus* comes off. Apart from the occasional strained note from the tenors this is as good a recording as any by a consort of mixed adult voices. All 14 need to be on their toes for *Infelix ego*. It is taken at a leisurely pace and this enables musical detail to be audible, if at the expense of interpretive temperature. The low soprano notes in the breathtaking final melisma needed a bit more projection, but the performance is well paced and responds to Byrd's unerring sense of structure.

The same mass appears on Hyperion CDA 66837 interspersed with the Propers for Corpus Christi (excluding Byrd's setting of *Pange lingua*) sung by The Choir of Winchester Cathedral. The Mass for four voices is on *Royal Composers*, the first recording permitted by the Queen of The Children and Gentlemen of Her Majesty's Chapels Royal, St James Palace (Griffin GCCD 4011). It is authentic to the extent that Byrd used to sing (probably countertenor [whatever that may mean CB]) in the choir, though in his day they would not have sung his Roman Catholic liturgical music. Movements from the four-part mass are also on an unnumbered disc entitled *Cantiones sacrae: music by Tallis and Byrd* sung by The Choir of Christ's College, Cambridge, and available from the Organ Scholar there. Of interest is the first recording of the less ornate, ecclesiastical version of *Christ rising* with organ accompaniment. Continuing in fundamentalist mode, there is also a version of *O God give ear* for solo voice and lute.

Turning to the Anglican music, The Choir of Guildford Cathedral sing the Magnificat from the Short Service on Lammas GCOC 1751, while, as promised in ABN 2, the synthetic 'Faux-bourdons Service' sung by The Choir of St Edmundsbury Cathedral has been issued on Priory PRCD 554: see page 37 of 153 for details of this work, interesting for its place in the resurrection of Byrd. The Choir of St Mary's Scottish Episcopal Cathedral, Edinburgh, perform *O Lord make Thy servant Elizabeth* and *Christe qui lux* on Priory PRCD 557.

Two songs make their recorded debut on *Consort Songs* sung by the treble Connor Burrowes with the Amsterdam Loeki Stardust Quartet (Channel Classics CCS 9196): these are *Wretched Albinus* and *With lilies white*. Meanwhile, returning to the fundamentalism which I mentioned above,

on Griffin GCCD 4013 Sirinu offer a performance of the *Fantasia à3* (T 372, BE 17/1) with the top line vocalized over a lute accompaniment.

Finally to keyboard music, and it seems that in 1989 on Capriccio 10 211 Ton Koopman recorded the *Fantasia in A minor* plus the *Pavan* and *Galliard* in D minor on a disc memorably entitled *Fitzwilliam Virginal Book: excerpts*. Last but far from least, for my reviewing debut in ABN's parent periodical *Early Music Review* I was given *Music for William Morris* (Isis CD 020). I was enthusiastic about the disc, but ironically my comments on the five concluding pieces by Byrd had to be curtailed for reasons of space. Martin Souter plays *Pavana Lachrymae*, *All in a garden green*, *Walsingham* and the *Salisbury Pavan and Galliard*. The *Salisbury Pavan* is the very acme of authenticity as it is documented that Arnold Dolmetsch played it to Morris in 1896. Souter presents some of the best Byrd harpsichord playing on disc, a fitting conclusion to a fine recording.

## FUTURE RECORDINGS

By the time ABN 3 is published, the disc of selections from the 1575 *Cantiones* sung by The Choir of New College Oxford on CRD 3492 should have been released. So should the Choir of Truro Cathedral's recording of the evening canticles from the Short Service on Priory PRCD 553. Both are mentioned in ABN 2, as were the second volume of I Fagiolini's Byrd series, now scheduled for mid-1997, and Alan Cuckston's disc of keyboard music by Byrd for Carlton Classics. It is known that a disc of early organ music has been recorded by Davitt Moroney, but there has been no news of it for a few years now. Going back several decades, all of Mrs Gordon Woodhouse's performances of the keyboard music (see 170) have been transferred to CD for release on the Pearl label.

## THE ASV BYRD EDITION

ASV Records and The Cardinal's Musick, directed by Andrew Carwood, have announced The ASV Byrd Edition, a recorded edition of the complete works of William Byrd. The music will be newly edited by David Skinner, who, having edited the greater part of the pre-Reformation Henrician repertory for previous Cardinal's Musick surveys, will take a fresh look at the scoring and performing forces used for each work.

The project, consisting of around twenty CDs, will take ten years to complete in three stages:

*Phase I* is projected to occupy 12 discs and will provide a chronological survey of all of Byrd's surviving Latin motets, from the early manuscript works (including questionable attributions) to the *Cantiones sacrae* of 1591. The motets will occupy around two-thirds of each disc, while the remaining third will be filled with a liturgical survey of the *Gradualia*; so, metaphorically, as Byrd ages so does the progression of the liturgical year from Advent to the most

joyful feast of the church calendar, All Saints. The three Masses will appear on a single CD and be issued in the middle of the series. *Phase II* will include Byrd's consort music and secular songs. Each recording will contain a balanced mixture of madrigals, solo consort songs and music for viols, recorders and keyboard instruments. The project will round off with the complete English church music, *Phase III*, and will include all the English anthems and service music, culminating in a recording of Byrd's *Great Service*, the last of the series.

The Cardinall's Musick records exclusively in the Fitzalan Chapel at Arundel Castle, where the two sole surviving English choirbooks from the reign of Henry VIII – the Caius and Lambeth choirbooks – are now thought to have originated. In Byrd's lifetime this was the family chapel of Henry Fitzalan, 12th Earl of Arundel, a notable Tudor Catholic, who with his son-in-law John Lord Lumley (one of Byrd's patrons), maintained one of the greatest music libraries in Elizabethan England. The first two volumes of the ASV Byrd Edition were recorded in the Fitzalan Chapel in October 1996. Volume One is scheduled for release in October 1997, and will include the *Gradualia* propers for Our Lady in Advent, the Lamentations, and the great nine-part psalm motet *Domine quis habitabit*. David Skinner

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#### MISCELLANY

In last year's Newsletter I drew attention to the attractive Byrd postcard produced by *BBC Music Magazine*. Back in 1972, the Fitzwilliam Museum in Cambridge began selling a postcard illustrated with the conclusion of the *Quadrangular galliard*. Now they have for sale a mug decorated with the final bars of the first French coranto. It costs £4.95, plus £1.50 post and packing. A most handsome novelty, it is also available at many other museums, and bears the legend THE FITZWILLIAM VIRGINAL BOOK.

