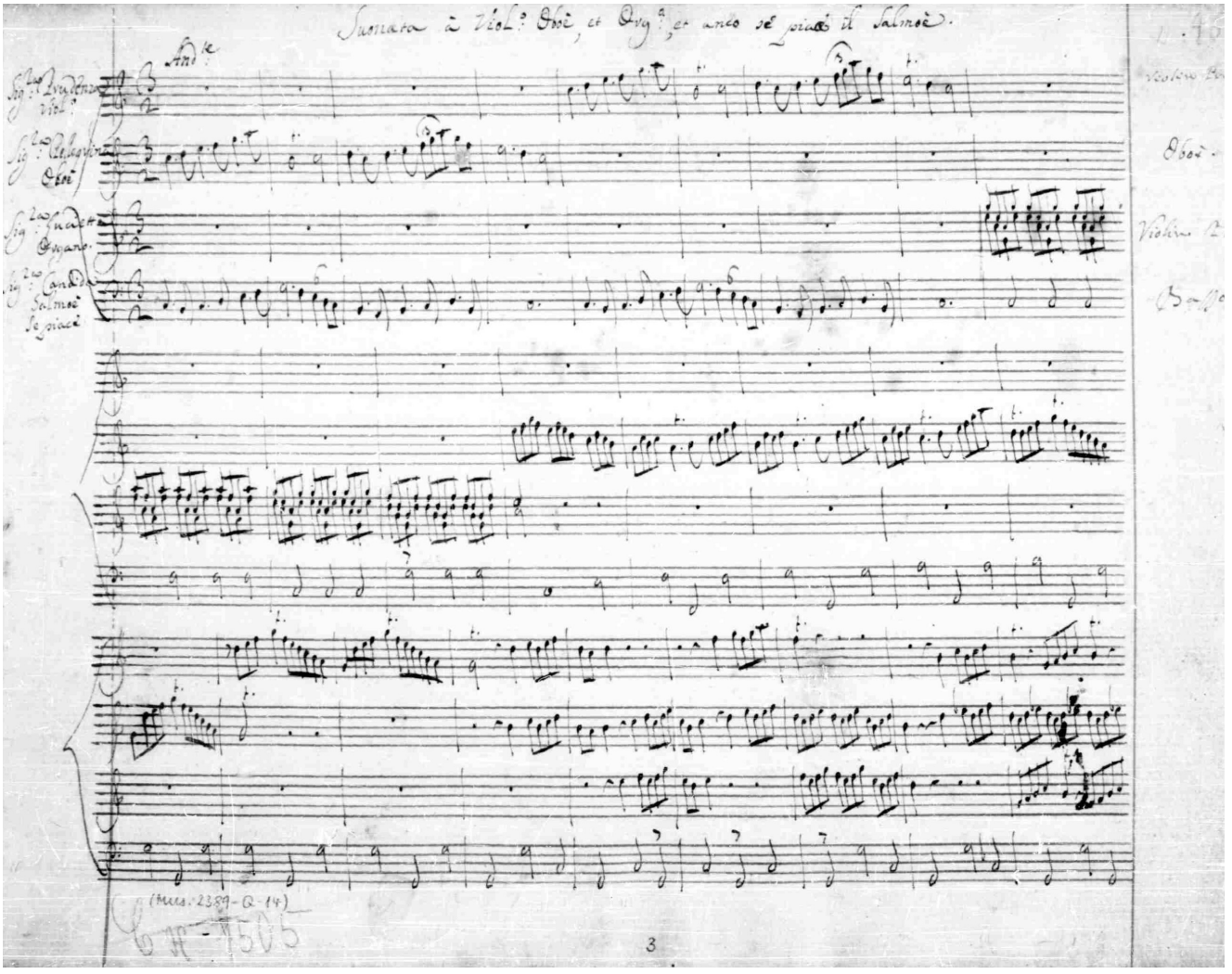
Early Music Performer



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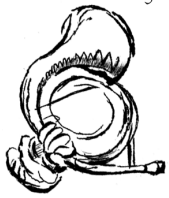

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Editorial

Bryan White

Changes are afoot here at *Early Music Performer*. I have been serving as editor since 2002 (issue 10 to be exact), and this is the thirteenth issue I have seen through the press (for those of you counting, there is no issue no. 17 – an editorial oversight on my part!). Over this period I have had the enviable task of working on articles from a very distinguished group of scholars and performers. I have likewise enjoyed the support of the editorial board, and a particularly fine group of editorial assistants. One of these, who you will have become familiar with over the last six issues, Dr Andrew Woolley, will be taking over as editor of *Early Music Performer* from issue 24. I have had the pleasure of working with Andrew throughout his time as a student at the University of Leeds. I first met him when he showed up to sing bass in the choir I was preparing for a performance of Beethoven's *Mass in C* at Bretton Hall College. Leeds and Bretton Hall had just merged, and Andrew was making weekly trips on the bus down the M1 to attend rehearsals. He has since that time developed into an excellent performer (a harpsichord player and choral singer) and scholar. He completed his PhD in 2008 on the subject of English keyboard music and its sources (supervised by Peter Holman), and he has a formidable knowledge of copyists and manuscript sources of music from the seventeenth and early eighteenth centuries. I believe that Andrew will bring a high level of energy to *Early Music Performer*; his interests in the field of early music are wide and varied, and to all of his work he brings the highest levels of academic rigour and accuracy. So I take this opportunity to wish him luck in taking *Early Music Performer* forward. I, in turn, will recede into the background as a member of the editorial board, and will perhaps find the opportunity to offer an article or review from time to time if the editor sees fit.

