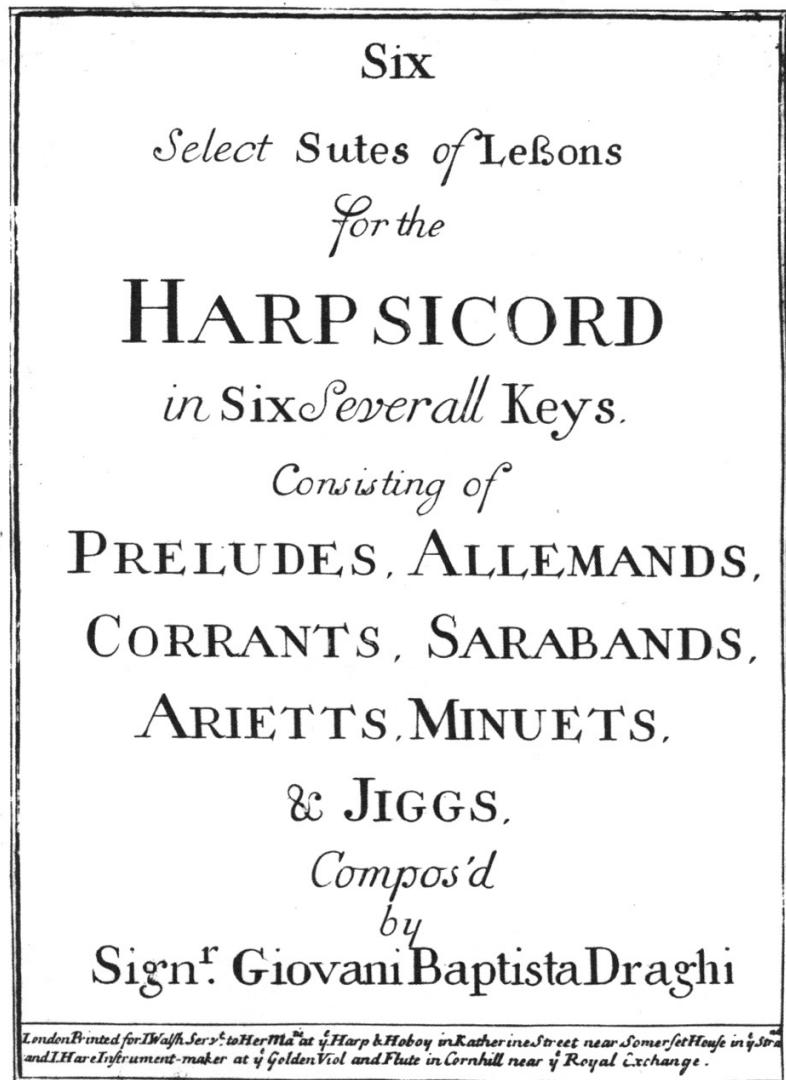


EARLY MUSIC PERFORMER



JOURNAL OF THE NATIONAL EARLY MUSIC ASSOCIATION

ISSUE 22

JULY 2008

I.S.S.N 1477-478X



Ruth & Jeremy Burbidge
Ruxbury Publications Ltd, Scout Bottom Farm,
Mytholmroyd, West Yorkshire, HX7 5JS
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Editorial

Bryan White

Multiples of 5 clearly fascinate the historical impulse in people, as evinced in the compulsion to commemorate persons and events at expanding intervals of 5, 10, 25, 50 and 100 years (with 15 and 75 thrown in from time to time for good measure). The field of music is no exception. In the last issue of *EMP* we marked the tercentenary of the death of Jeremiah Clarke, and in this issue we consider the Italian composer Giovanni Battista Draghi who died in England 300 years ago this past May. Draghi has been an undeservedly overlooked character until relatively recently. Thanks in no small part to the work of Peter Holman, who offers an article on Draghi in this issue, his influence, if not his music, has achieved much greater recognition. I have to admit a bias towards Draghi, developed over the time spent editing the most grand of his extant compositions, the *Song for St Cecilia's Day, 1687*, which sets John Dryden's famous poem 'From Harmony, from Heavenly Harmony'. It is a fresh and exciting work, and very gratifying to participate in as a choral singer. His keyboard music is also a great pleasure to play, and there is plenty of it accessible to those whose skills on the harpsichord – like mine – ought never to be exposed to the light of day. I hope that Peter's article will lead those of you who have never encountered Draghi's music to get to know it, and will provide new insights to those who have already discovered it. Draghi's music will figure in a conference on two of his more prominent contemporaries celebrating anniversaries divisible by five: John Blow, who also died in 1708, and Henry Purcell, the 350th anniversary of whose birth is celebrated either this year or next, depending on how one interprets the incomplete and ambiguous evidence. The one-day conference, offered by the Purcell Society and hosted at the British Library, will be held on 4 October and is open to the public.

This year also marks the 446th anniversary of the birth of John Milton, senior, and, perhaps more memorably, the quatracentenary of his illustrious son. The occasion of the latter provides an opportunity to reflect upon the musical achievements of the father, which as Richard Rastall suggests here, were not inconsiderable. Milton senior's was small, but his works are of a quality that merit performance today. The catalogue printed here should help interested performers to access his music – a taster is included herein – as will the edition of the complete works currently in progress. We can furthermore look forward to a review of the Selwyn College recording of Milton's choral works in the next issue of *EMP*.

Finally, I would like to point you towards Terrence Charlston's edition of the keyboard music of Albertus Bryne reviewed here by Andrew Woolley. I had the opportunity to talk briefly with Terrence about the edition in June, and discovered that, in part, it originated out of the editing work he does with his students at the Royal Academy of Music. The format of his edition might well provoke anxiety amongst some editors: it is a model of transparency, since the CD which comes with the volume includes facsimiles of all the sources, making it easy to check up on every editing decision he has made. This approach will surely be a great boon for performers and students, shedding valuable light on the dark arts of the editor.

Early Music Yearbook

Entry forms for the 2009 Early Music Yearbook are now being sent out. If you wish to be included and are not in the 2008 Yearbook, or wish forms to be sent to anyone you know who should be, please send name and postal or email address to Ruxbury Publications, Scout Bottom Farm, Mytholmroyd, Hebden Bridge HX7 5JS (emyb@recordermail.demon.co.uk)

The Directory is intended for both amateur and professional musicians, and the more names that appear in it, the more useful it is.

This year, we are filling a gap left by the demise of the Early Music Network. Professional performers (individuals or groups) are being invited, for a small fee, to occupy a page advertising the sort of concerts they offer. In return, NEMA will circulate the Yearbook to concert promtors. This provides a service to the early music community by encouraging concerts around the UK.

Clifford Bartlett
Chairman NEMA

The image on the front cover is the title page of G. B. Draghi's *Six Select Suites* published in London by John Walsh without date, and first advertised in February 1707.

The Italian Connection: Giovanni Battista Draghi and Henry Purcell

PETER HOLMAN

In the preface to his first set of trio sonatas, published in 1683, Henry Purcell stated that he had ‘faithfully endeavour’d a just imitation of the most fam’d Italian Masters’, and every writer on Purcell has recognised that in the 1680s his style became more Italianate.¹ But the identity of these ‘fam’d Italian masters’ has remained in doubt. At one time or another various candidates have been proposed, ranging from Frescobaldi and Monteverdi through Carissimi and Stradella to Corelli and Alessandro Scarlatti. I do not want to rehearse these arguments again in this article, only to point out that scholars have tended to ignore what is under their noses: the community of Italian musicians in Restoration London. Roger North wrote about the Neapolitan violinist Nicola Matteis and his role in promoting the Italian violin style in England, but Matteis seems to have had little influence on Purcell, since they wrote in rather different styles.² However, there is an Italian immigrant who was associated with Purcell, and had a profound influence on him: Giovanni Battista Draghi. Attention was drawn to the relationship between the two men in 1993 by the discovery of a keyboard manuscript (now British Library, MS Mus. 1) copied by Purcell at one end and apparently by Draghi at the other – the implication being that it was owned by an individual or a family that employed them at different times as harpsichord teachers.³ The 300th anniversary of Draghi’s death in 1708 is a good moment to reassess his music, and to explore its influence on Purcell.

Draghi’s origins are obscure.⁴ Hawkins suggested that he was the brother of the composer Antonio Draghi, who came from Rimini, trained in Venice and settled in Vienna.⁵ Like Antonio, Giovanni Battista was an opera composer – or at least came to London to put on opera – and may therefore also have studied in Venice, the main operatic centre in Italy at the time. It is possible that he was the unnamed Italian musician mentioned in a letter dated 7 June 1664 from the English resident in Venice, Sir Bernard Gascoigne, to Henry Bennett, first Secretary of State in London.⁶ Gascoigne had sent the musician to Bennett, and was glad to hear that he had proved ‘learned, and Civill; Civility being no vere ordinarye quality of a Musician, but Preyde’.

However, the first hard evidence of Draghi in

England is an entry in Samuel Pepys’s diary for 12 February 1667. It is worth quoting in full, since it is the only detailed pen-portrait we have of him:

By and by with my Lord Brouncker by coach to his house, there to hear some Italian Musique; and here we met Tom Killigrew, Sir Rob. Murray, and the Italian Seignor Baptista – who hath composed a play in Italian for the Opera which T. Killigrew doth intend to have up; and here he did sing one of the acts. Himself is the poet as well as the Musician, which is very much; and did sing the whole from the words without any Musique pricked, and played all

along upon a Harpsicon most admirably; and the composition most excellent. The words I did not understand, and so know not how they are fitted; but believe well, and all in the Recitativo very fine. But I perceive there is a proper accent in every country's discourse; and that doth reach in their setting of notes to words, which therefore cannot be natural to anybody else but them; so that I am not so much smitten with it as it may be I should be if I were acquainted with their accent. But the whole composition is certainly most excellent; and the poetry, T. Killigrew and Sir R. Murray, who understood the words, did say was excellent. I confess I was mightily pleased with the music. He [Draghi] pretends not to voice, though it be good but not excellent.⁷

And again, later in the same entry:

Baptista tells me that Jiacomo Charissimi is still alive at Rome, who was maister to Vincentio [Albrici], who is one of the Italians the King hath here, and the chief composer of them. My great wonder is how this man doth do to keep in memory so perfectly the music of that whole Act, both for the voice and for the instrument too – I confess I do admire it. But in Recitativo the sense much helps him, for there is but one proper way of discoursing and giving the accent.⁸

The background to this is as follows. Throughout his reign Charles II made repeated but ultimately ineffectual attempts to establish a foreign opera company in London. In 1660 he granted Giulio Gentileschi permission to establish an Italian opera house, and when this came to nothing negotiations were started in, probably, 1663 with the brothers Vincenzo and Bartolomeo Albrici, keyboard players and composers currently working in Dresden. They provided an estimate for a company of six apart from themselves: 'The Woman', 'The Eunuch', 'One Contralto', 'One Tenore', 'One 'Bass' and 'The Poete'.⁹ It is not easy to identify all of these individuals, but Margaret Mabbett has suggested that 'The Woman' was the Albrici's sister Leonora ('very well dressed and handsome enough but would not be kissed', according to Pepys),¹⁰ 'The Eunuch' Hilario Suarez, 'The Contralto' Pietro Cefalo (also a castrato), 'One Bass' the composer and theorbo player Pietro

Reggio, and 'The Poete' Giovanni Battista Draghi.¹¹ As we have seen, Pepys noted that Draghi wrote the words as well as the music of his opera.