*Lincoln Cathedral Music Appeal Newsletter* (no. 7, September 1996, p. 1) announces: 'The Cathedral Group of local supporters has raised £35,000 through donations, covenants, collections and events to endow a chorister in memory of Lincoln's most famous organist. The medallion to commemorate the William Byrd Chorister will be presented at the 9.30am Eucharist on Sunday 22 September.' The successful raising of the sum was noted on page 8 of last year's *ABN*.

Those wishing to visit Byrd sites in Essex and London are well served by the articles by Ian Johnson (25) and John Harley (final item in this Newsletter). Lincoln does not require an article as there are only three documented Byrd

sites: the Cathedral, the grassy knoll where St Margaret in the Close church once stood, and the successor to his house in Minster Yard. Regrettably even less of a Byrdian provenance survives in Harlington, but anyone visiting that part of Middlesex will find a useful *Harlington Village Trail* compiled by Jane Wood (Uxbridge: Hillingdon Libraries, 1984) at £0.50, and *A short history of the church of St Peter and St Paul Harlington Middlesex*, most recently revised by Christopher Luetchford in 1994 (£1 at the Church, key from Rector at The Rectory in St Peter's Way).

Various items of Byrdiana were featured in the exhibition 'In quires and places where they sing: the story of Lincoln Cathedral and its music' held in the Cathedral Library, May–October 1996. The other exhibits and Nicholas Bennett's judicious text in the accompanying pamphlet succeeded in placing Byrd in the continuum of nine centuries of music at the cathedral.

Towards the end of 1996, Oxford University Press published *A Byrd anthology: 14 anthems and motets*, selected by John Milsom (£7.95). I reviewed it in *Choir and Organ* (March/April 1997, pp.62-3) and the title they gave the review, *A most excellent judicious collection*, is apt. The contents are *Audivi vocem*, *Domino salva nos*, *Domine secundum multitudinem*, *O magnum mysterium*, *Ne irascaris*, *Ego sum panis vivus*, *Emendemus in melius*, *Iustorum animae*, *Haec dies*, *Prevent us O Lord, Sing Joyfully*, *Arise Lord, Praise out Lord and Come help O God*. [See also *EMR* 29, p. 2]

In *Contemporary Music Review* volume 13, part 1, 1995, pp.117-32, the English composer, James Erber, gives an account of his *Music for 25 solo strings*, the formal basis for which is Byrd's *Emendemus in melius*. Lasting 20 minutes, Erber's piece is published (hire only) by Ricordi. [James's son also achieved fame recently as the youngest composer to have a work played by a major London orchestra. CB]

ABN does not aspire to record every concert featuring music by Byrd, but some events are worth mentioning because of their circumstances. During the 1996 Proms, Polyphony sang *Ad Dominum cum tribularer* on August 30. On October 6 St Machar's Cathedral Choir and representatives of the Aberdeen Bach Choir performed *Sing joyfully*, *Emendemus in melius* and *Siderum rector* (in a modern English translation 'Lord God Almighty') at Castle Fraser, Aberdeenshire. It is interesting that this Presbyterian church choir, which is permitted to sing in Latin during Divine Service, should choose to sing one motet in Latin and its fellow in translation. The rest of the programme consisted of Lassus in Latin, plus Mendelssohn and Brahms in German. Moving into 1997, the City Chamber Choir gave a recital that included the morning and evening canticles from the *Great Service* in the Church of St Anne and St Agnes, London, on February 18. It was conductor Stephen Jones who originally noted that Tomkins's keyboard Offertory was based on a theme from Byrd's *Te Deum* (see 195) and here he took the opportunity of playing Tomkins's work on the organ immediately after the singing of the *Te*

*Deum*, presumably the first time the pieces have been juxtaposed in modern times. Jason Smart writes to say that on March 9, 'Rochester Cathedral Special Choir sang the five-part Mass, minus the Credo, liturgically at the catholic church of St Sebastian, Würselen Markt (just outside Aachen).' Like him, I have no idea how common performances of Byrd are in Germany. Perhaps globetrotting Clifford Bartlett can enlighten us. [Sorry: the children are too active for services to be an option on family trips. CB]

#### RED BYRD

It was in the summer of 1989, I think, that Richard Wistreich and I decided to pool our ideas and start a new kind of ensemble to explore the relationship between the old and the new. We'd each had enough of the limitations other groups seemed to set themselves and we wanted something open-ended, a kind of permanent commitment to exploration and risk-taking. We thought we would invite other musicians to join us for specific projects, but that there would be no other members apart from the two of us. This turned out to be a promoter's nightmare, and we have tried at various times since then to establish a permanent four-voice group. But our repertoire is just too wide and we need to call on specialists in specific areas to make it work. So the nightmare continues, with daylight breaking through every now and again.

The name was a problem. We wanted to get over the idea that we did both early and contemporary music in a way that potential listeners wouldn't find anywhere else. We had an idea that 'red' would be appropriate, in the sense that we considered certain other groups to be 'blue'. With this in mind we sat in front of Richard's computer one day and went through the index to the spell-checker. It was when we got to 'bird' that everything instantly fell into place. Byrd was a composer that we had both loved since we were children, who at lived at a time when the very meaning of music could imply life or death, and we instinctively felt that there must be ways to realise the vocal music other than by beautifying it with choral scholars and large acoustics (which had been our own first exposure to Byrd's music).

As things turned out, it has taken until this year for us to turn our attention to Byrd in earnest, having been side-tracked by Gibbons, Morley, Tomkins, Purcell, Blow, Landini and Monteverdi (not to mention Frank Martin, Barry Guy, James Ellis, John Paul Jones and *The Guardian's* weather forecasts). We did contribute two anthems to the Rose Consort's Naxos Byrd anthology (*Have mercy upon me O God and Christ rising again*), and Caroline Trevor sings the *Lullaby* on our Amon-Ra collection of Elizabethan Christmas anthems (with the Roses contributing two fantasies and a hymn), but that, so far, has been it. Things are about to change, though, and we are researching secret mass performances with a view to doing mass for the Mass of Corpus Christi in Birmingham next March followed by a recording, we hope. We will probably sing Roman chant

ordinaries, and for these we will be joined (at least on the recording) by any members of our families who feel like coming along. It seems quite clear that family members of both sexes joined in the singing of the mass, perhaps leaving the polyphony to any specialist musicians present. I imagine we will sing the polyphony in the speech-related way that characterises all our early music recordings. Nearer the time we will have to make a decision about pronunciation. We like to sing this music using only a minimum amount of our modern technique, and this has interesting implications for the text. Elizabethan performers valued singing with the clarity of speech, and this is quite easy to achieve if we suspend our modern low-larynx tone colour and vibrato (the latter doesn't occur in normal speech). Current middle-class English Received Pronunciation is the one pronunciation we can be absolutely certain wasn't used but is the one that most of us use for everyday speech. We all have some command of regional accents (just like Byrd himself), so we will probably end up exploring the consequences of marrying some sort of relaxed RP with the speech-related singing Byrd himself probably took for granted.