We now turn our attention to the current issue. It will escape no one's notice that this is the 250th anniversary of Handel's death. Conferences on his life and music abound and here at *EMP* we are marking the year with Graham Pont's article on the contested attribution of the Sonata in C for viola da gamba and harpsichord. Venetian influences loom large in his assessment of the work, and he draws some striking parallels between the sonata and works by Vivaldi and Marcello. His argument leaves us with the prospect of celebrating a slight expansion to Handel's *ouvre* in this anniversary year.

Reports on Manchester's ongoing AHRC project on seventeenth-century creativity, and on the British Library's Purcell Study Day held this past Autumn provide evidence of the vitality of studies in the field of seventeenth-century English music and culture. I had the good fortune to attend the two-day symposium 'Concepts of Creativity in Seventeenth-Century England' held in Manchester in September. There were fine papers on the nature and implications of variation in copies of English Restoration keyboard music by the soon to be editor of this journal, and on the relationship between sources and performance in William Lawes's consort music by our former editorial assistant, John Cunningham. I found the paper by the renowned Dryden scholar James Winn particularly fascinating. He explored the methods by

which Dryden, Purcell, and the painter Godfrey Kneller exercised their personal creativity in works ostensibly focussed on the elaborate praise and flattery of patrons. Abstracts of all of the papers from the symposium can be found at www.arts.manchester.ac.uk/subjectareas/music/research/musicalcreativity/conference/contributors.

I had a vested interest in the Purcell Study Day at the British Library, because I was speaking with Peter Holman, and because part of the purpose of the day was to draw attention to the new Purcell Society Companion Series dedicated to works which had an influence upon Purcell. My edition of Louis Grabu's opera *Albion and Albanius*, which appeared at the end of 2007, was the first in this series, and the study day marked the appearance of the second volume, Bruce Wood's handsome edition of John Blow's *Venus and Adonis*. This edition is of particular significance in terms of the way the two different versions of the opera are produced on opposite pages. It is the first authoritative edition of the opera, and one hopes that it will spur further interest in the work which is too often mentioned simply as a footnote to *Dido and Aeneas*.

This issue is rounded off by three reviews. The first two are editions of music that are outside of the mainstream, but certainly deserving of attention. Our regular contributor and member of the editorial board, Richard Rastall, has finished the second volume of his complete works of Martin Peerson. The first was a volume of Peerson's five-part Latin motets, subsequently recorded by Ex Cathedra on Hyperion (cat. no. 67490). I had the opportunity to sing these at his house while he was still working on the completion of the missing vocal line, and have since performed one of the motets with my own choir here a Leeds. The new edition (for which I was also a guinea pig in one of Richard's experiments regarding, I think, the multiple versions of 'To pitch our toyles') is reviewed by John Bryan, Professor of Performance at the University of Huddersfield and member of the Rose Consort of Viols. The rather extraordinary circumstances under which Peter Leech managed to obtain the Selosse manuscript from a second-hand bookseller in Camden, is, as Andrew Woolley mentions in his review, a tale well worth hearing at first hand. More interesting still is the music itself, which complements a manuscript owned and edited by Christopher Hogwood. Keyboard players will value this addition to the repertory. Finally, the issue is completed by Richard Rastall's review of *Aspects of Early Music and Performance*, by Audrey Davidson. And with that, dear reader, I leave you for the future in the capable hands of Dr Woolley.

The image on the front cover is the beginning of Vivaldi's Sonata in C, Dresden Mus. 2389-Q-14. Courtesy Musickabteilung, Sächsische Landesbibliothek- Staats- und Universitätsbibliothek, Dresden.

Handel's Souvenir of Venice: The 'Spurious' Sonata in C for Viola da gamba & Harpsichord

In memory of Denis Stevens

Graham Pont

For many years I have played and admired the Sonata in C major for viola da gamba and obbligato harpsichord which was long accepted as an early work of Handel. Though it has been attributed to him in at least four manuscript copies from the first half of the eighteenth century,[1] some scholars have doubted its authenticity and it is currently excluded from the list of the composer's works.