In the event, these plans came to nothing, but the group was active at court and in polite society in 1667 and 1668. Pepys heard them on several occasions, including one at Lord Brouncker's on 16 February 1667, when 'They sent two Harpsicons before; and by and by, after tuning them, they begun; and I confess, very good music they made', and another on 28 September 1668 at Whitehall: 'it being a most summerlike day and a fine warm evening, the Italians came in a barge under the leads before the Queen's drawing-room, and so the Queen and ladies went out and heard it for almost an hour; and it was indeed very good together but yet there was but one voice that alone did appear considerable, and that was Seignor Joanni' – seemingly Draghi himself.¹² The group began to lose its cohesion when Vincenzo Albrici returned to Dresden in the summer of 1668, and most of the rest left London in 1673, when the provisions of the Test Act barred Catholics from the court.¹³

An exception was made in the Test Act for those employed in the queen's service, which was probably why Draghi became organist of Catherine of Braganza's Catholic chapel in Somerset House in that year, partially supplanting Matthew Locke. Roger North had another explanation. He wrote that Draghi's appointment was made because 'the Itallian masters, that served there, did not approve of his [Locke's] manner of play, but must be attended by more polite hands'.¹⁴ The result was a typical compromise: 'Sig^r. Babbista Draghe was made cheif organist, and had the great organ, but Locke was not put out, having a chamber organ that stood by, which he accompaniomed [sic] with; so just are Kings and Queens sometimes'.¹⁵ Locke evidently did not hold it against Draghi, for both composers contributed instrumental music to the operatic version of *The Tempest*, produced in 1674, and Draghi wrote the instrumental music for Locke's semi-opera *Psyche*, produced in 1675.¹⁶ Draghi's later life was largely uneventful. He became an English denizen in 1681, organist of James II's Catholic chapel in 1686-7, and, according to a tradition reported by Humfrey Wanley via Hawkins, teacher of Princess Anne and possibly Princess Mary.¹⁷ He was given a pension of £100 in 1698 'in consideration of near 30 years in the royal family [household] and of his being incapacitated by the gout', and he was buried at St Giles-in-the-Fields on 13 May 1708; his widow Sibilla was granted £25 out of court funds for his funeral expenses.

Draghi was particularly admired at the time as a keyboard player. John Evelyn had dinner at the London house of Anthony Carey, Viscount Falkland

on 13 July 1684, ‘where after dinner we had rare Musique, there being amongst others Signor *Pietro Reggio* and Signor Jo: Battist bothe famous, the one for his Voice, & the other his playing on the Harpsichord, few if any in Europe exceeding him’, while at Lord Arundel of Wardour’s house on 28 January 1685 ‘Mr. [Samuel] *Pordage* entertained us with his voice, that excellent & stupendious Artist Signor Jo: Baptist, playing to it on the Harpsichord’.¹⁸ In his *Letters from the Dead to the Living* the satirist Tom Brown has Purcell writing to John Blow from ‘the Infernal Shades’, where ‘a Carpenter shall make better Musick upon an empty Cupboard strung with five Brass-wires, than *Bap—st* can upon the Harpsichord’ – the implication being that Draghi had no equal on Earth.¹⁹ Draghi was also chosen by Renatus Harris to demonstrate his submission for the famous ‘Battle of the Organs’ at the Temple Church in 1684; Purcell and Blow demonstrated the instrument made Harris’s rival, Bernard Smith.²⁰

Draghi’s reputation as a composer has suffered from a form of musicological nationalism. He left his homeland at an early age, never to return as far as is known, so he has been disregarded by Italian scholars, while until recently those interested in English Restoration music have ignored him as a foreigner. There is also the problem that much of his music is lost. We have about 90 keyboard pieces, a trio sonata, a set of divisions on a ground for recorder, three Italian songs, 25 English songs, an English sacred work, and the St Cecilia ode ‘From harmony, from heavenly’ harmony’. I have to admit that the short chromatic four-part symphony by a Giovanni Battista in British Library, RM 20.h.9 that I tentatively ascribed to Draghi in my book *Four and Twenty Fiddlers* has now been shown to be the first section of a sonata by Giovanni Battista Vitali.²¹ Nothing survives of Draghi’s music for *The Tempest* and *Psyche*, the ode he wrote for the King’s return from Newmarket in 1684,²² the ode he wrote for Princess Anne’s birthday in 1697,²³ or the opera he played and sang to Pepys – perhaps that was never written down.

There are some fine things among the smaller works. Draghi was one of the most prolific and important keyboard composers of the Restoration period. There is a readily available collected edition by Robert Klakowich, though it is unfortunate that it appeared before the discovery of British Library, MS Mus. 1, which brought four new pieces to light as well as some authoritative texts of those already known.²⁴ The bulk of Draghi’s keyboard music consists of harpsichord suites, six of which were published in February 1707 as *Six Select Suites of Lessons for the Harpsichord in Six Several Keys*; there are as many again in manuscript as well as a number of separate dances and airs. The suites are in the Restoration style

familiar from Purcell and Blow, with elaborate French-style *stile brisé allemandes* and courantes contrasted with simpler tune-and-bass pieces. Some of the latter look as if they could be arrangements of string pieces, perhaps taken from Draghi’s lost theatre music.²⁵ One of them, a movement from a C minor suite attributed to Draghi in a manuscript now in the Library of Congress (Klakowich, no. 51), turns out to be an arrangement of a four-part air from Purcell’s *Bonduca* suite Z574/6 – which of course does not mean that Draghi did not make the arrangement. Another air from the same suite (Klakowich, no. 49) appears to be inspired by the song ‘Why should men quarrel?’ from the prologue to Purcell’s *The Indian Queen* Z630/4d. All in all, Draghi’s suites are well worth exploring. They are remarkably similar in style to Purcell’s suites, and one cannot honestly say that they are inferior in quality to them.

Most of Draghi’s harpsichord pieces were doubtless written for teaching purposes, though there are a few that may relate to his career as the queen’s organist. One of them, a substantial Toccata in C minor (Klakowich, no. 38), is in two contrapuntal movements, rather like many English voluntaries of the Restoration period, while an untitled piece in G major (British Library, MS Mus. 1, ff. 20-17) is an extended prelude or toccata that harks back to earlier Italian toccatas in the way it presents a succession of contrapuntal ideas and dissolves into idiomatic keyboard figuration towards the end. Another interesting piece is the one entitled just ‘Trumpet’ (Klakowich, no. 39). At 169 bars it is by far the longest of his keyboard pieces, in four sections alternating duple and triple time, and it uses idioms derived from trumpet sonatas of the period. However, it is clearly an original keyboard piece, using the trumpet idiom rather than being an arrangement of trumpet music, and it ends with idiomatic keyboard figuration similar to that in the G major piece. There are indications for the ‘Up[pe]r Sett’ and ‘Lower Sett’ of a two-keyboard instrument, as well as a sign that may indicate more manual changes. The piece is equally playable on organ or harpsichord.

One piece, the Ground in D minor (Klakowich, no. 84), is a simple keyboard version of ‘An Italion Ground’, first published in *The Delightful Companion, or Choice New Lessons for the Recorder or Flute* (London, 1686); it is also found in versions for violin and bass viol (Illus. 1).²⁶ The recorder, violin and bass viol settings are all anonymous, but the keyboard version is entitled ‘Senior Baptists Ground’, and it is likely that Draghi wrote this beautiful piece rather than just arranging it for keyboard. Incidentally, another ground-bass piece, the song ‘Scocca pur, tutti tuoi strali’, used to be attributed to Draghi because English sources usually attribute it to

C

In Italian Ground

burn over

D

Allegro

Adagio

Illustration 1: G. B. Draghi, *An Italian Ground*, *The Delightful Companion, or Choice New Lessons for the Recorder or Flute* (London, 1686)

'Baptist', though Robert Klakowich showed it was by another 'Baptist', Jean-Baptiste Lully; Purcell made a fine arrangement of it for keyboard.²⁷

The only other surviving instrumental work by Draghi is a trio sonata in G minor for two violins and continuo, found in British Library, Add. MS 33236, ff. 61-62v, a score-book copied in the early 1680s by someone connected with Purcell's circle.²⁸ It is the only trio sonata written in Restoration England apart from Blow's Sonata in A major that can stand comparison with Purcell's sonatas, though it is in a rather different style. Purcell and Blow modelled their sonatas on the Italian *à tre* type, in which the bass viol part is obbligato and separate from the simple continuo part. Draghi's sonata has only a single bass part, like Matthew Locke's *Broken Consort suites* (1661), and the extraordinary twists and turns of the melodic lines and the harmonies suggest that he had studied Locke's consort music carefully. Nevertheless, the formal design of the sonata, with six contrasted sections, follows mid seventeenth-century Italian models. It may well be the earliest trio sonata written in England, since its style suggests it was written as early as the 1660s or early 1670s.

Of his smaller vocal works, the most important is 'This is the day the Lord is made', found in two cathedral manuscripts, Cambridge University Library, EDC 10/7/5 and William Andrew Clark Library, Los Angeles, MS fc6966/M4/A627/1700, copied respectively by James Hawkins of Ely Cathedral and Daniel Henstridge of Rochester Cathedral.²⁹ Although Hawkins called it an anthem and it comes from cathedral sources, it may have been written as vocal chamber music, since it is scored just for alto, tenor and bass solo voices with continuo without any chorus sections. It is hard to see how or why Draghi would have written Anglican church music, and there is no sign that it is an adaptation of a motet originally written in Latin for the queen's chapel. It is a substantial work, running to nearly 350 bars, with trio sections enclosing elaborate solos for each of the voices in turn. The trios are similar in their musical language to the equivalent passages in the 1687 St Cecilia Ode, though the solos are lengthier and more florid than anything in the ode. It would make an excellent concert piece for three skilled early music singers.