John Potter

Red Byrd's web site:

<http://www.medieval.org/emfaq/performers/redbyrd.html>

#### THE STONDON SINGERS

Each year, on the Tuesday nearest to the anniversary of Byrd's death on July 4, The Stondon Singers give a recital featuring his music. These Annual William Byrd Memorial Concerts take place in the Parish Church of St Peter and St Paul at Stondon Massey, Essex, in whose secluded churchyard Byrd lies buried beside his wife Julian. A Memorial Concert was first suggested by the rector, The Revd. P. G. H. Pearse, in May 1966, but it was postponed because of the question of the church's becoming redundant. The first Memorial Concert took place on 4 July 1968, but the choir was not billed as The Stondon Singers until 1969. Fear of excessive repetition meant there was no concert in 1970, though the choir gave a recital at the parish church in nearby Doddinghurst. Since 1971, the Memorial Concert has become established as an annual event at Stondon. From its eight original members, the choir has expanded to an ensemble of over 20. Registered as a charity, it is affiliated to the National Federation of Music Societies and is a member of Brentwood Arts Council. Besides giving several recitals each year in the Essex area, the choir visits churches, colleges and cathedrals to sing Evensong. The founding conductor was Frank Webb, and the present music director is Simon Berridge. The choir's repertoire is international, ranging from Renaissance to contemporary. Details of all William Byrd Memorial Concerts can be found in 153, 223, 225 and each *Annual Byrd Newsletter*. The 1996 programme, conducted by Simon Berridge on 2 July, included the Mass for five voices and *Though Amaryllis dance in green*. RT and Patricia McGown

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Just published: *The Byrd Edition* Vol. 7<sup>a</sup> *Gradualia II (1607)*  
*Christmas to Easter* edited by Philip Brett. Stainer & Bell, £60

## THE WILLIAM BYRD CHOIR

The William Byrd Choir was founded by Gavin Turner in 1973. Gavin Turner had been an alto lay-clerk both in his student days at St Mary's Cathedral in Edinburgh and subsequently at Gloucester Cathedral. He later sang in London in John Hoban's Scuola di Chiesa, and deputised in a range of professional church choirs, in parallel with developing his Civil Service career in HMSO. From his first discovery of renaissance polyphony when singing in church and recital choirs as a student in Edinburgh, he came to the conclusion that William Byrd was probably England's greatest composer (Purcell and Elgar notwithstanding), and woefully under-performed and under-appreciated by the general musical public. Most cathedrals and collegiate choirs still perform only a handful of Byrd's best-known pieces on a regular basis. Even in 1997, there are umpteen recordings of the Byrd Masses, but, for example, one of his most powerful motets, *Tribulationes civitatum*, has only ever been recorded once in a long-since deleted William Byrd Choir recording.

Gavin Turner also believes that a strong and, in other respects, admirable school of recital choirs coming out of Oxford from the late 1960s onwards has always given undue prominence to early- and mid-16th-century English polyphony, quite specifically at the expense of Byrd, whose music they often only featured at its most backwardly anachronistic, in such pieces (fine though they are) as *Ad Dominum cum tribularer*. Whilst being particularly fond himself of Taverner, Gavin Turner has always had a preference for those composers whose careers overflowed into the early 17th century, such as Byrd himself, Gibbons, Phillips and Deering, offering a personal expressiveness in comparison with the sonorousness and decorativeness of the essentially medieval style of the earlier music. Gavin Turner, however, has also always loved the flowing plainsong melody-derived polyphony of Palestrina and Victoria. Palestrina, he believes, has been done a disservice by generations of English choirs, who, with perhaps inevitable upward transpositions to suit modern SATB choirs, have created a Palestrina style which is beautifully ethereal, but rather cold, compared with the real sentiment that actually lies beneath the suave surface of some of Palestrina's greatest mass movements. Like Byrd, Palestrina remains inexplicably a difficult composer to sell to the general musical public. Latin church music seems to be acceptable if it is by Monteverdi or Haydn, but otherwise it remains an unattractive commodity.

The William Byrd Choir made its first appearance in a lunchtime concert at St Andrews Holborn in 1973. This concert was attended by the distinguished BBC producer, writer and Byrd enthusiast, Basil Lam. This contact led the choir into several years of Radio 3 recording. This finally fizzled out in the early 1980s, partly because Gavin Turner was appointed Director of HMSO Scotland and was removed several years from the London professional choral scene, but BBC financial constraints also led to an insistence on

recordings with virtually no rehearsal, not ideal for an amateur conductor who felt he needed the rehearsal time, even if his professional singers did not! At the same time, there was a new attitude on the part of younger Radio 3 producers (very different from Basil Lam), who seemed much more interested in presenting the music in historical and liturgical contexts, almost as if the music needed an apology and could not stand on its own as pure music. Though many have recoiled at the presentational style of Classic FM, its very success has shown that there was a less earnest and academic way of presenting pre-classical music that could give it a much wider appeal.

During its heyday, the William Byrd Choir gave regular concerts in the Queen Elizabeth Hall, St John's Smith Square, the Purcell Room and the Wigmore Hall in London, and at British festivals such as Bath and Camden, and in tours abroad, particularly to Italy, Spain and Portugal. In 1980, it was the first outside choir ever to have the privilege of making a number of recordings (for the BBC) in the Sistine Chapel in Rome. It has produced commercial recordings for Philips, the BBC and Hyperion and its most recent CD, recorded in 1990, of the first volume of Byrd's *Gradualia*, is listed in the Byrd selections of *The Gramophone* 1997 book of recommended classical recordings.

Gavin Turner took early retirement from HMSO at the end of 1996 and hopes to restart the William Byrd Choir with a new generation of young singers.