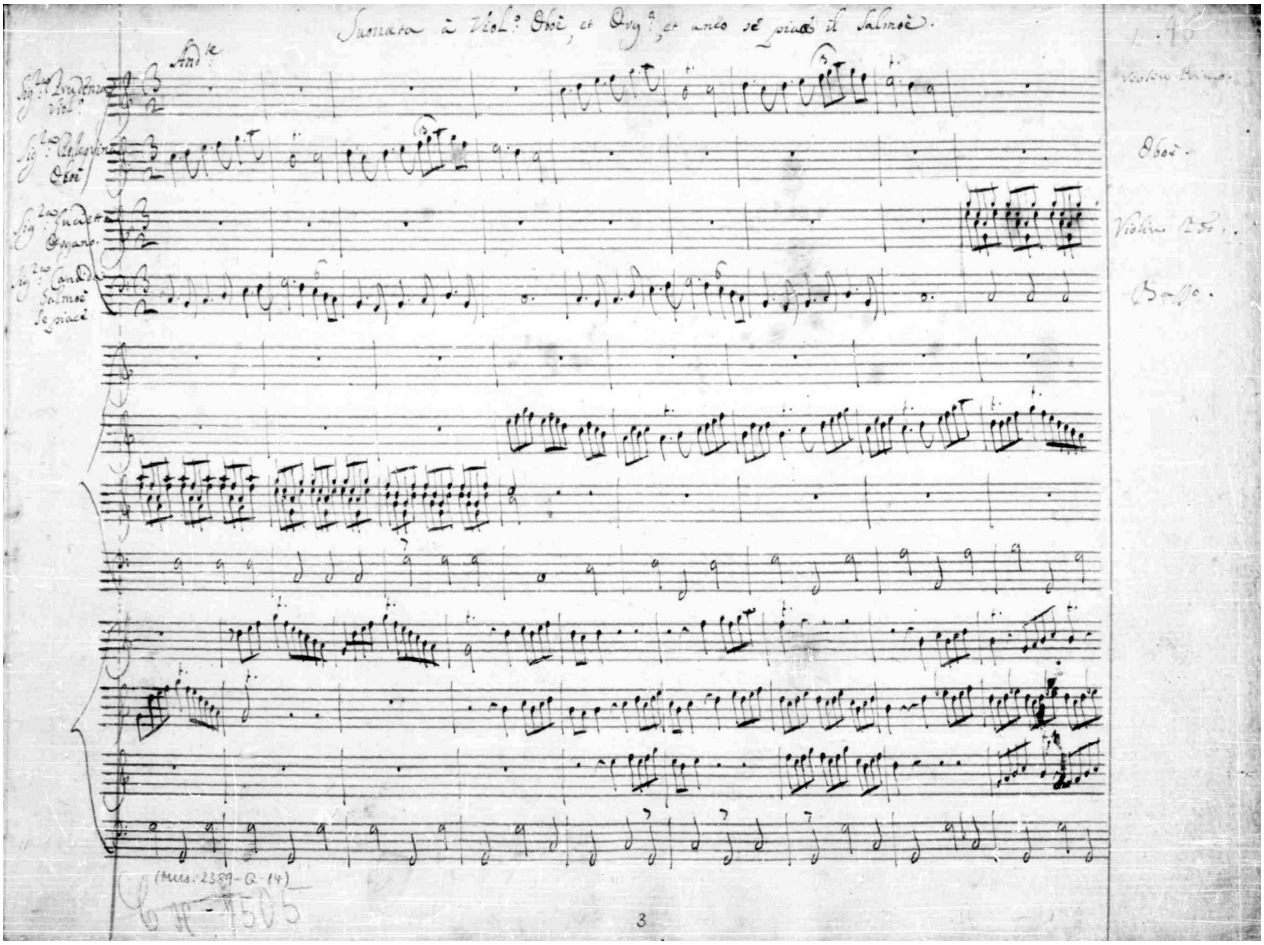
The sonata has sometimes been ascribed to Johann Matthias Leffloth (1705-1731) but, according to other estimates, Leffloth was only an infant when this work first appeared.[2] The attribution to Leffloth has been rejected by Alan Marc Karpel[3] and, in the present state of knowledge, the authorship of the Sonata in C is an open question. Having been affirmed repeatedly since at least 1739,[4] the traditional attribution to Handel cannot be lightly dismissed. The music, which has been transmitted by a substantial corpus of manuscript copies and printed editions spread across three centuries, has apparently enjoyed a continuous tradition of performance on the Continent from the first decade of the eighteenth century: a rare achievement for any Baroque composition and one, for a work by Handel, that would be unique. Its current status as 'doubtful', 'unauthentic' or 'spurious' must now be reconsidered.

Despite scholarly doubts the Sonata in C still enjoys a secure place in the repertoire, because it is a miniature masterpiece.[5] It is a masterpiece too, I believe, in very much the original sense of the word: that is, a work 'by which a craftsman gained the rank of "master"'.[6] The graduating apprentice, I wish to argue, was the brilliant young Handel, recently arrived in Italy, and his new master was no other than Antonio Vivaldi.

Although we have no documentation of any personal contact between Handel and Vivaldi, there can be no doubt that the young German on his first visit to Venice would have made every effort to meet and hear the performances of its leading musicians. We do know that Handel occasionally imitated Vivaldi: an early example is the Sonata of *Il trionfo del Tempo* (HWV 46a:12a) which was evidently modelled on Vivaldi's concertos.[7] Hans Joachim Marx has identified another early imitation of Vivaldi, the concluding movement of the Sonata a5 in B flat major for solo violin and orchestra (HWV 288:3). The dating of this work to *c.*1706-7 suggests that it too resulted from hearing Vivaldi's own performances at Venice. Stylistically, these two works would seem to reflect Handel's earliest direct contact with the contemporary Italian concerto: since none of Vivaldi's had yet been published, Handel's first acquaintance with them was presumably in live performance.[8] *Il trionfo* dates from March-May 1707 and so the suggestion that the composer 'may have visited Venice for the first time on his way from Florence to Rome at the end of 1706' would seem to be plausible.[9] Professor Marx has gone further to hypothesise that, during this 'tempus ignotum' of his early career, Handel might have actually met Vivaldi.[10]

The Sonata of *Il trionfo* is Handel's first organ concerto and, as with some of his mature essays in this form, there are display passages not only for the organ but also other solo instruments – in this case violin, oboes and cello. This single movement is a concise example of the sonata or concerto 'con molti strumenti' (which differs from the contemporary concerto grosso in featuring a variety of soloists rather than a fixed concertino – commonly, of two violins and cello). This genre, if it was not invented by Vivaldi, was certainly perfected and popularised by him.