Draghi's songs have hardly been investigated in modern times, though many of them are readily available in the published facsimiles of the Playford song-books *Choice Ayres, Songs and Dialogues* (1673-84) and *The Theater of Music* (1685-7).³⁰ Outstanding among them is 'Where art thou, God of Dreams', a beautiful recitative and air for soprano, two violins and continuo constructed on the four descending notes of the *passacaglia* ground bass (Illus. 2). It was written for the anonymous play *Romulus and Hersilia, or The*

Sabine War, produced at the Dorset Garden theatre on 10 August 1682.³¹ Draghi wrote a number of other songs for Restoration plays, including Behn's *The City Heiress, or Sir Timothy Treatall* (1682), Tate's *A Duke or No Duke* (1684), Mountfort's *The Injured Lovers, or The Ambitious Father* (1688), and Harris's *The City Bride, or The Merry Cuckhold* (1696).³²

Draghi's masterpiece is his setting of Dryden's St Cecilia ode 'From harmony, from heav'nly harmony'.³³ It had an immediate and profound impact on his English contemporaries; it is no exaggeration to say that Purcell could not have written his 1692 St Cecilia ode, 'Hail, bright Cecilia' Z328, without studying it. The first performance of 'From harmony, from heav'nly harmony', at Stationers' Hall on 22 November 1687, was a turning point in the history of English music. It was only the fifth St Cecilia ode – in the four previous years the chosen composers had been Purcell, Blow, William Turner and Isaac Blackwell – and it was the first to have a text by a major poet – John Dryden – and the first to be set by an immigrant composer.³⁴

'From harmony, from heav'nly harmony' was also the first major choral work written in England in the contemporary Italian style. It is on a much larger scale than earlier English odes and anthems. It has massive choruses based for the first time on Italianate counterpoint rather than French dance patterns, and its solos are more florid and extended than anything written up to that time in England. The work evidently caused something of a sensation among English musicians: there are no fewer than five early manuscript scores, including copies in the hands of John Blow, and the Winchester organist John Reading. This shows that Draghi was accepted and valued by the circle of musicians around Purcell and Blow who copied and preserved their music.

The most obvious innovations of 'From harmony, from heav'nly harmony' relate to its scoring. It is the first surviving English choral work with trumpet parts. The trumpet began to appear in concerted instrumental music in the 1650s; hitherto, it had been a fanfare instrument, and had played only a peripheral role in art music. Indeed, the earliest dateable trumpet sonata is by Vincenzo Albrici, written between 1652 and 1654, when he was director of the Italian musicians at the Swedish court.³⁵ Albrici probably introduced the art of writing concerted music for trumpets to England; he is almost certainly the person Pepys was referring to when he wrote in his diary for 2 November 1666 that 'the King's Italian here [at Whitehall] is about setting three parts for Trumpets and shall teach some of them [the royal trumpeters] to sound them, and believes they will [be] admirable Musique'.³⁶ Draghi's ode clearly provided the prototype for the trumpet writing in Purcell's and Blow's later music, though in the surviving scores his

Where art thou, God of Dreams! for whose soft Chain, The best of Man-kind e-ver do com-

plain; Since they af-fect to be, Thy Cap-tives be-fore Li-ber-ty, Un-kind and dis-o-bli-ging—

De - i-ty: He flies from Prin - ces', and from Lo-vers' Eyes, Yet ev-'ry night with the

poor Shep - herd lies, yet ev-'ry night with the poor Shep - herd lies.

Shew thy-self now a God, and take some care Of the Di - stres-sed, In - no-cent, and

Illustration 2: G. B. Draghi, 'Where art thou, God of Dreams', ed. Brian Clark. Reproduced from *Early Music Review*, 43 (September, 1998), pp. 14-15

28

Fair; To rest, to rest, dis - pose the pi - ty'd Maid, Her Eye - - - - lids

5 6 7 6 7 6 6 5 6 5 6 7 6 4 b3

32

close, _____ Gen - tly as Eve - ning Dews shut up a

6 6 7 6 6 5 5 6 4 3 6 7 4 #3

36

Rose: Then bear in si - lent Whi - spers in her Ear, Such plea - sing_ words, as Vir - gins

6 7 6 # 6 5 5 6 7 3 6 7 6 4 5

40

1 2

love to hear, as Vir - gins love to hear. Then bear in hear.

7 3 6 4 6 7 6 6 5 6

Text unchanged, except for beginning each verse-line with a capital and adding apostrophes to *Princes* & *Lovers* in bars 12 & 13. Original vocal clef C1.

65 Violin 1

Violin 2

Viola

Basso continuo

[SOLO]

71

the dou - ble, dou - ble, dou - ble beat,

d'ring drum

[TUTTI]

65 5 6

76

The dou - ble, dou - ble, dou - ble beat Of the

The dou - ble, dou - ble, dou - ble, beat

[SOLO]

Illustration 3: G. B. Draghi, 'The trumpet's loud clangour', bb. 65-80

Illustration 4: G. B. Draghi, Opening symphony of 'From Harmony', bb. 1-9

parts are written on the violin staves, and it is not always obvious where they should begin and end, or exactly what notes they should play. If the setting of the lines 'The double, double beat of the thundering drum' are vaguely familiar, it is because Dryden reused them in 'Come if you dare' in *King Arthur*, and Purcell set them using the same minuet rhythm, the same quaver pattern, and, perhaps predictably, the same key, C major, as Draghi (Illus. 3).

The other main innovation of Draghi's instrumentation is his use of five-part strings: two violins, two violas and bass. This scoring is common in Italian music of the period – it is found, for instance, in works by Giovanni Legrenzi, Giovanni Battista Vitali, Giovanni Bononcini, Antonio Caldara and others – but it is unknown in English music before 1687. It should not be confused with the older five-part string scoring with one violin, three violas and bass, usually associated today with French orchestral music, but also used in England before the Civil War and occasionally after the Restoration. The two-violin, two-viola scoring was immediately taken up by Blow and Purcell, and was used by them in three court odes,

Purcell's 'Now does the glorious day appear' Z332 (30 April 1689), Blow's 'With cheerful hearts' (1 January 1690), and Purcell's 'Arise my muse' Z320 (30 April 1690). Purcell also used it in his Overture in G minor Z772, which, I've argued, was also written around the same time for another lost ode.³⁷

Draghi's memorable string writing had an immediate impact on Purcell. The opening of the ode, an Italianate prelude and fugue depicting, presumably, the creation of the world, was probably the first introduction to a Restoration concerted work not cast in some approximation to the French overture (Illus. 4). A few weeks after the first performance of Draghi's ode, Purcell wrote the anthem 'Behold, I bring you glad tidings' Z2, first heard in the Chapel Royal at Whitehall on Christmas Day, 1687. Purcell, writing in C major rather than Draghi's C minor, uses similar rising chords, presumably to portray the stillness of the first Christmas night, and follows the opening section with an Italianate duple-time fugue; the fugal passages of French overtures are normally in triple time. So far as I know, 'Behold, I bring you glad tidings' is the first

SYMPHONY
Very Slow

Violin 1

Violin 2

Viola

Instrumental Bass

Illustration 5: H. Purcell, Opening symphony of 'Behold, I bring you glad tidings'

Violin 1 & 2

Viola 1

Viola 2

BASS SOLO

When Na-ture un-der-neath a heap of jar-ring atoms

Instrumental Bass

LOUD

5

lay and could not heave her head, and could not heave her head The tune-ful

Illustration 6: G. B. Draghi, 'When nature underneath a heap of jarring atoms', bb. 1-8

anthem with what we might call an 'Italian overture' (Illus. 5).

Another point of contact between Draghi's ode and Purcell's anthem is the way the overture runs straight into the first vocal solo, and also the way the solo is accompanied by the complete string group. Throughout the ode Draghi showed English composers how to combine voices and instruments in sophisticated and novel ways. Restoration composers lagged behind their colleagues on the Continent in this respect: they tended to be satisfied with the simple alternation of solo vocal passages and string ritornelli. Passages such as Draghi's setting of 'When nature underneath a heap of jarring atoms', for solo voice accompanied by full orchestra, were a real novelty in 1687 (Illus. 6). The first solo of this sort I know of by an English composer comes, interestingly, in Purcell's court ode 'Sound the trumpet, beat the drum', performed in October 1687, just a month before Draghi's ode. Perhaps Purcell had had a preview of 'From harmony, from heav'nly harmony', or had discussed the matter with Draghi. Of course, the passages for the sorceress in *Dido and Aeneas* are also accompanied by four-part strings, which could be an argument for not dating the opera much earlier than 1689.³⁸

The vocal writing of Draghi's ode must also have seemed strikingly novel to English composers. Until the 1680s most English vocal music does not require a trained voice in the modern sense. Phrases tend to be short, with few sustained notes; many songs have a compass of only about an octave, and extended passages of florid passage-work are rare. Things began to change rapidly in the 1680s, mainly because a group of Italian singing teachers in London – principally the Albrici brothers, Pietro Reggio and Draghi – had spread the awareness of a more modern and virtuosic style of vocal music, and, presumably, the technique to go with it. The new style, with its extended range, its long, sustained phrases, and its elaborate ornamentation, fully written out by the composer, is encapsulated by Draghi's extraordinary setting of 'What passion cannot music raise and quell' (Illus. 7). The other piece, of course, that comes to mind is Purcell's 'Tis nature's voice' from 'Hail, Bright Cecilia', a comparable fusion of passionate declamation and spectacular virtuosity.

Another point of contact between the St Cecilia odes of 1687 and 1692 is the similarity between the ground bass of Draghi's 'The soft complaining flute' and Purcell's 'Hark each tree'. They both start with the same graceful phrase, curving up from tonic to dominant, which is then balanced with falling harmonies in a secondary seventh pattern. Purcell had used two recorders in solo vocal numbers before 1687, but Draghi's is the

first known to me in which recorders continuously clothe the voice in rich harmonies, and provide interludes between the vocal phrases. The Purcell movement closest to it in style is 'Her charming strains expel tormenting care' in the occasional ode 'Celestial music' Z322 (1689); it is in the same key, and is also scored for countertenor, two recorders and continuo. Incidentally, Draghi's harmonic surprises, as adventurous as anything in Blow and Purcell, show that the pattern of influence was not just one-way: by 1687 Draghi had been in England for more than 20 years, and had clearly mastered the adventurous English harmonic style (Illus. 8).

We can now see that Draghi's ode had a profound effect on Purcell, and is a remarkable work in its own terms. I would like to end this discussion of it with a choral section, the grand setting of 'From harmony, from heav'nly harmony / This universal frame began'. This sort of thing inspired Purcell to turn away from the light, dance-based choral writing of his earlier odes to something much more contrapuntal, serious and substantial. It must surely lie behind the choral writing in 'Hail, bright Cecilia' – particularly Purcell's setting of the words 'Hail, bright Cecilia, Hail! / Fill ev'ry heart with love of thee.' (Illus. 9). Massive choral writing of this sort was something new in English music. It was the element of the Purcell style that chiefly attracted Handel, and thus it marks the true beginning of the English secular choral tradition. That an Italian should be partly responsible for its creation should not surprise us. We are a nation of immigrants, and we cannot and should not ignore the contribution of immigrants to our culture, particularly at a period when London was rapidly becoming the most dynamic commercial and cultural capital of Europe, if not the world.