RT/Gavin Turner

## PAUER'S EDITION OF BYRD

*Popular Pieces* edited by Ernst Pauer (London: Augener, 1879) was the earliest printed anthology devoted to Byrd's keyboard music. The Byrd Tercentenary Committee disapproved of it, but it has some historical significance and no recent writings have listed its contents: *Parthenia* plus *Sellenger's round* and *Carman's whistle*.

RT

## HOMAGE TO FAYRFAX

In the course of writing and lecturing about Byrd since 1993, I have drawn attention to the recurrence of a certain theme at moments of deep feeling in Byrd's vocal music. Beginning on the fifth note of the modern major scale, it rises by a tone, falls a perfect fourth and, to conclude, rises by a semitone or a minor third. Its best-known appearance is near the beginning of the *Agnus* of the Mass for four voices, where, after the short opening duet for the two uppermost voices, the music goes into three parts and the theme is passed around all of them. More ostentatiously, the theme appears at the beginning of *Timor et hebetudo mentis*, the second section of *Tribulationes civitatum*, published in the first *Cantiones* of 1589, three years before the mass. It is also prominent at the words 'my years do seek her steps' in the song *I will not say*, dated before 1590 by Philip Brett. Most intriguingly, Tomkins sets it to the words 'neither may we carry' in the second of his *Funeral*

Sentences, the third of which quotes from Byrd's motet *Domine non sum dignus*. I had assumed that this striking little theme was Byrd's own, but it seems to have been a homage to Fayrfax, as it appears twice in his antiphon *O Maria Deo gratia* at the words 'peccatoris miseri' and shortly afterwards 'michi posce veniam', as well as at 'bone voluntatis' in the Gloria of his *Missa Albanus*. I dread making this observation, but 'bone voluntatis' translates as 'good will' and the composer was Will Byrd. Might he perhaps have adopted the theme as a personal motto? It is intriguing that it appears in the Funeral Sentences by Tomkins: sentiment rather than scholarship provokes the question whether they were composed for Byrd? RT

## BYRD &amp; IVOR GURNEY

The need for a complete edition of Byrd's music at the time of his Tercentenary is illustrated in two poems by Ivor Gurney.<sup>1</sup> *William Byrd* was written before 1922, *The motetts of William Byrd* in 1925, probably a reworking of its predecessor. In both, Gurney, one of few creative artists to achieve equal status as poet and composer, describes how he came across a volume of Byrd's 'motetts' in London's Farringdon Road and the revelatory effect they had on him. It could only have been William Horsley's 1842 edition for the Musical Antiquarian Society of the first book of *Cantiones sacrae*.<sup>2</sup> Horsley's introduction is a masterpiece of incomprehension, which Gurney shows every sign of having ignored.<sup>3</sup> Other browsers would not have been as well equipped as Gurney to dismiss Horsley, yet here is evidence of potential interest in Byrd from an informed public. A bulky edition eighty years old, unsympathetically introduced and printed in old-fashioned type, even when accurately edited, was not a suitable medium through which to disseminate or evangelize Byrd's music. RT

<sup>1</sup> Collected Poems (Oxford: Oxford UP, 1982) pp 253-4 and 257-9

<sup>2</sup> There exists no list of books owned by Gurney (letter to author from Michael Hurd 28 September 1993)

<sup>3</sup> R. Turbet, "Horsley's 1842 edition of Byrd and its infamous introduction", *British Music* 14 (1992) 36-47. Horsley uses the spelling "motetts".

## HEATHEN POETS

In the *National Union Catalogue* there is an entry under Byrd for *How oft the heathen poets* located as no. 15 in an unspecified *Collection of Glees & Catches*, call number \*\*M.110.8, dated 181-?, held in Boston Public Library, Massachusetts. The Curator of Music, Diane O. Ota, has provided the following information about what seems to be a hitherto unknown and still unidentified source from the early 19th century for *Although the heathen poets*.

The above work does appear in a collection of catches and glees. The title is derived from the spine - *Catches and Glees*; the title page to the collection is lacking. The collection contains 50 glees, catches, madrigals and rounds for three to five voices. There may be some connection to the Noblemen and Gentlemen's Catch Club, since a few of the

glees have notes such as 'this gain'd a Prize Medal in 1773,' or 'this gain'd a prize medal in 1786,' etc, which is a note which appears in other Noblemen and Gentlemen's Catch Club volumes. The size of the volume is smaller than those which were published during the 1700s; it measures 16cm x 23cm oblong. The clefs for the glee are G and F clefs. The clefs used predominantly throughout the volume are G and F, with a few of the pieces using a combination of G, C and F clefs. There are no evident watermarks. The heading of the song reads: *Glee by Wm. Byrde 1563 Master of Thos. Morley Organist of Lincoln.*

DOO and RT

EARLY PRINTED SOURCE OF BYRD  
AT THE BRITTON-PEARS LIBRARY

The Britten-Pears Library recently discovered that some of their early printed sources which were assumed to have been reported to RISM had been overlooked. Three of the items consist of music by Byrd, and Paul Banks, the librarian of the Britten-Pears Library (Aldeburgh, Suffolk, England), has provided the following information.

The first item consists of four incomplete sets of Byrd partbooks bound together as follows: *Liber primus sacrum cantionum* (London, 1589) lacking contratenor; *Songs of sundrie natures* (London, 1589) lacking sextus; *Psalmes, sonets, & songs* [Edition B] (London, c.1599)<sup>1</sup> lacking contratenor (but see below); *Liber secundus sacrarum cantionum* (London, 1591) lacking contratenor and sextus. The item is bound in contemporary vellum and ties, in a green cloth case, and has 'Mr Bird' plus the voice written on each fly leaf in a late-16th or early-17th century hand. It was obtained perhaps during the 1930s by Arthur F. Hill and sold at Sotheby's on 16 June 1947 when it is likely that Peter Pears bought it. It is accompanied by three letters from E. H. Fellowes responding to Hill's enquiries about the partbooks.

The second item is a contratenor partbook, supplied from elsewhere, of Edition B of *Psalmes, sonets, & songs* (c.1599) bound in vellum to be consistent with the set above.

The third item is a contratenor partbook from the *Cantiones sacrae* of Tallis and Byrd (London, 1575) which is mentioned on page 234 of 223.

Paul Banks & RT

<sup>1</sup> Andrews, H. K. 'Printed sources of William Byrd's *Psalmes, sonets and songs*.' *Music & Letters* 44 (1963): 5-20.