Vivaldi introduces the organ as a solo instrument in at least seven concertos, and also in his Sonata in C major for violin, oboe, organ obbligato



Illus 1: Vivaldi, Sonata in C, Dresden Mus. 2389-Q-14, f.2r.

Courtesy Musikabteilung, Sächsische Landesbibliothek- Staats- und Universitätsbibliothek, Dresden (SLUB).

and optional chalumeau (RV 779).[11] This unique work survives in the composer's own corrected copy which was identified in 1976 and is now considered to be the earliest extant Vivaldi autograph.[12]

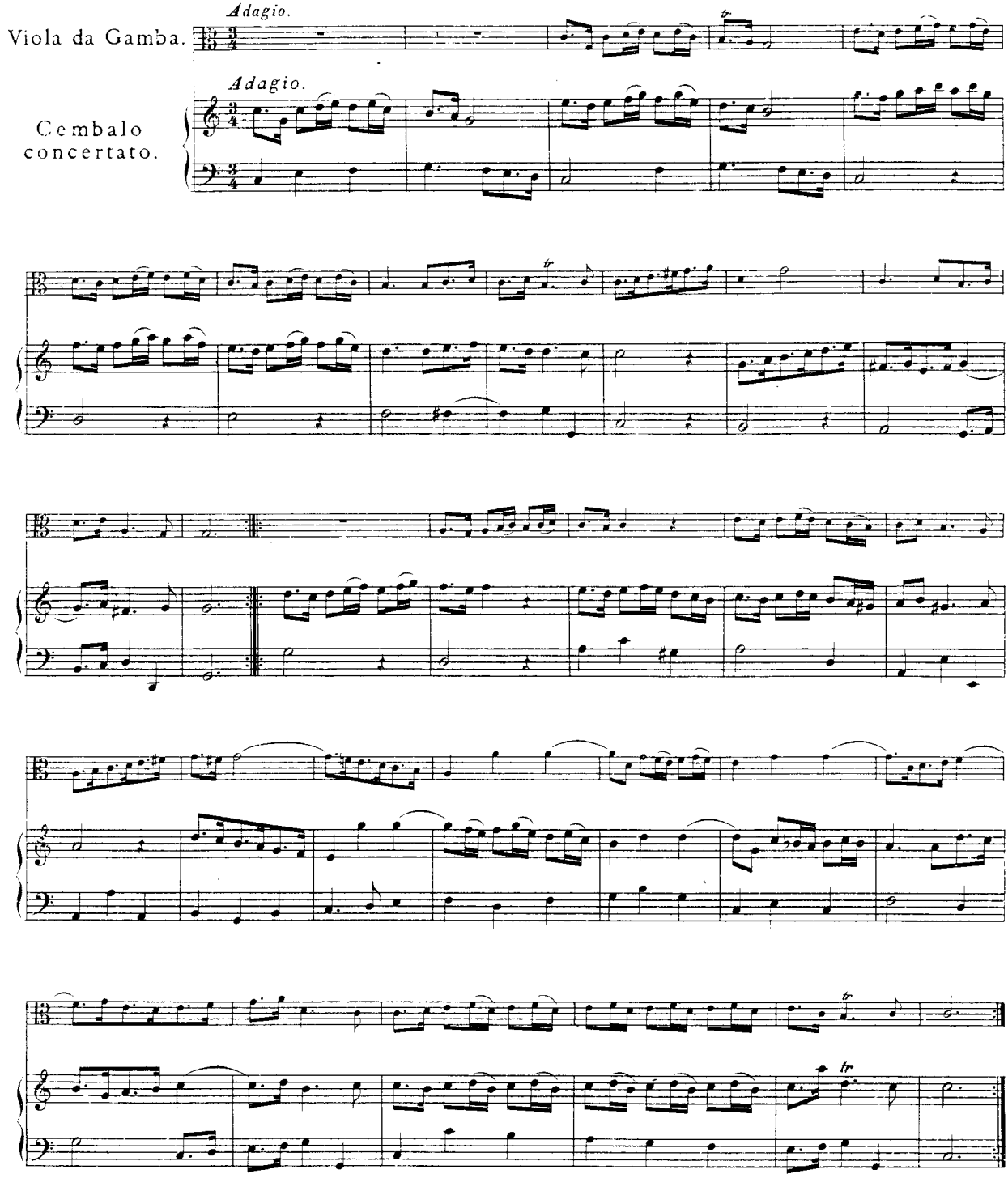
At the beginning of the score the composer has written the names of four female musicians who were engaged to perform this work: all four were pupils of the Ospedale della Pietà, where Vivaldi taught, during 1706-1707.[13] The sonata must therefore have been composed by 1707 (or slightly earlier); and, as Professor Marx has suggested, it is possible that Handel heard it during a visit to Venice in late 1706 or early 1707.[14]

Vivaldi's Sonata in C would have had a particular appeal for the young German who, of the solo instruments it calls for, played two, if not all three;[15] but the unusual part for solo organ would have been especially interesting to one who was soon to acquire a great reputation in Italy as a keyboard virtuoso. In the opening *Andante* the organ begins by accompanying the oboe with eight bars of the basso continuo, but at bar 9 it emerges as soloist with parts written out for both hands. Through the rest of the work the organ continues to alternate between figured bass and obbligato passages – just like the harpsichord in Bach's fifth Brandenburg Concerto.