This article is a revised version of a paper given during the Royal Musical Association Purcell Conference at the Barbican Centre, London, 18-19 November 1995.

- 1 H. Purcell, *Sonnata's of III Parts. Two Violins and Bass to the Organ or Harpsecord* (London, 1683; repr. 1975), [Preface].
- 2 For North's writings on Matteis, see *Roger North on Music*, ed. J. Wilson (London, 1959), esp. 307-310, 355-358. See also P. Walls, 'The Influence of the Italian Violin School in Seventeenth-Century England', *Early Music*, 19 (1990), 575-587.
- 3 C. Banks, 'British Library MS Mus. 1: a Recently Discovered Manuscript of Keyboard Music by Henry Purcell and Giovanni Battista Draghi', *Brio*, 32 (1995), 87-93; C. Hogwood, 'A New English Keyboard Manuscript of the Seventeenth Century: Autograph Music by Draghi and Purcell', *British Library Journal*, 21 (1995), 161-175; C. Price, 'Newly Discovered Autograph Music of Purcell and Draghi', *Journal of the Royal Musical Association*, 120 (1995), 77-111.
- 4 For his biography, see esp. *A Biographical Dictionary of English Court Musicians 1485-1714*, comp. A. Ashbee and D.

Illustration 7: G. B. Draghi, 'What passion cannot music', bb. 1-9

Lasocki et al. (Aldershot and Brookfield VT, 1998), i. 359-361; P. Holman, 'Giovanni Battista Draghi', *Grove Music Online*, ed. L. Macy (accessed 1 May 2008), <http://www.grovemusic.com>; R. Thompson, 'Giovanni Battista Draghi c.1640-1708', *Oxford Dictionary of National Biography Online*, ed. H.C.G. Matthew and B. Harrison (accessed 1 May 2008), (<http://www.oxforddnb.com>).

5 J. Hawkins, *A General History of the Science and Practice of Music* (London, 1776; 2/1853; repr. 1968), ii. 717.

6 National Archives, SP 29/99:66, quoted from M. Mabbett, 'Italian Musicians in Restoration England (1660-90)', *Music & Letters*, 67 (1986), 237-247, at 245.

7 *The Diary of Samuel Pepys*, ed. R. Latham and W. Matthews (London, 1970-83), viii. 54-55.

8 *Ibid.*, 56-57.

9 National Archives, SP 29/66:30, 29/66:31, quoted from Mabbett, 'Italian Musicians in Restoration England', 244-245.

10 *The Diary of Samuel Pepys*, ed. Latham and Matthews, viii. 65.

11 Mabbett, 'Italian Musicians in Restoration England', 238. See also G. Dixon, 'Purcell's Italianate Circle', *The Purcell Companion*, ed. M. Burden (London, 1995), 38-50.

12 *The Diary of Samuel Pepys*, ed. Latham and Matthews, viii. 65, ix. 322.

13 For the impact on the Test Act on musicians, see P. Holman, *Four and Twenty Fiddlers: the Violin at the English Court 1540-1690* (Oxford, 2/1995), 299.

14 *Roger North on Music*, ed. Wilson, 348.

15 *Ibid.*, 301-302.

16 For *The Tempest* and *Psyche*, see esp. M. Locke, *Dramatic Music*, ed. M. Tilmouth, *Musica Britannica* 51 (London, 1986).

17 Hawkins, *A General History*, ii. 718.

18 *The Diary of John Evelyn*, ed. E.S. de Beer (London, 1959), 775, 786.

19 'From Henry Purcell to Doctor B—w', *The Second Volume of the Works of Mr. Tho. Brown, Containing Letters from the Dead to the Living, both Serious and Comical*, 3 vols. (London, 1707), ii. 158-161, at 159. There is a facsimile in *Eighteenth-Century Collections Online*, <http://galenet.galegroup.com>.

20 For an outline of the affair, see S. Bicknell, *The History of the English Organ* (Cambridge, 1996), 128, and the works cited there. See also D. Knight, 'The Battle of the Organs: the Smith Organ at the Temple and its Organist', *Journal of the British Institute of Organ Studies*, 21 (1997), 76-99.

21 Holman, *Four and Twenty Fiddlers*, 200-302.

22 I am grateful to Bryan White for drawing my attention to the printed text, *An Ode to the King on his Return from New-Market, Set by Mr. Baptist, Master of the Queen's Musick* (London, 1684). There is a facsimile in *Early English Books Online*, <http://0-ebo.chadwyck.com>.

23 M. Tilmouth, 'A Calendar of References to Music in Newspapers Published in London and the Provinces (1660-1719)', *RMA Research Chronicle*, 1 (1961), whole vol., at 19.

24 G.B. Draghi, *Harpsichord Music*, ed. R. Klakowich, *Recent Researches in the Music of the Baroque Era*, 56 (Madison WI, 1986). The four new pieces are edited in Price, 'Newly Discovered Autograph Music of Purcell and Draghi', 103-111.

Illustration 8: G. B. Draghi, 'The soft complaining flute', bb. 21-41

25 I used some of them for my reconstruction of Draghi's contribution to *Pysche*, recorded by Philip Pickett and the New London Consort, Decca, Editions de L'Oiseau-Lyre, 444 336-2 (1995).

26 Facsimile in *Early English Books Online*. Modern edition: *The Division Recorder*, ed. P. Holman, 2 vols. (New York, 1979), no. 6.

27 R. Klakowich, "Scocca pur": Genesis of an English Ground', *Journal of the Royal Musical Association*, 16 (1991), 63-77. See also P. Holman, *Henry Purcell* (Oxford, 1994), 37, 94.

28 R. Shay and R. Thompson, *Purcell Manuscripts: the Principal Musical Sources* (Cambridge, 2000), 109-112.

29 I am grateful to Nicholas McMurry for making available a copy of his unpublished transcription.

30 The facsimiles are J. Playford, *Choice Ayres, Songs and Dialogues*, intro. I. Spink, Music for London Entertainment, A-5 (London, 1989); H. Playford, *The Theater of Music*, intro. R. Spencer, Music for London Entertainment (Tunbridge Wells, 1983). Draghi's songs can be located from C.L. Day and E. Boswell Murrie, *English Song-Books 1651-1702, a Bibliography* (London, 1940).

31 *The London Stage 1660-1800*, i: 1660-1700, ed. W. Van Lennep (Carbondale IL, 1965), 311; C.A. Price, *Music in the Restoration Theatre* ([Ann Arbor MI], 1979), 254.

32 *The London Stage 1660-1700*, ed. Van Lennep, 309, 329, 362, 460; Price, *Music in the Restoration Theatre*, 153-154, 270.

33 Modern edition, ed. B. White, forthcoming in the Purcell Society Companion Series. There is a CD of the ode recorded by The Parley of Instruments and the Playford Consort, reissued in 2007 (Hyperion Helios CDH55257).

34 For St Cecilia odes, see W.H. Husk, *An Account of the Musical Celebrations on St. Cecilia's Day* (London, 1857).

35 Uppsala University Library, IMhs 1:3. Modern edition: *Geschichte der Musik in Beispielen*, ed. A. Schering (Leipzig, 1931), no. 214.

36 *The Diary of Samuel Pepys*, ed. Latham and Matthews, vii. 352.

37 Holman, *Henry Purcell*, 66.

38 For the debate over the date of *Dido and Aeneas*, 195, and the literature cited

18 *The Chorus and Violins*

(ALL)

From har - mo - ny, from har - mo - ny, From

From har - mo - ny, from har - mo - ny, COUNTERTENOR From

(ALL) SOLO (ALL)

From har - mo - ny, from har - mo - ny, from heavn - ly har - mo - ny. From

(ALL) [TENOR SOLO] (ALL)

From har - mo - ny, from har - mo - ny, From

(ALL) From har - mo - ny, from har - mo - ny, From

From har - mo - ny, from har - mo - ny, From

[f]

6 7 6 5

4 5 5 4

23 *Chorus and Violins*

har - mo - ny, from heavn - ly har - mo - ny, from heavn - ly har - mo - ny.

har - mo - ny, from heavn - ly har - mo - ny, from heavn - ly har - mo - ny.

har - mo - ny, from heavn - ly har - mo - ny, from heavn - ly har - mo - ny.

8 har - mo - ny, from heavn - ly har - mo - ny, from heavn - ly har - mo - ny.

har - mo - ny, from heavn - ly har - mo - ny, from heavn - ly har - mo - ny.

Illustration 9: G. B. Draghi, Chorus, 'From harmony, from heav'nly harmony', bb. 18-45

COUNTERTENOR

27 TWO VOICES

TENOR This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan, be - gan, be - gan, be - gan

TWO VOICES

BASS This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan

TWO VOICES

8 This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan

TWO VOICES

16 This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan

TWO VOICES

24 This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan

TWO VOICES

32 [TWO VOICES]

This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan

[TWO VOICES]

This u - ni - ver - sal frame be - gan, be - gan this u - ni - ver - sal frame be - gan, u - ni -

This u - ni - ver - sal frame be - gan

This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be -

5 6 This u - ni - ver - sal frame be - gan, be - gan This u - ni -

5 6

35

This u - ni - ver - sal frame be - gan, be - gan This u - ni - ver - sal frame be - gan, be - gan, This u - ni -

ALL

This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan, This u - ni - ver - sal frame be -

ALL

This u - ni - ver - sal frame, this u - ni - ver - sal frame be - gan, This u - ni - ver - sal frame be -

ALL

This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan, This u - ni - ver - sal frame be -

ALL

This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan, This u - ni - ver - sal frame be -

ALL

This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan, This u - ni - ver - sal frame be -

ALL

This u - ni - ver - sal frame be - gan, u - ni - ver - sal frame be - gan, This u - ni - ver - sal frame be -

ALL

[TUTTI]

5 6 4 3

Illustration 9: Continued

Illustration 9: Continued

John Milton senior (1562 - 1647): A Thematic Catalogue

RICHARD RASTALL

Introduction

During much of 2007 I was engaged on a project that involved editing music by John Milton senior.¹ The resulting research led to articles for this journal and elsewhere² and, as I came to know his music better, to an increasing interest in Milton which, as it happens, coincides with the quatercentenary of his famous son's birth on 9 December 1608.