## BYRD AND BAX

Not an article but a request for one. I recently sang Bax's marvellous *Mater ora filium* and was surprised to read in the programme note that it was inspired by a hearing of Byrd's five-part Mass. I confess that no such connection occurred to me during our performance, but with only half-an-hour's rehearsal for a very difficult piece that I had last sung fifteen or twenty years previously, I had little spare attention for musicological matters. A challenge for the next *Byrd Newsletter* might be for someone to trace the influence and inspiration more precisely. CB

### FURTHER LIGHT ON PETER PHILIPS

When *The New Grove Dictionary of Music and Musicians* was published in 1980 there were still a number of questions about the life of Peter Philips which remained unanswered. In particular, John Steele (the author of the article on the composer) had no information about the details of Philips's marriage, and could only speculate about whether he was ever ordained as priest. Over the last few years a number of these questions have been answered. It is now known that Philips was a pupil of William Byrd before he left England for the Continent.<sup>1</sup> In 1984 the art historian Erik Duverger discovered a *weesmeestersdocument* (orphan-master's document) which contained reference to Peter Philips. The musicologist Godelieve Spiessens conducted further research on Philips's time in Antwerp, and published the fruits of her research in 1990.<sup>2</sup> Spiessens uncovered a number of important new facts concerning his life, but at present this information is not easily accessible in English. It is hoped that this article will draw attention to her research. Material which is available in John Steele's *New Grove* article or elsewhere is not repeated here, nor is there an attempt to interpret her findings; the present author has written more generally on Philips's life elsewhere.<sup>3</sup>

#### Family Life in Antwerp

The Orphan-master's document dates from 1601 and is transcribed by Spiessens in her article<sup>4</sup>. It refers to a marriage contract drawn up between Peter Philips and Cornelia de Mompere by the notary J. Walewyns on 11 May 1591. The contract itself has not survived, but Spiessens was able to locate an entry for the wedding in the parish registers of Antwerp Cathedral. On 26 May 1591 'Petro Philippo Anglus' married Cornelia de Mompere in the O.L.-Vrouwekathedraal, witnessed by Jaspar Hoelvelt for the bridegroom and Bartholomeus de Mompere for the bride.<sup>5</sup> The latter was either the father or the brother of Cornelia: both were painters, and it seems that Jaspar Hoelvelt was also an artist.

Presumably the bride resided in the parish at the time of the wedding, but by the time Philips's daughter Leonora was baptised on 7 June 1592, the family had settled in the parish of Sint-Jacobskerk.<sup>6</sup> Leonora's godfather was Cornelis Pruym and her godmother was Susanna de Mompere. The latter was Cornelia's sister, who was to travel to Italy in the service of Frederico Lanfranco where she died in 1596.<sup>7</sup> Cornelis Pruym of Pruyn(en)/Pruenen (1533-1598) played a significant civic role in Antwerp, and was one of the richest men in the city. He was a singer, lutenist and patron of musicians: Cornelis Verdonck was in his employ for about twenty years. The presence of Pruym at the baptism suggests that Philips moved in the same circle as Verdonck (whose music Philips included in the madrigal anthology *Melodia olympica* of 1591) and other composers such as Hubert Waelrant (who dedicated a print to Pruym) and Emanuel Adriaensen (who was present at the baptism of Pruym's son). The presence of works by Andries Pevernage

in *Melodia olympica* may indicate that Philips knew the composer and suggests the possibility that Philips attended musical evenings at Pevernage's house before the latter's death in 1591.<sup>8</sup> Philips dedicated *Melodia olympica* to the prominent Italian banker Giulio Balbani, who died in 1607: Balbani's cousin Francesco was godfather to one of the children of Emanuel Adriaensen in 1588.<sup>9</sup>

On 26 July 1592, less than two months after Leonora's baptism, Cornelia died, in all likelihood as a result of the birth. The following year Philips made his famous ill-fated journey to Amsterdam. In 1596 he dedicated his first book of madrigals to Alessandro di Giunta, a member of a family of Florentine printers and booksellers which had settled in Antwerp. In the following year Philips moved to the archducal court at Brussels. Spiessens suggests that Jan van Turnhout was instrumental in securing Philips's appointment at court: the inclusion of Turnhout's music in *Melodia olympica* may indicate that the two composers met one another during Philips's visit to Brussels in the service of Thomas Lord Paget in 1588-90.

On her mother's death, Leonora was placed in the care of her grandmother (and Philips's mother-in-law), Susanna Halfroos. Sadly, the Orphan-master's document records that Leonora died not long after (on 20 December 1599) aged barely seven years. It seems from the Orphan-master's document that the marriage contract stipulated that in such tragic circumstances Philips was to divide the inheritance of his late wife between himself and her brothers and sisters. Philips does not seem to have been in any hurry to fulfil the terms of the contract, and it was not until 1 October 1601 that the Orphan-masters in Antwerp drew up an inventory of the contents of the house in which Cornelia had died.

The Orphan-master's document describes Cornelia as the lawful wedded wife of 'Sr Petre Philippo, organist of their Highnesses', gives the date of her death as 26 July 1592, and states that she left behind Leonora Philippo who later died on 20 December 1599. Cornelia de Mompere's inheritance was to be divided between Philips and her brothers and sisters (Joos, Hans, Bartholomeus, Philips, Marie and Anna de Mompere), in accordance with the marriage contract between Cornelia and Philips which had been drawn up by Jan Walewyns. In order for the inheritance to be divided between the heirs, Philips had to produce an account of all receipts and expenditures from the date of his wife's death until the date of the reading of the will (29 March 1601). On this date there were 35 gl worth of goods to hand which could be added to the value of the house. The value of the furniture, clothes, jewellery and other possessions of the deceased was estimated to be 550 gl. 2 st. Philips's own clothes were not included in this total, but his music books were. He had had to compile a list of them, which unfortunately has not survived: they were worth 64 gl. 2 st. Once the assets had been counted, it transpired that the debts on the house were greater than its value, so the heirs decided to refuse to accept the inheritance. Philips owed money to 'Sr. Anthonio Chambers', to an Italian 'Sr. Junta'

who lived on the Meirbrug in Antwerp, and to another Italian, 'Sr. Orsugh', who lived near the English stock exchange in Antwerp. Chambers was an English cornet player at court from 1599 to his death in 1630, and Spiessens tentatively identifies 'Sr. Junta' as Alessandro di Giunta, the dedicatee of Philips's first madrigal collection, and 'Sr. Orsugh' as Jean Orsucci Bernardszoon, a merchant from Lucca who lived in Antwerp from 1597 to 1610. Philips de Mompere and Anna de Mompere had not yet come of age (25 years) in 1601, and Hans de Mompere was absent, so their brother Joos acted on their behalf. Susanna Halfroos (Philips's mother-in-law) had forwarded the cost of a funeral for Leonora: it is from this evidence that Spiessens surmises that she had taken on the responsibility for looking after the child after her daughter's death. By 1601 she was herself a widow, so Bartholomeus de Mompere must have died by this time.