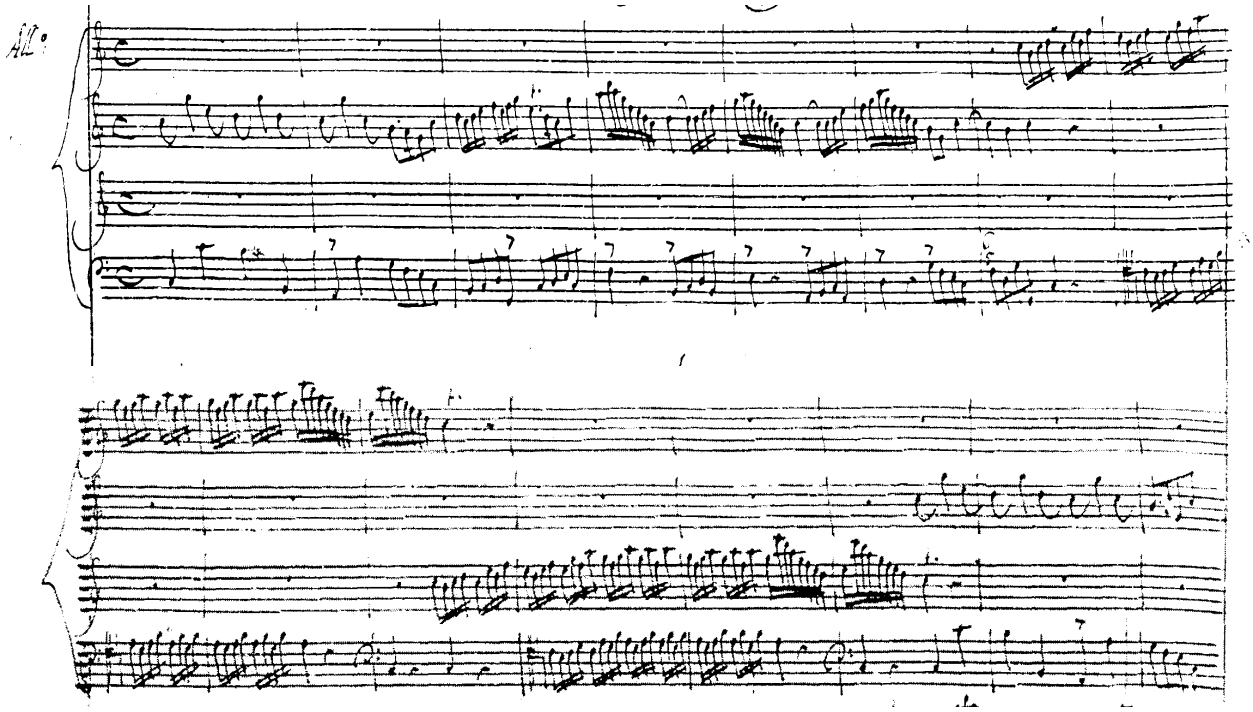
Vivaldi's Sonata in C and the one attributed to Handel are both exceptional in featuring a keyboard obbligato (which, in the latter, has treble and bass parts written throughout); but there are other striking resemblances: not only the same key and the same musical form, but sometimes the same – or very similar – music too. Vivaldi begins the *Andante* in 3/2 with a dotted cantabile phrase for the oboe which is immediately imitated by the violin (Illus. 1). Similarly, Handel begins his first movement in 3/4 with a somewhat more assertive gesture for the harpsichord which is repeated by the viola da gamba (Illus. 2).[16]

Note that, in the first two bars of the opening movement, the bass parts of both sonatas move through a trajectory of C-G-C. Just a period cliché, perhaps; yet Vivaldi's dotted bass part might well have inspired Handel's opening phrase for the harpsichord. But what about his dotted figures starting at bar 10 (Illus. 2)? The rising phrase of the viola da gamba echoes the entire first bar of Vivaldi's opening for the oboe and the imitation of this phrase in Handel's cembalo part (bars 11-12) continues to the falling seventh. In the second half of the movement Vivaldi's rising phrase is extended by the viol to a climatic high g and beautifully complemented by a matching descent for both instruments (bars 20-22).

SONATA.