John Milton the elder is known for a small quantity of attractive consort-music for viols, and as a contributor to Thomas Morley's *The Triumphes of Oriana* (1601). Few would be able to name the madrigal he wrote for that publication, although a recent recording shows it to be a fine work.³ Milton later contributed to Sir William Leighton's *The Teares or Lamentacions of a Sorrowfull Soule* (1614) and to Thomas Ravenscroft's *Whole Booke of Psalms* (1621). Morley, Leighton and Ravenscroft evidently had faith in Milton's ability to produce an acceptable contribution. Editing Milton's music has shown why: it is without exception of a high quality.

Milton was born probably at Stanton St John, near Oxford, and his early training may have been as a chorister at Christ Church. He worked in London from 1583 or so, being made free of the Scriveners' Company in 1599, and was successful enough in his business to educate his son John with a private tutor, followed by places at St Paul's School and Christ's College Cambridge. What is known of his life is unexceptional but also lacking in detail. Consequently, no clue yet exists as to the possible destination of his music, which is apparently all domestic. Did he write for the nearby choristers of St Paul's cathedral (he lived in Bread Street from c. 1600 until his move to Hammersmith in 1631), was he patronised by some gentleman or nobleman, or did he write music only for performance at home by his family and friends?⁴

The chronology of his music is possible only to the extent that it appears in datable sources. On that basis, his life's work dates from a twenty-year period, 1601-21: but it is clear that he was already an accomplished composer when he wrote 'Faire Orian, in the morne' for *The Triumphes of Oriana*, and other works may well be earlier or later than this time-span. Some of his work is certainly lost, but it is impossible to gauge how much. John Lane lauded him as a composer of instrumental music (by 1621), which suggests that Milton had composed more than the five surviving pieces; and it was also said that Milton had composed an *In Nomine* in forty parts and a song in eighty.⁵ Not surprisingly, perhaps, a poem by the elder Milton survives, a commendatory sonnet for Lane, dating apparently from 1617. As with many other composers, there is a possibility that Milton wrote or adapted verses that he set to music, although no hard evidence is known.⁶

As my work on Milton's music progressed it became clear that a complete edition of his work was very desirable.⁷ What follows here is an offshoot of that edition: although it makes no particular claim at comprehensiveness, I hope that it will encourage further research. The primary ordering of the Catalogue is chronological, by the datable sources, but these are shown within particular *genres* that include undatable pieces. This is the order of the Complete Edition.

Musical Sources

This list is of contemporary sources only: it does not include eighteenth- and nineteenth-century transcriptions.

TO *The triumphes of Oriana, to 5. and 6. voices: composed by divers severall aucthors. / Newly published by Thomas Morley batcheler of musick, and one of the gentlemen of her Maiesties honorable chappell.* London, Thomas Este, 1601.
Edition: Edmund H. Fellowes, ed. *The Triumphs of Oriana*. The English Madrigal School, vol. 32. London, Stainer and Bell. Revised by Thurston Dart as a volume of The English Madrigalists.

WL *The teares or lamentacions of a sorrowfull soule Composed with musicall ayres and songs, both for voyces and diuers instruments. Set foorth by VVilliam Leighton Knight, one of his Maiesties honourable band of gentlemen pensioner.* London, William Stansby, 1614.
Edition: *Sir William Leighton: the Tears or Lamentations of a Sorrowful Soul*, ed. Cecil Hill. Early English Church Music 11: Stainer and Bell for the British Academy, London, 1970.

C44 Oxford, Christ Church, Mus MS 44
Instrumental fantasias and vocal pieces in score: from a set in which the individual parts were “in the Gt Bookes”, now apparently lost. Largely in the hand of Thomas Myriell (d. 1625) but with some pieces copied later by Benjamin Cosyn. Probably from the second decade of the 17th century.

C423-8 Oxford, Christ Church, Mus MSS 423-8
A set of six partbooks, named as Cantus, Altus, Tenor, Quintus, Sextus and Bassus.

TR London, British Library, Additional MSS 29372-7
Thomas Myriell’s main collection, entitled *Tristitiae Remedium* (The Remedy for Sorrow), copied c. 1616-22.

A29427 London, British Library, Additional MS 29427
Altus partbook, copied by Myriell and contemporary with TR.

A37402-6 London, British Library, Additional MSS A37402-6
Partbooks containing six-part music for viols. Apparently copied post-1601.

RA London, British Library, Royal Appendix MS 63
Partbook containing the Cantus and lute parts for Leighton’s *Teares or Lamentacions of a Sorrowfull Soule*.

RP *The Whole booke of psalmes with the hymnes euangelicall, and songs spirituall / composed into 4. parts by sundry authors, ... newly corrected and enlarged by Tho. Rauenscroft.* London, the Company of Stationers, 1621.

References

Arkwright G.E.P. Arkwright, ed. *Six Anthems by John Milton*. Old English Edition 22: London, Joseph Williams; Oxford, James Parker, 1900.

Brennecke Ernest Brennecke Jr. *John Milton the Elder and His Music*. New York, Columbia University Press, 1938; reprinted New York, Octagon Books, 1973.

Burney Charles Burney. *A General History of Music*. London, 1776-89.

Fellowes *The Triumphs of Oriana*, ed. E.H. Fellowes. The English Madrigal School vol. 32: London, Stainer and Bell, 1913-24; series revised by Thurston Dart as The English Madrigalists.

Hawkins Sir John Hawkins. *A General History of the Science and Practice of Music*. London, 1776.

Hill *Sir William Leighton: the Tears or Lamentations of a Sorrowful Soul*, ed. Cecil Hill. Early English Church Music 11: Stainer and Bell for the British Academy, London, 1970.

I Fagiolini *The Triumphs of Oriana*. I Fagiolini, directed by Robert Hollingworth, with David Miller, lute. Chandos Records, 2002.

Morey *Three Fantasies for Five Viols* (PRB No. VC030), ed. Rita Morey. PRB Productions, Albany CA, 1996.

Musica Britannica Thurston Dart and William Coates, eds. *Jacobean Consort Music*. Musica Britannica 9: London, Stainer and Bell for the Royal Musical Association, 1955; 2nd edn 1971.

New Grove *The New Grove Dictionary of Music and Musicians*. London, Macmillan, 1980; 2nd edn 2001: article “Milton, John” by Norman Josephs, revised by Hugh Benham.

Oxford DNB *The Oxford Dictionary of National Biography*: article “Milton, John” by Gordon Campbell.

Selwyn *A Candle to the Glorious Sun: sacred songs by John Milton and Martin Peerson*. The Chapel Choir of Selwyn College Cambridge, directed by Sarah MacDonald. Regent Records, 2008.

VdGS Publications of the Viola da Gamba Society.

The Catalogue

Sources Where a folio-number is given for a set of partbooks, it refers to the Cantus book.

Clefs and voice-ranges are those of the principal (first-named) source.

Abbreviations:

C = Cantus, A = Altus, T = Tenor, B = Bassus, M = Medius, Co = Contratenor, Q = Quintus, S = Sextus; C1 is a C-clef on the bottom line of the staff, F3 is an F-clef on the middle line, etc. Pitches are given in the Helmholtz system, where c'-b'-c" is the octave from Middle C upwards.

MADRIGAL

From *The Triumphs of Oriana* (1601)

1 Faire Orian, in the morne (a 6)

Clefs and voice-ranges: C: G2, d'-g" / S: G2, d'-g" / A: C2, g-e" / Q: C3, d-a' / T: C4, c-f' / B: F4, G-a

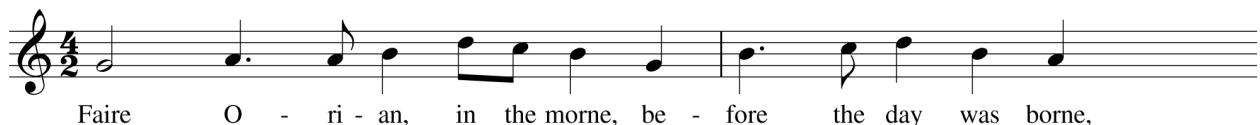
Sources: TO no. 18; TR f. 134v; A37402-6 f. 75v

Text: ?

Previous edition: Fellowes

Recording: I Fagiolini

Musical *incipit*:



Faire O - ri - an, in the morne, be - fore the day was borne,

SACRED SONGS (all full)

From Sir William Leighton,

The Teares or Lamentacions of a Sorrowfull Soule (1614)

2 Thou God of might (a 4)

Cantus, Altus and Bassus doubled by treble viol, flute and bass viol; accompanied by lute, cittern and bandora

Clefs and voice-ranges: C: G2, f'-f" / A: C1, d'-e" / T: C3, f#-g' / B: C4, c-e"

Sources: WL no. 10; TR f. 11v; RA, f. 6r

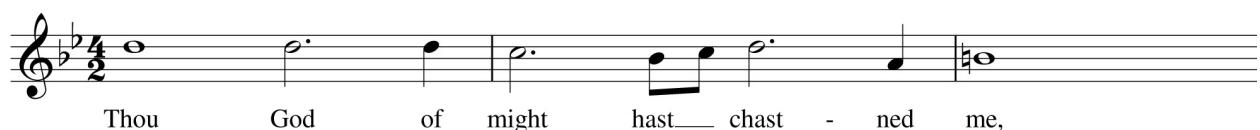
Text: Sir William Leighton (1613), p. 22

Previous editions: Burney III, [139]; Arkwright; Hill

See musical appendix, below

Recording: Selwyn

Musical *incipit*:



Thou God of might hast chastened me,

3 O Lord, behold my miseries (a 5)

Clefs and voice-ranges: C: G2, e'-a" / A: C1, c#-f" / Co: C2, g-d" / T: C3, g-b' / B: C4, c#-f'

Sources: WL no. 34; TR f. 18r; A29427 f. 19r; RA ff. 20v-21r

Text: Sir William Leighton (1613), p. 44

Previous editions: Arkwright; Hill

Recording: Selwyn

Musical *incipit*:



O Lord, behold, behold my miseries,

4 O had I wings like to a dove (a 5)

Clefs and voice-ranges: C: G2, e'-a" / A: G2, g'-a" / Co: C2, a-c" / T: C3, e-b' / B: C4, c#-e'

Sources: WL no. 46; A29427 f. 22r; RA f. 26v

Text: Sir William Leighton (1613), p. 100

Previous editions: Hawkins II, 502-4; Arkwright; Hill

Recording: Selwyn

Musical *incipit*:



O had I wings like to a dove,

5 If that a sinner's sighs (a 5)

Clefs and voice-ranges: C: G2, f'#/a" / A: G2, d'-a" / Q: C2, g-d" / T: C3, d-a' / B: F3, A-d'

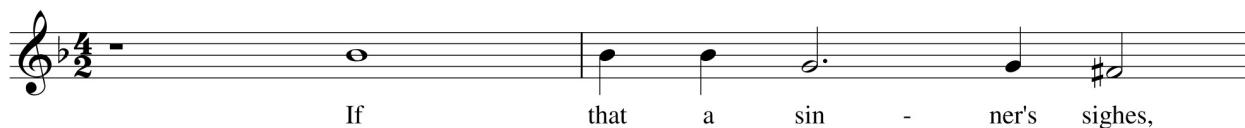
Sources: WL no. 51; TR f. 18v; A29427 ff. 22v, 68r; RA f. 29r

Text: unknown: Milton?