#### Ordination to the Priesthood

On 24 March 1609 'Petrus Philippi, beneficiatus nostrae dioecesis' was ordained to the priesthood.<sup>10</sup> This entry in the register of ordinands implies that he had had some sort of prebend before his ordination as priest, so he must have taken minor orders at some point before this. The record of his ordination means that his ecclesiastical posts at Soignies, Tirlemont and Béthune were not merely a way by which the archdukes could supplement his income in times of financial hardship at court, as Steele suggested in his article for *The New Grove*. D.J. Smith

The author would like to express his gratitude to Lorenz van de Meij for his help in the preparation of this article.

<sup>1</sup> J. Harley, 'Letters about John Bull', *Music and Letters*, 76 (1995), p. 482.

<sup>2</sup> G. Spiessens, 'De Antwerpse Periode van Peter Philips ca 1561-1628', *Musica Antiqua*, 7 (August 1990), pp. 108-13.

<sup>3</sup> D.J. Smith, *The Instrumental Music of Peter Philips: Its Sources, Dissemination and Style* (D.Phil diss., University of Oxford, 1994), pp. 1-38 and 'Italian Influence on the Music of Peter Philips (c. 1561-1628): Musical Taste and Patronage in the Spanish Netherlands at the end of the Sixteenth Century, Giaches de Wert (1535-1596) and his Time / Migration of Musicians to and from the Low Countries (c.1400-1600)', *Yearbook of the Alamire Foundation*, ed. E. Schreurs (forthcoming).

<sup>4</sup> Spiessens, *op. cit.*, pp. 112-13.

<sup>5</sup> Stadsarchief Antwerpen, Parochieregister 195 (Huwelijken O.L.-Vrouw 1589-1612), p. 979.

<sup>6</sup> Stadsarchief Antwerpen, Parochieregister 47 (Dopen St.-Jacobs 1591-1606), f. 27verso.

<sup>7</sup> Stadsarchief Antwerpen, Notariaat 2703 (J. Nicolai sr. 1585-1596), f. 555recto (28 November, 1596).

<sup>8</sup> J.A. Stellfeld, *Andries Pevernage. Zijn leven - zyne werken*, Leuven, 1943, pp. 24-5.

<sup>9</sup> Stadsarchief Antwerpen, Notariaat 3589 (G. van den Bossche 1607/2), f. 89verso - 91 recto.

<sup>10</sup> Archief Aartsbisdom Mechelen, Mechlinensis, reg. 60, f. 142 verso.

All unsigned contributions are by Richard Turret; when another name appears along with RT, the contribution is introduced or adapted by him.

#### IN SEARCH OF BYRD'S LONDON

A walk through London in search of places known to William Byrd is a sad reminder of the ravages wrought by time, fire, warfare and the pursuit of profit. St Paul's Cathedral, a gothic structure whose steeple was fired by lightning on an afternoon in June 1561, was completely destroyed during the Great Fire of September 1666. Wren's replacement, on the site of the gutted building, is nevertheless as good a place as any to begin the search for Byrd's London.

It was in old St Paul's that Byrd's brothers Symond and John sang as boy choristers. They are likely to have attended Paul's School, in the eastern part of the churchyard, and although there is no evidence one way or the other, the composer himself may also have had his initial education there. It is probable that, as a very small boy, Byrd heard the cathedral organ played by John Redford, who was so strongly to influence his own organ music.

A little to the east of St Paul's and south of Cheapside lay the church of All Hallows Bread Street, another casualty of the Great Fire. It was here that in 1555 Byrd's sister Barbara married the organ and virginal-maker Robert Brouge. The Byrd family may therefore have lived in the parish at that time, although it could have been the groom's home parish. It is more certain that they later lived beyond the eastern end of Cheapside, in the parish of All Hallows Lombard Street, where Symond, the elder of Byrd's brothers, married Anne Bridges in April 1567 and his sister Martha married Philip Smyth in the following January. The parish church was demolished in 1938-39, and its site in Lombard Street is now occupied by modern buildings.

From Lombard Street, using the Lloyd's Building as a landmark, it is easy to find one's way to St Mary Axe, known in the sixteenth century as St Mary Street. The Fletchers' Hall, home of the City company whose members once made arrows but in Byrd's time had all manner of occupations, was then located in the corner of St Mary Axe and Bevis Marks. Robert Brouge was a prominent member of the company, and it is likely that William, Symond, Thomas and another William Byrd whose names appear in the company's records were the composer, his brother, his father and his grandfather. A short walk west along Camomile Street leads to Bishopsgate, where Gresham College was situated, north of Threadneedle Street. The College's records, now deposited at Mercers' Hall, show that in 1602 Byrd's son Thomas deputized as Gresham Professor of Music for John Bull, who was said to be ill and temporarily unable to continue his course of lectures.

Returning westwards down Threadneedle Street one passes Merchant Taylors' Hall, where in 1607, John Bull played the organ throughout dinner, although there is no basis in the Company's minute books for Nichols's assertion that Byrd also took part. A route through Bartholomew Lane to Lothbury leads to Ironmonger Lane, at the north end of

which stood old Guildhall, almost on the site of the present building. It was in the Lord Mayor's Court at Guildhall on 14 February 1597/8 that John Byrd was, with some justice, accused of the illegal practice of usury. John's financial dealings were probably conducted, with the assistance of his brother-in-law Philip Smyth, from his house in the parish of St John Zachary, where he was living by 1577 and remained until he died at the house of Mistress Stanninates in January 1621/2. The site of the parish church, to which John left twelve pence, is a little to the north-west of Guildhall, in Gresham Street. It is now a public garden, a legacy of the Second World War.

A stone's throw from St John Zachary was the London home of the Petre family, Byrd's Essex patrons, in Aldersgate Street. A letter written by Byrd in 1581 mentions a visit he paid to the house. To the west of Aldersgate Street lies Charterhouse, where Lord Paget kept an organ made by Robert Brouge, who was also employed by the Petres. Charterhouse is near St John Street, where Byrd and his family were summoned on occasion to appear before the Justices at the Castle, or Sessions House, to answer for their recusancy. Another of Byrd's extant letters was written to Paget in 1573, from the Close in Clerkenwell, a little to the west of St John Street. He may have had temporary lodgings there on his return to London from Lincoln.