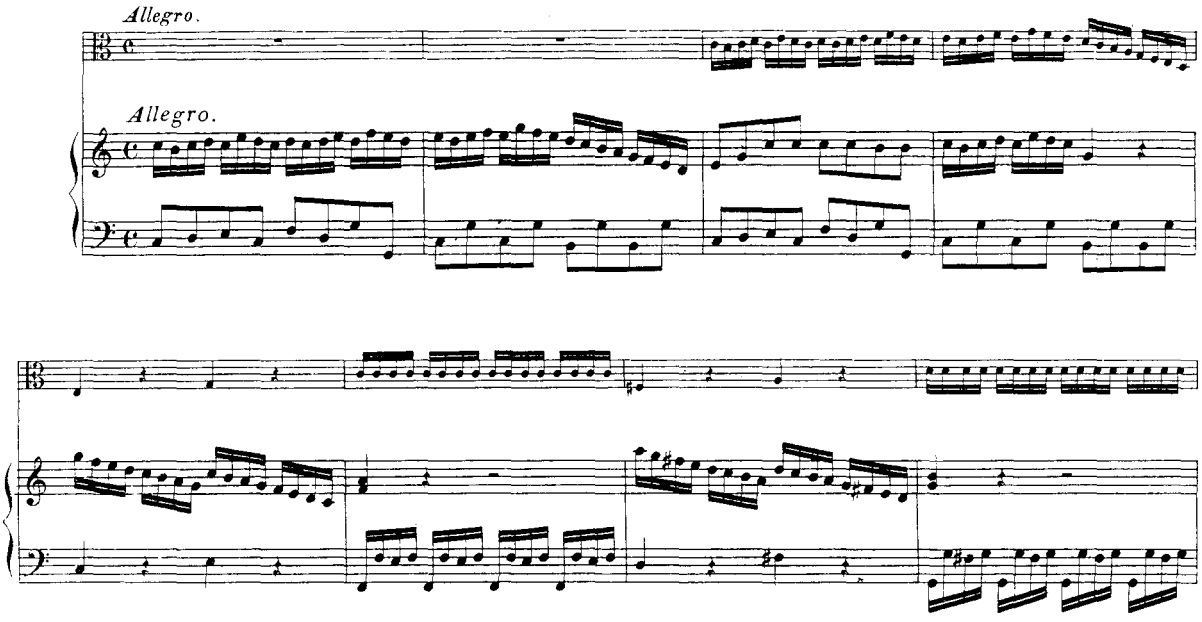
Illus 2: Handel: Sonata in C, first movement. From *Georg Friedrich Händel's Werke,* edited by Friedrich Chrysander, vol. 48, *A Miscellaneous Collection of Instrumental Music for the Organ, Orchestra, Chamber and Harpsichord by G. F. Handel* (Leipzig, 1894, reprinted 1965), 112.



Illus 3: Vivaldi, Sonata in C, second movement, Allegro, bars 83 ff.
From Dresden Mus. 23-Q-14, ff.3v-4r. Courtesy Musikabteilung, SLUB.

Only the first eight bars of Vivaldi's *Andante* seem to have interested Handel who transformed the Italian's opening phrase into the 'second subject' of his own first movement of 32 bars (not counting repeats). That the similarity is no accident is surely confirmed by his next reminiscence. Vivaldi's second movement, *Allegro*, is introduced in syncopated rhythm by the oboe which suddenly takes off in fast semiquavers: to these the violin and organ respond in sparkling imitation (Illus. 3).

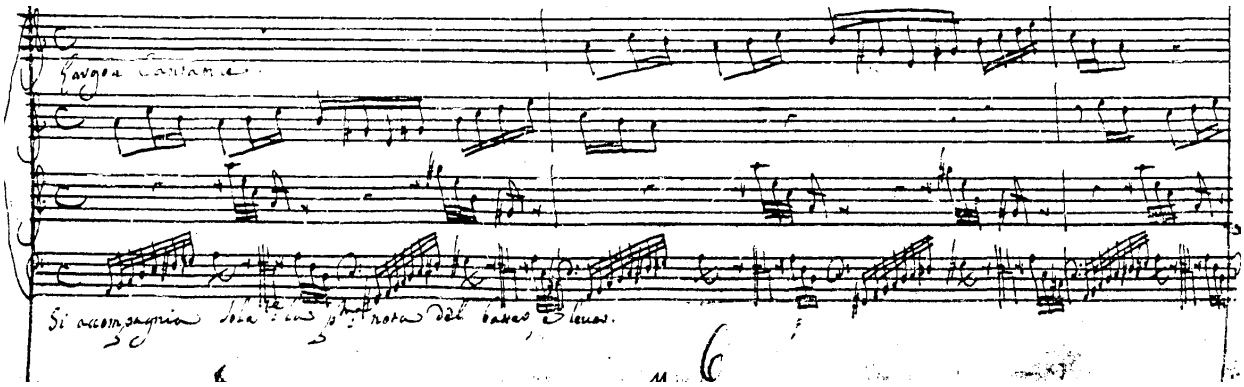
Such a display would have impressed the young Handel, who was a notoriously quick learner and a ruthless editor and adaptor of other people's work (Illus. 4).