Previous editions: Arkwright; VdGS ME 204; Hill. Brief exx. in Brennecke, 168

Recording: Selwyn

Musical *incipit*:



If that a sin - ner's sighs,

From Christ Church Oxford, Mus MS 44

6 If ye love me (a 4)

Clefs and voice-ranges: C: C2, c'-d" / A: C3, g-c" / T: C3, e-g' / B: F3, G-c'

Source: C44 f. 51v

Text: St John 14, vv. 15-16

Previous edition: reconstructed complete in Brennecke, 198-206

Recording: Selwyn

Musical *incipit*:

(text reconstructed)



If ye love me, keep my com - mand - ments,

7 When David heard (a 5)

Clefs and voice-ranges: C: G2, e'-a" / Q: G2, d'-a" / A: C3, a-b' / T: C3, d-a' / B: F3, G-d'

Source: TR f. 19r; A29427 f. 32v

Text: after II Samuel 18, v. 33

Previous edition: Arkwright

Recording: Selwyn

Musical *incipit*:

8 O woe is me for thee (a 5)

Clefs and voice-ranges: C: G2, e'-a" / Q: G2, d'-a" / A: C2, a-e" / T: C3, e-a' / B: F3, A-e'

Source: TR f. 19v; A29427 ff. 33r, 68v

Text: after II Samuel 1, v. 26

Previous edition: transcribed complete in Brennecke, 171-89

Recording: Selwyn

Musical *incipit*:

9 I am the resurrection (a 5)

Clefs and voice-ranges: C: C1, b-d" / Q: C1, c'-d" / A: C3, d-a' / T: C4, c-f' / B: F4, F-c'

Source: TR f. 20r; A29427 f. 21v

Text: Book of Common Prayer, Order for the Burial of the Dead, after St John 11, vv. 25-6

Previous edition: Arkwright

Recording: Selwyn

Musical *incipit*:

10 Precamur sancte domine (a 6)

Clefs and voice-ranges: C: G2, f'-a" / Q: C1, c'♯-d" / S: C3, f-a' / A: C3, e-a' / T: C4, c-f' / B: F4, F-c'

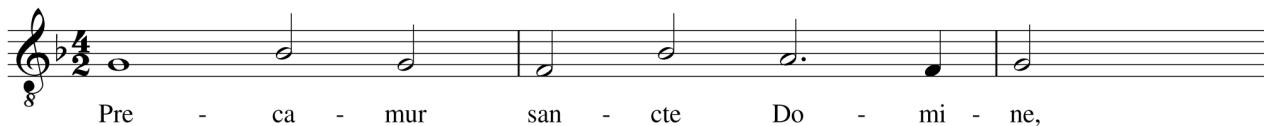
Source: TR f. 135v

Text: Compline hymn *Christe qui lux es et dies*, vv. 2 and 7 (doxology)

Previous edition: short extract in Brennecke, 169-70

Recording: Selwyn

Musical *incipit*:



Pre - ca - mur san - cte Do - mi - ne,

11 (a) How doth the holy city (Prima pars) (a 6)

(b) She weepeth continually (Secunda pars) (a 6)

Clefs and voice-ranges: C: C1, d'-f" / Q: C1, d'-f" / A: C2, g-d" / S: C3, d-a' / T: C4, c♯-f' / B: F4, E-a

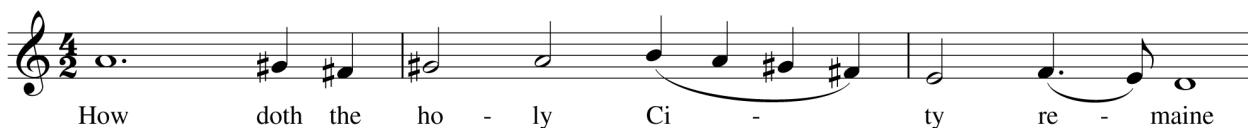
Source: TR ff. 138v, 139v; A29427 ff. 77v, 78r

Text: paraphrase of the Lamentations of Jeremiah 1, vv. 1-2

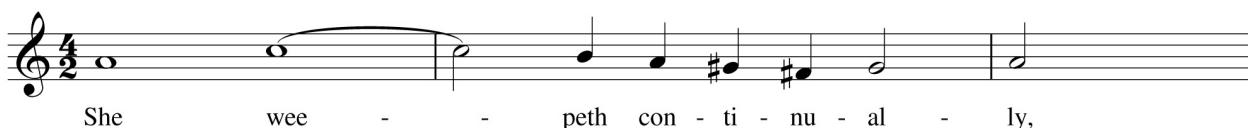
Previous edition: extracts in Brennecke, 190-5

Recording: Selwyn

Musical *incipits*:



How doth the ho - ly Ci - ty re - maine



She wee - - - - peth con - ti - nu - al - - ly,

METRICAL PSALM-TUNES

From Thomas Ravenscroft, *The Whole Booke of Psalms* (1621)

12 Norwich Tune (a 4)

Clefs and voice-ranges: C: C1, b-d" / M: C3, f-f' / T: C4, d-c' / B: F4, F-f

Source: RP

Text: Psalms 5, 55 and 102

Previous edition: Brennecke, 197

Recording: Selwyn (Psalm 102)

Musical *incipit*:

[Psalm 5]



In - - cline thine eare un - to my words,

In - - cline thine eare un - to my words,

In - - cline thine eare un - to my words,

In - - cline thine eare un - to my words,

13 York Tune (first setting) (a 4)

Clefs and voice-ranges: C: C2, e'-c" / M: C3, a-f' / T: C4, f-d' / B: F4, F-a

Source: RP

Text: Psalms 27 and 66

Previous edition: Brennecke, 196

Recording: Selwyn (Psalm 27)

Musical *incipit*:

The Lord is both my health and light,

14 York Tune (second setting) (a 4)

Clefs and voice-ranges: C: C1, e'-d" / M: C3, g-g' / T: C4, f-d' / B: F4, F-g

Source: RP

Text: Psalm 138

Previous edition: Brennecke, 196-7

Recording: Selwyn

Musical *incipit*:

Thee will I prayse with my whole heart,

SOLO CONSORT SONG

From Christ Church Oxford, Mus MSS 423-8

15 If that a sinner's sighs / In Nomine (a 6)

Clefs and voice-ranges: Q: C1, c'-f" / C: C1, b♭-f" / T [sic]: C2, c'-d" (texted) / A: C3, d-a' / S: F4, F-d' / B: F4, F-d'

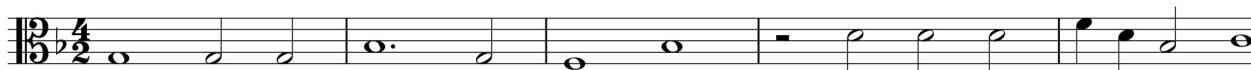
Source: C4238 f. 92v

Text: unknown: Leighton? Milton? (NB not the same as no. 5)

Previous edition: VdGS ME 204. Extracts in Brennecke, 208-11

Recording:

Musical *incipit*:



STRING CONSORT MUSIC

From Christ Church Oxford, Mus MSS 423-8

16 Fantazia 1 (a 5)

Clefs and voice-ranges: C: G2, c'-g" / Q: G2, d'-g" / A: C3, d-b' / T: C3, d-b' / B: F4, D-d'

Source: C423-8 f. 57r

Previous editions: Musica Britannica no. 44; Morey; short extract in Brennecke, 212

Recording:

Musical *incipit*: Brennecke, 212



17 Fantazia 2 (a 5)

Clefs and voice-ranges: C: G2, e'-a" / Q: G2, e'-a" / A: C3, d-a' / T: C3, e-b' / B: F4, F#-b

Source: C423-8 f. 57v

Previous edition: Morey

Recording:

Musical *incipit*: Brennecke, p. 212



18 Fantazia 3 (a 5)

Clefs and voice-ranges: C: G2, d'-a" / Q: G2, g'-a" / A: C3, c-b' / T: C3, f#-c" / B: F4, D-b

Source: C423-8 f. 58r

Previous edition: Morey

Recording:

Musical *incipit*: Brennecke, p. 212



19 Fantazia 4 (a 6)

Clefs and voice-ranges: C: G2, e'-a" / Q: G2, b-a" / A: C3, d-c" / T: C3, d-c" / B: F4, E-d' / S: F4, D-e'

Source: C423-8 f. 93r

Previous edition:

Recording:

Musical *incipit*: Brennecke, p. 212



POEMS

Oxford, Bodleian Library, MSS Douce 170 and Ashmole 53

20 Commendatory Verse (?1616)

See F.J. Furnivall, ed. *John Lane's Continuation of Chaucer's "Squire's Tale"*. London, Trübner and Co for The Chaucer Society, 1887. 8.

Incipit: Right well I knowe, that unites, eightes, fyvths, thirdes,

London, British Library, Harley MS 5243

21 Commendatory Sonnet (?1617)

On the verso of the title-page of John Lane's appendix to Lydgate's *Guy, Earl of Warwick*.

Transcription: Brennecke, 9-12 (with illustration of the MS following p. 92)

Incipit: If virewe this bee not, what is? tell quick!

1 *A Candle to the Glorious Sun: sacred songs by John Milton and Martin Peerson*. The Chapel Choir of Selwyn College Cambridge, directed by Sarah MacDonald. Regent Records, 2008

2 'Instructions for performance in Sir William Leighton's *The Teares or Lamentacions of a Sorrowfull Soule* (1614)' in *Early Music Performer* 21 (November 2007), 2-12; and 'Sacred songs and domestic music-making in Jacobean England: John Milton, Martin Peerson and others' in *The Consort* 64 (2008), 24-36.

3 By I Fagiolini (2002).

4 Milton's life and work are discussed by Brennecke. For a more recent account, see the articles 'Milton, John' in *New Grove* and *Oxford DNB*, both available on-line.