Southwards down Farringdon Road is Sea Coal Lane, between which and Fleet Street was the Fleet Prison. The prison was well known to Byrd, for his brother John was committed to it briefly in 1581 on account of his business practices, and Philip Smyth was jailed for a longer period about 1597, probably for the same reason. On the second occasion William Byrd made a vigorous complaint to Matthew Ewens, the Chief Baron of the Court of Exchequer, about the warden's treatment of Smyth, which included the levying of a charge of eight pence a night for him to have his own bed in the gaol. The prison was not far from the church of St Martin Ludgate (replaced by Wren's building after the Fire), in the parish of which Robert Brouge settled, and where he was a vestryman from 1586 to 1600. To reach Warwick Lane, between Ludgate Hill and Newgate, it is necessary to double back a few paces towards St Paul's. Warwick Lane contained the house of William Treasurer, the Queen's organ builder, who died in 1584 and who preceded Robert Brouge as John Petre's instrument maker.

Byrd's complaint about Smyth's treatment was made before the lawyers assembled in the hall of Serjeants' Inn, south of Fleet Street. On the opposite side, nearer to Temple Bar, is the church of St Dunstan in the West, from which Brouge bought the organs in 1582/3 for forty shillings.

The wages of the clerk of St Dunstan's were paid by Lady Paget. It is uncertain whether she was the mother or the wife of Byrd's patron Thomas Paget, whose London home was in the Strand, in Westminster. The Earl of Worcester, Byrd's lifelong friend and patron, also had a house in the Strand, west of the Savoy. It was in this house that, at the

end of his life, Byrd had lodgings, as his will reveals. Near Worcester's house, close to where St Mary's church now is, stood the Stone Cross that gave its name to one of the numerous court rooms to which Byrd and his family were summoned as recusants.

Only written records survive to remind us of these and most of the other buildings familiar to William Byrd. The Tudor palace of Whitehall, where he served as singer, organist and composer, has largely vanished, destroyed by fire or substantially rebuilt. Two buildings in this area have nevertheless survived. One is Westminster Hall, perhaps of special significance to the Roman Catholic Byrd as the place where his daughter-in-law's ancestor Sir Thomas More was tried and condemned. In Byrd's own time the Hall was the home of the courts of law, to which he had frequent recourse in battles over properties he was trying to gain or retain. The other building is the church of St Margaret, adjacent to Westminster Abbey. Although it was refaced and restored in the eighteenth and nineteenth centuries, Byrd might still recognize the church where his second son, Thomas, was baptized on 30 March 1576, with Thomas Tallis as his godfather. It was at St Margaret's, too, that Byrd's servant John Reason was buried in 1603, after dying of the plague close by in the Gatehouse prison. *John Harley*

Full references to documents establishing the connections outlined in this article are given in John Harley's *William Byrd: Gentleman of the Chapel Royal* (Scolar Press, 1996). Valuable information about, and illustrations of, the London known to Byrd are contained in *Medieval London Houses* by John Schofield (Yale University Press, 1995).

#### POSTSCRIPT

A description of the Merchant Taylor's entertainment for the King in 1607 is contained in John Nichols's *The progresses, processions, and magnificent festivities of King James I* (London, 1828, ii, 137). Nichols's account mentions William Byrd among the musicians who performed, and implies that the name occurs in his source. It is therefore quoted in *William Byrd: Gentleman of the Chapel Royal* (pp. 45 and 125). The minutes books of the Merchant Taylors' Company have recently been deposited in the Library, where microfilms are now accessible. It is evident that minute book five is the source on which Nichols drew. References to the entertainment occur on pages 61-68 and 283. The minutes make no mention of William Byrd. Scholarly suspicion should have been aroused by the fact that Nichols also mentions musicians who are much less likely to have taken part. The minutes refer only to John Bull and Nathaniel Giles, both of the Chapel Royal, and that 'divers singing men and children of the said chappell did sing melodious songes at the said dynner', throughout which Bull played the organ. The admission of Bull and Giles to the Company is recorded on p. 279. My annoyance at having allowed myself to be conned is only partly mollified by my having discovered the deception before someone else pointed it out to me.

JH

WILLIAM BYRD: FIFTH PAVAN  
RECONSTRUCTED FOR VIOLS

Among Byrd's keyboard works is a group of pavans and galliards that appear as a series in Lady Nevell's Book, completed in 1591.<sup>1</sup> The first pavan in this group is said to be the first that Byrd composed, and the style shows that this could be true. Oliver Neighbour suggested that these pavans and galliards are ordered as a series that shows Byrd's development as a composer of dances.<sup>2</sup> Such an ordering would be 'something like chronological order', as Neighbour puts it.

This first pavan survives also as a consort piece for five instruments, which raises the possibility that others of the set, too, may have existed in that form.<sup>3</sup> When Elliott published Byrd's consort music only four of the five voices were known, and he had to reconstruct the second tenor: Warwick Edwards subsequently discovered a complete set of parts, so that the pavan can now be edited in an authoritative form.<sup>4</sup> Neighbour thinks that this pavan was 'conceived from the outset in five parts',<sup>5</sup> and implies that the same is true of others in the set:<sup>6</sup>

*When Byrd first turned his attention to pavans and galliards, perhaps after his return to London in the early 1570s, he composed a number of pieces for 5-part consort which he subsequently transcribed for keyboard. The only one to survive in its original form is pavan 5/c ...*

In particular, he regards the keyboard pavan a4 and the pavan and galliard in B-flat also as possible transcriptions of consort pieces.

Another work that suggests itself for this category is the Fifth Pavan. Elliott noted in the commentary to his edition of the First Pavan that 'other keyboard dances may be arrangements of consorts', and that parts for a mixed-consort version of the Fifth Pavan had been discovered at Beverley.<sup>7</sup> These books for treble viol, flute and bass viol, discovered at the East Riding County Record Office by Gwilym Beechey, are companion volumes to a lone cittern partbook at Mills College, Oakland, California. The flute part of Daniel Bacheler's *The Lady Frances Sidney's Felicity* bears the date 1588.<sup>8</sup> Elliott reported this version as a 're-arrangement', and mentioned 'its probable original viol consort form'. Clearly, he regards this piece as one of those originally written for a consort of viols, the mixed consort version being an arrangement of the keyboard transcription: Edwards seems to share this view.<sup>9</sup>

The books for lute and bandora are not the only loss, for the treble viol part of this pavan was not copied into the relevant partbook: only two of the three melodic lines have survived, therefore. Richard Turbet made a reconstruction of this version in 1993, and in relation to the differences between the keyboard and mixed-consort versions suggested that the latter was arranged from 'an earlier, less adventurous version for viol consort'.<sup>10</sup> His suggestion that

a reconstruction of this earlier version be made is accepted here.