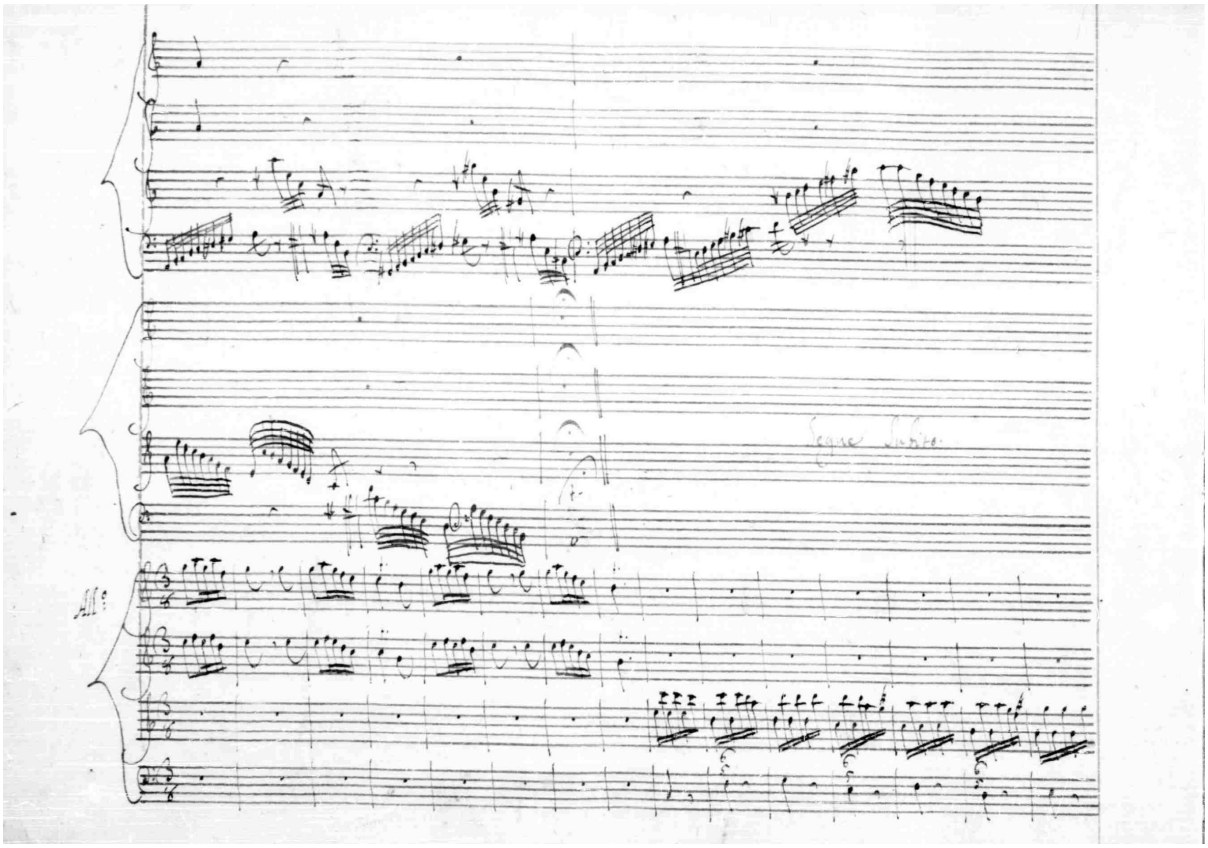
Illus 4: Handel, Sonata in C, beginning of the second movement (*Werke*, vol. 48, 113).

Handel has evidently generated his opening allegro subject from the first six notes of Vivaldi's passage (bars 89ff.); and, by adding two more semiquavers, has created a sequence of turned figures, each two beats long, rising stepwise. The similarity is too close to have been accidental, though Handel has managed to distil Vivaldi's 'second subject' of three bars' length into a more concentrated opening of two bars which presents all the flavour of the original with greater smoothness and power. The reworking of Vivaldi's downward-rushing octave-scales into a briefer but more extended flourish in no less ingenious. Both sonatas also have plenty of rushing thirds elsewhere in the second movement and both have groups of repeated semiquavers here, which seem rather overdone in Vivaldi's extended solos but make effective thrusts for Handel's viol in bars 6, 8, 10, 39 & 40 (Illus 4).

The resemblances between the two sonatas in C continue with their third movements: both are in the relative minor key and both feature a slow cantilena for the soloists accompanied by arpeggio figures on the keyboards. Vivaldi has an ornamented duet for the oboe and violin accompanied by unusual tirades or scale-passages and detached arpeggios fully written out for both hands – an exceptional notation for the time (Illus. 5a). So too is Vivaldi's writing out of the cadenza in the penultimate bar of this movement where the organ breaks into runs of hemidemisemiquavers (Illus. 5b).

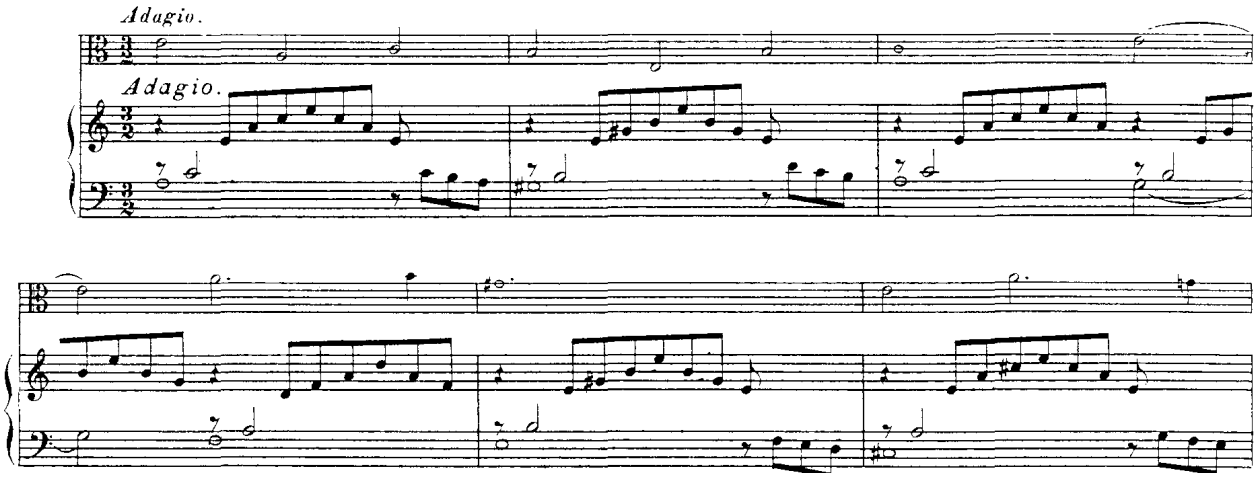


Illus 5a: Vivaldi, Sonata in C, beginning of the third movement.
Dresden Mus. 2389 – Q – 14, f.6r



Illus 5b: Vivaldi, Sonata in C, end of the third movement and beginning of the fourth.