5 Biographical details are discussed by Brennecke: for these putative lost works, see pp. 34-5, 39-40, 66-8 and 91.

6 Brennecke, *passim*: the sonnet is quoted on pp. 91-2, and illustrated between pp. 92 and 93.

7 To be published by Antico Edition.

APPENDIX

Thou God of might John Milton senior (1562-1647)

edited by Richard Rastall

‘Thou God of might’ is one of the four pieces that Milton composed for Sir William Leighton’s collection *The Teares or Lamentacions of a Sorrowfull Soule* (1614), a collection of settings of his own poems by many of the foremost composers of the day. It is no. 10 in the collection and appears in the first section of the book, in which Leighton features as both composer and poet. In this first section Leighton asked for Cantus, Altus and Bassus to be doubled by treble viol, flute and bass viol, and for the whole to be accompanied by lute, cittern and bandora, all of which are notated in tablature. Thus the four vocal lines are to be supported by the full ‘English’ consort of instruments.

This edition of ‘Thou God of might’ is from a complete edition of Milton’s work to be published by Antico Edition, where it will appear with extra verses underlaid. The lute, cittern and bandora parts are omitted here: these too will be included in the complete edition.

This edition of ‘Thou God of might’ is copyright, but Antico Edition gives permission for the copying of single sets of four copies for the purpose of performance.

Thou God of might

Sir William Leighton

John Milton
ed. Richard Rastall

Thou God of might hast chast - ned me, and me cor - rec - ted

Thou God of might hast chast - ned me, and me cor - rec - ted with thy

Thou God of might hast chast - ned me, and me cor - rec - ted with thy

Thou God of might hast chast - ned me, and me cor - rec - ted

5

with thy rod: Woun - ded my soule with mi -

rod: Woun - ded my soule with mi - se - ry, mi -

rod, thy rod: Woun - ded my soule with

with thy rod: Woun - ded my soule with mi -

8

- se - rie, woun - ded my soule with

- se - ry, woun - ded my soule with mi - se - ry, woun -

— mi - se - rie, woun - ded my soule with mi - se - rie,

se - ry, woun - ded my soule with mi - se -

11

mi - se - rie, woun - ded my soule with mi - se - rie, and hum -
 ded my soule with mi - se - ry, with mi - se - ry, and
 8 woun - ded my soule with mi - se - rie, with mi - se -
 ry, woun - ded my soule with mi - se - ry, and hum - bled

14

- bled me to know, to know my God.
 hum - bled mee to know my God. Woun -
 8 rie, and hum - bled me to know my God.
 mee to know my God.

Interacting with Albertus Bryne

Andrew Woolley

Review of Albertus Bryne, *Keyboard Music for Harpsichord and Organ*, ed. T. Charlston and H. Windram (Norsk Musikforlag: Oslo, 2008) and T. Charlston, *Albertus Bryne. Keyboard Music*, Deux-Elles DXL 1124 (2007)

Albertus Bryne (c. 1621-68), who was for much of his career organist of St Paul's Cathedral and later Westminster Abbey (1666-8), is one of the most significant English keyboard composers of the mid-seventeenth century. Twenty-nine harpsichord pieces and one organ voluntary by him are known. They show him to have been an able composer for the keyboard with a distinctive style, adept at *style brisé*, notably in almands, and in the voluntary, inventive in the treatment of themes. Only about half of his music has so far been made available in a modern edition.¹ Terence Charlston's fine collected edition and recording are therefore most welcome.

Editors of collected editions of seventeenth-century keyboard composer's music are frequently faced with difficulties. Often, for instance, there are questions over authorship. These occur when contemporary sources give contradictory attributions or when there are several musicians of the same or similar name known to have existed over a similar period, but are indistinguishable in sources.² This is less of a problem with Bryne. Another Albertus Bryne, almost certainly a son, was active from around 1670 and became organist of God's Gift College, Dulwich, in January 1671/2. However, it seems likely that all the music attributed to Bryne is by the elder man. Most of it appears in sources that are probably too early for the younger Bryne, dating from the 1650s or 1660s, the most important being NYp Drexel MS 5611 and Ob MS Mus. Sch. d. 219, containing five of the seven suites altogether.

The other common difficulty for collected editions concerns the authenticity of texts, since editors are often confronted with more than one version of a piece in their sources. This is more of an apparent problem with Bryne as most of his music survives in manuscripts. The manuscript culture of the seventeenth century encouraged variance as authors were able to continually revise and, in a sense,

'recreate' their works each time they made a copy of them.³ Several Bryne pieces exist in more than one version in contemporary sources, notably the almand, corant and saraband of the A minor suite (nos 18-20), which appear in both Drexel MS 5611 and d. 219 in slightly different versions. Charlston and his colleague Heather Windram, have dealt with the variance in the sources in quite a radical way, opting to produce two versions of the edition. One is a traditional performing edition, which is in book form, edited by Charlston the other is an accompanying 'Interactive Edition' on CD created by Charlston and Windram jointly.

The book contains a shortened version of the preface (a full-length, detailed preface comes with the interactive CD), the thirty pieces, in addition to the variant versions of pieces in concordant sources, which are included in an appendix (nos. C1-C12). The pieces in the main part of the book have been organised according to style rather than key, an arrangement which works well. It begins with the simpler pieces in Och MS Mus. 1236, *Musick's Handmaid* (1678), and Och MS Mus. 1177, followed by the five suites in d. 219 and Drexel MS 5611. The style and makeup of the five suites is remarkably uniform for the work of an English composer. Each consists of an almand, corant and saraband, and the three that appear in d. 219 also have a concluding 'jig-almand', a form of jig notated in common-time encountered in sources from the 1650s to the 1680s.

The editor has chosen to correct obvious errors, but to minimise changes to the original notation. Features such as the original time signatures, beamings, irrational bar lengths, and even stem directions are retained. The music is spaciously laid out on the page and the keeping of these features has not, on the whole, made the music difficult to read when performing at sight. Source d. 219, which may be an autograph, is largely error free, and has

required few editorial changes, whilst much of the editing from other sources is excellent in the main part of the book. It is not clear, however, why the same standards have not been applied to the alternative versions of pieces in the appendix. For example, in the Drexel MS 5611 copy of the D major almand (C2/ no. 14), three wrong notes have been retained in bars 5, 9 and 13. The first two errors are also retained in the recording of the Drexel MS 5611 copy of the piece as an 'improvised' jig-almand, which serves as a conclusion to the Drexel MS 5611 D major almand, corant, saraband suite (nos. 23-5). Unlike the other jig-almands, Charlston performs the piece in the manner of a normal compound-time jig. As a result, the first two errors do not sound as jarring as they do when the piece is performed in the manner of an ordinary common-time almand as they are passed over more quickly!

The Interactive Edition on CD, in addition to the contents of the book, includes unedited literal transcriptions from the sources, facsimiles of the sources for each piece, and audio clips of the unedited transcriptions. The aim of the CD version has been to enable users 'to examine every stage of the editorial process and make their own decisions about how the sources should be interpreted.' Particularly helpful are the screens for comparing the facsimiles of the sources, which, together with the critical commentary, make clear what changes have been made in an easily accessible form. In addition, it is possible to play an audio clip of a literal transcription of one of the sources whilst comparing it with the others. Another attractive feature is that the source comparison screens can be synchronised, so that whilst moving the point of view of one source, the point of view of the others moves with it.

The edition also includes an extended preface. It begins with an account of Bryne's life that is well-researched with copious references to original documents, some fully transcribed. A discussion of the music and its sources, the editorial method, and a section on 'Notation' follows. The discussion of ornaments and the table of ornament signs accompanying it in the 'Notation' section is particularly useful given the variety of signs used in English keyboard sources over the period *c.* 1660-80, which have not been adequately covered in the literature previously. A detailed section on 'Performance Practice' follows this, which covers topics such as fingering, ornamentation, improvisation, and interpreting the notation of the jig-almands. However, as questions of performance practice and notation are related, there is a sense that some of the 'Performance Practice' material is unnecessarily repeated from the 'Notation' section, particularly that on ornamentation.

Charlston puts this discussion into practice in his recording of every piece in the main part of the edition. The recording also includes three voluntaries by Christopher Gibbons, and five pieces from the early part of J-Tn MS N-3/35. The little MS N-3/35 pieces are a delight, and the quarter-comma meantone temperament used for the harpsichord music throughout the recording is particularly effective with them—hear, for example, the conjunct triads in the second strain of the anonymous 'An Alman', track 36. Four instruments are used altogether (two harpsichords, spinet and organ), and we are also treated to a plethora of different stop combinations, including much use of 4' tone, buff stop, and even an arpichordum stop. Wisely, these are mostly reserved for the lighter pieces, although the effect is never one of gimmickry; one wishes other harpsichordists would be similarly adventurous in more standard repertory. The organ pieces are performed on the recently restored Harris organ at St Botolph's Aldgate, and the use of stops is again imaginative, notably with the Gibbons pieces. In the case of the 'Verse for ye single organ' (track 41), Charlston has clearly been inspired by Roger North's description of Gibbons' style as 'not without a little of the *barbaresque*!' As well as the varied registration, Bryne's pieces are brought to life by the liberal approach to ornamentation and the varying of reprises.

The recording also shows that much of Bryne's music, from the fine little F major suite in Och Mus. 1177, to the weightier suites in d. 219, can be seen among the best of the Commonwealth and early Restoration period. Both the edition and recording are to be highly commended, and will hopefully bring it to a wider audience. The presentation of the edition in both electronic and book form also provides much food for thought about approaches to the collecting and editing of seventeenth-century keyboard composers' music, and the potential of the electronic medium for confronting the philological problems that the sources present.

1 In *Late Seventeenth-Century English Keyboard Music: Bodleian Library Ms. Mus. Sch. D.219, Oxford Christ Church, Mus. Ms. 1177*, ed. C. Bailey (Recent Researches in the Music of the Baroque Era 81, 1997).

2 See, for example, *Harpsichord Music Associated with the Name La Barre*, ed. B. Gustafson and R. P. Wolf (New York, 1999).

3 See H. Love, *Scribal Publication in Seventeenth-Century England* (Oxford, 1993), esp. 52-4.

Review of: Andreas Schlegel, *Die Lute in Europa* - *The Lute in Europe*

English translation by Katharina Schell. 119 pages.

(The Lute Corner, Eckstr. 6, CH-5737 Menziken, 2007.

Available in UK from Jacks Pipes and Hammers, £15)

ISBN 978-3-9523232-0-5

MARTYN HODGSON

Recent years have seen publication of a few books on the lute which have gone some way to filling the generally recognised gap in readily available lute literature (including Matthew Spring's *The Lute in Britain*, OUP, 2001 and Douglas Alton Smith's *A History of the Lute from Antiquity to the Renaissance*, LSA, 2002). However, despite some claims to be comprehensive works on the instrument and its music, by and large these have dealt principally with lute composers and the music and have had relatively little to say about the detailed development of the instrument itself. Occasional papers in various journals (including the *Lute Society Journal*, *Journal of the Lute Society of America*, *Galpin Society Journal*, *FoMRHI Quarterly*, *Early Music*) do, of course, contain much more information, but these are not widely available or consolidated into a single overview of the instrument and its many variants. It is partly this lacuna which Andreas Schlegel seeks to cover with his book.