The bass-line of the mixed-consort arrangement is the same as that of the keyboard version. This may be evidence that the two are directly related: but in the only passage in which the version for viols must have been different – the opening of the second strain, where the bass's f-g-f makes poor melodic sense – the mixed-consort bass would in any case have played the bottom note of each chord. The case of the flute part is rather different. As the only middle-voice melodic line in the mixed-consort version it is bound to amalgamate features from the three voices for which it is a substitute. In reconstructing the middle voices of a five-part consort version, then, a good deal of guesswork is needed. That this should be informed guesswork is obvious, but it is not always clear what sort of information is relevant, nor how it should be used. Should the treble viol part ever turn up it will be very interesting to see how, if at all, it encompasses features of my second treble part (in the last strain, for instance).

The surviving mixed-consort version can be of only limited help in reconstructing the putative original for viols, therefore. I have worked mainly from the keyboard version of *Lady Nevell's Book*, in many places stripping away written-out decorations in an attempt to retain only the original, plainer, melodic lines. Players should of course feel free to decorate their lines appropriately, especially in the repeat of each strain, and could certainly do so by reference to the keyboard version.

Richard Rastall

<sup>1</sup> Hilda Andrews, ed., *My Lady Nevells Booke* (London: Curwen, 1926; reprinted, with a new Introduction by Blanche Winogron, New York: Dover Publications, 1969), 77-139; also Alan Brown, ed., *William Byrd: Keyboard Music* (*Musica Britannica* 27, 28. London: Stainer & Bell for the Royal Musical Association, 1969, 1971), *passim*.

<sup>2</sup> Francis Tregian's marginal note to the piece in the *Fitzwilliam Virginal Book*, p. 284, says that it was 'the first that ever hee made': see also Oliver Neighbour, *The Consort and Keyboard Music of William Byrd* (London: Faber and Faber, 1978), 180.

<sup>3</sup> See Kenneth Elliott, ed., *William Byrd: Consort Music* (*The Byrd Edition* 17. London: Stainer & Bell, 1971), no. 14.

<sup>4</sup> See Neighbour, op. cit., 61. The new source is 4<sup>o</sup> MS mus. 125 in the Murhardsche Bibliothek der Stadt Kassel und Landesbibliothek. The rediscovered part is included in G. Hunter's edition, in *William Byrd: The Five-Part Consorts* (Urbana: Northwood, 1986).

<sup>5</sup> Neighbour, op. cit., 183.

<sup>6</sup> *Ibid.*, 86.

<sup>7</sup> *The Byrd Edition* 17, 159. The MSS are Beverley, County Record Office DDHO/20/1-3, but see n. 8, below.

<sup>8</sup> See Warwick Edwards, "The Walsingham Consort Books", *Music & Letters* 55/2 (April 1974), 209-14. The missing partbooks were presumably for lute and bandora. The cittern part is in the Parton Collection at Mills College; the Beverley books are now kept in the Brynmor Jones Library, Hull University, among the Hotham papers.

<sup>9</sup> Op. cit., 211: "An arrangement of 'the fifte pavian' for keyboard ...".

<sup>10</sup> Less adventurous, that is, than the keyboard version. Richard Turbet, ed., *The Fifth Pavan by William Byrd for Broken Consort* (Lincoln: Lindum Desktop Music, 1993). Further work on the extant versions (for keyboard and for mixed consort) may establish whether Turbet's view is correct.

## W. Sterndale Bennett – Fugue on Byrd's 'Bow thine ear'

This hitherto unpublished exercise is WO11 in Rosemary Williamson's *William Sterndale Bennett: a descriptive thematic catalogue* (Oxford: Clarendon Press, 1996), which supplies full bibliographical and biographical details on pages 319, 513 and 514. It was composed in 1830 or 1831 and survives in two notebooks presently in private hands. I am grateful to Oliver Neighbour for providing a copy from the later source known as the 'RAM notebook' (ff. 8-9) compiled while Bennett was a pupil at the Royal Academy of Music, 1829-32. The preceding work is a similar fugue on Gibbons's *Hosanna to the Son of David*. With *Bow thine ear* it was

one of the few Tudor works surviving in William Boyce's *Cathedral Music* (London, 1760-73), which both reflected and dictated the cathedral repertoire until the 1840s, when a combination of Novello's cheap editions and the antiquarian scholars began to reverse the decline of Renaissance music. It was probably from Boyce's collection that Bennett's teacher Charles Lucas selected these two subjects. The earlier of the piece's sources is owned by the composer's descendant, Barry Sterndale-Bennett, and I am pleased to acknowledge his permission to publish this fugue for the first time. Original clefs G2G2C4F4. RT

# William Byrd: the Fifth Pavane

4.

Musical score for the first system of William Byrd's Fifth Pavane. The score consists of four staves, each with a key signature of one flat. The time signature is 2/2. The music is composed of eighth and sixteenth notes, with some grace notes and rests. The staves are arranged vertically, with the top staff in treble clef and the bottom staff in bass clef.

5

Musical score for the second system of William Byrd's Fifth Pavane. The score consists of four staves, each with a key signature of one flat. The time signature is 2/2. The music is composed of eighth and sixteenth notes, with some grace notes and rests. The staves are arranged vertically, with the top staff in treble clef and the bottom staff in bass clef.

9

Musical score for the third system of William Byrd's Fifth Pavane. The score consists of four staves, each with a key signature of one flat. The time signature is 2/2. The music is composed of eighth and sixteenth notes, with some grace notes and rests. The staves are arranged vertically, with the top staff in treble clef and the bottom staff in bass clef.

13

17

21

A collection of Byrd's pavans and galliards, reconstructed as five-part consorts for viols, will be published in the summer of 1997. Further information is available from Richard Rastall at the Department of Music, University of Leeds, LEEDS LS2 9JT, England: e-mail <g.r.rastall@leeds.ac.uk>.