After a, seemingly obligatory, nod to the ancient Sumerians, ruminations on defects in modern thinking, and the customary speculation on how the lute was introduced into Europe, the first and most useful part of the book (to page 67) consists of short sections dealing with particular aspects of the instrument and its development in various forms covering roughly the period 1400 to 1800. From the start, the most striking feature is the quality of the photographs: the depth of field and sharpness is outstanding, and they are amongst some of the best I've seen. By mostly using a uniform off-white background, they show the detail and colour close to perfection.

In addition to being able to see details of particular historic instruments, the images are also strikingly employed in a 'gallery' showing all the principal lute-type instruments to the same scale, thus allowing the reader to directly compare the various types – illustrating dramatically, for example, the overall length of a proper-sized theorbo at around three times that of a late sixteenth-century mean lute. All the instruments in this gallery seem to be modern reproductions, which is fair enough since there are no extant examples of some (e.g. the 'English' theorbo). Many of the pictures referred to in the text are of reasonably well preserved early instruments in something close to their most recent historic playing

condition and will certainly give the reader a very good pointer of what to look for in that particular sort of lute.

However, the justification for including some pictures is far from clear: a particularly heavily repaired and conjecturally 'restored' lute (fragmentary label ending '*... in Padov 1595*') appears in five full-page photographs (including the cover). Another modern 'restoration' of an anonymous instrument covers three pages; a photograph of the interior of the restored belly also shows much (all?) modern replacement barring. Far better are some later photographs showing the inside of a 1697 lute by Martin Hoffman which, for all its pitiable cracks and patches, is much more informative without exhibiting possible restoration bias: for example, the picture showing the head of the massive (original) neck block nail will be especially revelatory to many. Similarly, pictures showing different types of bridges are all of modern reconstructions; some with atypical features. I should have liked to have seen many more photographs of early instruments and details than of these questionable, conjectural reconstructions.

Generally, and in line with its aims, the book focuses on the instrument with little mention of composers or the music. A few idiosyncratic ideas are given an airing: in particular, far too much is made of 'modules' (pages 32-36). Some of the objections to these unnecessary elaborations were first published many years ago (*FoMRHI Quarterly*, October 1984). The identification of 'tenor' lutes is questionable; the use of the eighteenth-century mandora in monasteries presumed. Conversely, no mention is made of some lute types (especially eighteenth-century Italian instruments) and some real practical issues are not addressed: use of the double fret loop – generally used historically but very rare nowadays; graduation of frets – again the usual early practice, little followed now; posture and plucking position. Worryingly, various statements are made which are plain wrong or at least misleading, for example: a picture of 'the basic type of the Renaissance Lute' (page 8) shows a type of instrument (11 courses with a treble rider) not introduced until the mid-seventeenth century, and the statement (page 36) that before 1600 the lute

commonly only had 6 courses is not really accurate since 7- and 8-course instruments were known well before 1600 and became increasingly common in the final decades of the sixteenth century; the idea that lamb gut was used for the highest string and ordinary sheep gut for the others (page 36) is far from proven; the suggestion that numerous different sizes of lutes were produced principally to cope with huge pitch variations (mostly church-related) throughout Italy (page 40) ignores the possibility of transposition, and that in very small-scale music making where the lute was common, either as a solo instrument or to accompany the voice, pitch would often be set by the lute; the statement that silk cores were only used for overwound strings 'at the latest during the 18th century' (page 48) is not supported by the much earlier Playford quote about both silk and gut cores (John Playford, *A brief introduction to the Skill of Musick*, London, 1664).

The book is in parallel German and English which, in itself, should not present any real difficulties. Unfortunately, the English translation is both clunking and clumsy so that, for example, the important story linking changes to the lute with musical styles, especially in the development of theorbos and the like, comes over as much more convoluted than necessary. The welcome section on strings and string development and implications for the lute (pages 36-56) is especially rambling and could have benefitted from the attentions of an editor.

From page 70 the text covers much the same area better covered by other books (especially on lute notation), and it includes some philosophic musings on: the lute revival and its consequences; a new type of lute; lute books as paths to the past, etc. There is a short bibliography listing a few modern publications but none of the relevant journals or early sources. Many of the generally informative notes could have been better put into the main text.

Notwithstanding some reservations, in parts this is a useful book. In particular, the wonderful pictures and gallery should be a real help to students and undergraduates as well as to general readers in recognizing the enormous variation within the lute family.

Recent Articles on Issues of Performance Practice

Compiled by Cath Currier

Journal of the American Musicological Society Vol. 60/3
(Fall 2007)

- Peter N Schubert, *Hidden Forms in Palestrina's First Book of Four-Voice Motets*.

Book Reviews:

- Dorit Tanay: Anna Maria Busse Berger, *Medieval Music and the Art of Memory* (Berkeley, Los Angeles and London: University of Carolina Press, 2005).
- Paul F Rice: Jean-Philippe Rameau, *Platée: Ballet bouffon en un prologue et trois actes, livret de Jacques Autreau; révise par Adrien-Joseph Valois d'Orville et Balot de Sovot; Version 1749; Version 1745 (Compléments)*. Ed. by M Elizabeth C Bartlet.

Cambridge Opera Journal Vol. 19/3 (November 2007)

Book Reviews:

- Stefanie Tcharos: Beth L. Glixon and Jonathan E. Glixon, *Inventing the Business of Opera: The Impressario and his World in Seventeenth-Century Venice* (New York: Oxford University Press, 2006).

Early Music Vol. 36/1 (February 2008)

- John Bryan, 'Verie sweete and artificiall': Lorenzo Costa and the earliest viols.
- Fabrice Fitch, *Hearing John Browne's motets: registral space in the music of the Eton Choirbook*.
- David Humphreys, *George Kirby's Clemens parody*.
- Stefano Mengozzi, 'Clefless' notation, counterpoint and the 'fa'-degree
- Vassiliki Koutsobina, *Readings of poetry – readings of music: intertextuality in Josquin's 'Je me complains de mon amy'*.
- John Bass, *Would Caccini approve?*

Performing Matters:

- Beverley Jerold, *How composers viewed performers' editions*.

Book Reviews:

- Sam Barrett, *A musical monk of the 11th century*.
- Emma Hornby, *Codices catalogued*.
- Michael Noone, *The grandeur of Seville*.
- Frederick Hammond, *Popes, patrons and publishers*.
- Tim Carter, *Musical regents*.

- Anthony Rooley, *An English singing tutor*.
- Ardal Power, *Vivaldi's flutes*.
- Chris Willis, *Scarlatti, father and son*.
- David R.M. Irving, *The Chevalier de Saint-Georges*.

Music Reviews:

- Graham Sadler, *Campra and Lully: 'tragedi' and 'comédie-ballet'*.
- Nancy Hadden, *Flute music familiar and unfamiliar*.
- Brian Clark, *Sonatas from Dresden and Denmark*.
- John Butt, *The dilemmas of editing Bach*.

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- Gerhard Doderer, *Scarlatti and the Portuguese connection*.
- Eric Hoeprich, *The Shackleton collection*.
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- Jeremy Montague, *Beating the drum: the early timpani*.
- Jeremy Montague, *Celebrating the raising of the 'Mary Rose'*.
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- Beatriz Montes, *Francisco J. García Fajer, 'lo Spagnoletto'*.

Correspondence:

- Thérèse de Goede and Lucy Robinson, *Figured bass in Forqueray*
- Ross W. Duffin, *Quite un-just: a response*.
- David Black, *Pasterwitz and Michael Haydn*.

Early Music Vol. 35/4 (November 2007)

- Jeremy Montague, *Musical Instruments in Hans Memling's paintings*.
- Peter Walls, *Reconstructing the Archangel: Corelli 'ad vivum pinxit'*.
- Rebecca Cypess, *Chambonnières, Jollain and the first engraving of harpsichord music in France*.
- Lionel Sawkins, *Exotic nectar transformed: the 'grands motets' of Lalande's maturity*.
- John Koster, *Towards an optimal instrument: Domenico Scarlatti and the new wave of Iberian harpsichord making*.

Observation:

- Carl Sloane, *A fresh look at Domenico Scarlatti's 'Essercizi per gravicembalo' and the 'tremulo di sopra'*.

Performing Matters:

- John Byrt, *Elements of rhythmic inequality in the arias of Alessandro Scarlatti and Handel*.

Book Reviews:

- John Haines, *The world of Gautier de Coinci*.
- Christopher Stembridge, *The art of Italian continuo playing*.
- David J. Smith, *Resurrecting Scheidemann*.
- David Ledbetter, *Early Bach*.
- Bettina Varwig, *Bach's ouvertures*.
- Janet K. Page, *Oboe methods over the centuries*.

Music Reviews:

- Roger Bowers, *Ludford illuminated*.
- Peter J. D. Scott, *To sing, to play, or to recompose*.
- Peter Leech, *Devotional music from Stuart England*.
- Carrie Churnside, *Gagliano and Ghizzolo*.

Reports:

- Paul Cienniwa, *Feast of the Gods*.
- Pippa Thynne, 'Taking stock': a Taverner symposium.
- José Máximo Leza, *Music and musicians in ecclesiastical institutions*.
- Kate Bolton, *Plainchant in Tuscany*
- Margaret Bent, *The motet around 1500*.

Correspondence:

- Monica Hall, *Santiago de Murcia versus François Le Cocq*.
- Jeffrey Kurtzman, *Transposition in Monteverdi*.

Eighteenth-Century Music Vol. 4/2 (October 2007)

- Tom Dixon, *Love and Music in Augustan London; or, The 'Enthusiasms' of Richard Roach*.
- Anthony R. Deldonna, *Eighteenth-Century Politics and Patronage: Music and the Republican Revolution of Naples*.
- Markus Rathey, *Celebrating Patriotism: Carl Philipp Emanuel Bach's Compositions for the Militia in Hamburg*.

- Michael Burden and Christopher Chowrimootoo, *A Movable Feast: The Aria in the Italian Libretto in London before 1800*.
- Ewald Demeyere, *On BWV1080/8: Between Theory and Practice*.
- John A. Rice, *Music in the Age of Coffee*.

Book Reviews:

- Keith Pascoe: Elisabeth le Guin, *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley & Los Angeles: University of California Press, 2006).
- Pauline Fairclough: Marina Ritzarev, *Eighteenth-Century Russian Music* (Aldershot & Burlington, VT: Ashgate, 2006).
- Jean-Paul Montagnier: Lionel Sawkins, *A Thematic Catalogue of the Works of Michel-Richard de Lalande (1657-1726)* (Oxford: Oxford University Press, 2005).
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