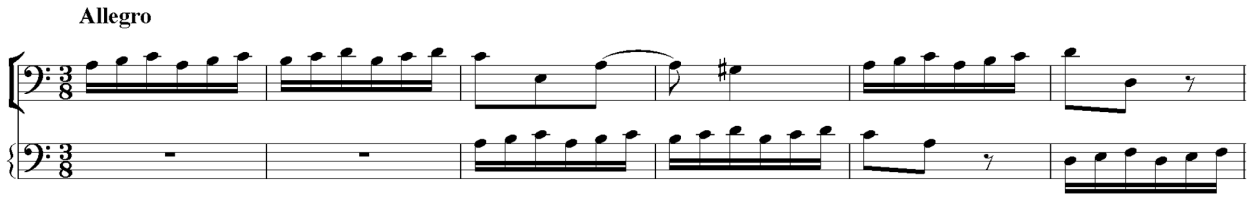
Handel has a plain, unornamented cantabile for the gamba accompanied by arpeggio chords on the cembalo, as well as a cantilena of low-held notes making a duet with the solo:



Illus 6 Handel, Sonata in C, beginning of the third movement. *Werke*, vol. 48, 115.

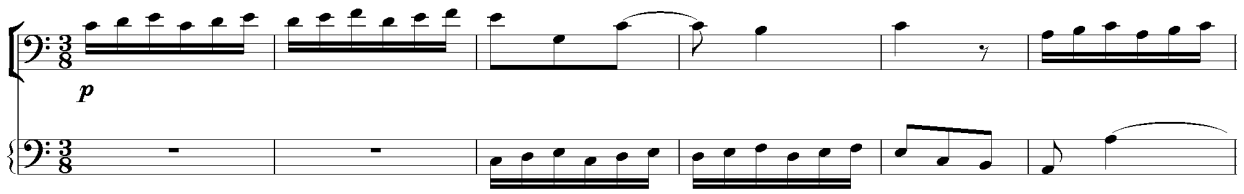
Note the similarity between their notations of the descending broken chords, with four notes assigned to the right hand and three to the left; and how, in both cases, the first downward arpeggio in the key of a minor terminates in a low G sharp. Despite their similarities, however, these exercises in the pathetic or slow cantabile style reveal very different musical tastes: whereas Vivaldi's song is florid, extravagant and rather prolix; Handel's is noble, dignified and restrained.[17]

Of Vivaldi's final movement, an *Allegro* in 3/8 (Illus 5b), Handel seems to have remembered not only the tempo and the rhythm but also the figuration of the solo organ which anticipates the familiar broken-chord sequences of his London organ concertos.[18] However, for the thematic inspiration of his concluding *Allegro* he may have turned to the work of another contemporary Venetian. The last movement of Benedetto Marcello's third Sonata for cello is also an *Allegro* in 3/8 which begins thus:

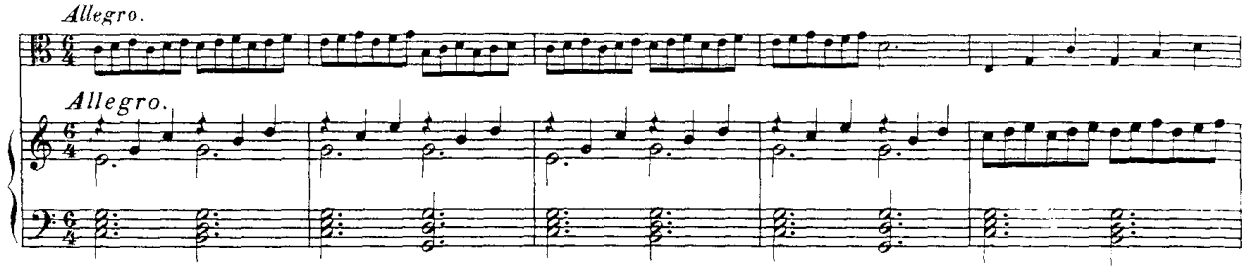


Illus 7: Benedetto Marcello Sonata for Violoncello and Basso Continuo in a minor (Op. II, No. 3), beginning of the final *Allegro*. From *Six Sonatas for Cello or Double Bass and Piano* ed. Analee Bacon and Lucus Drew (New York 1973), 19.

Handel apparently reworked the first two bars of this subject in the relative major (as it appears at the beginning of Marcello's second section) and then cleverly extended it for another two bars, thereby transforming Marcello's short-winded phrase into a much broader statement:



Illus 8a: Marcello Sonata in a minor, final *Allegro*, beginning of the second section (bars 23ff.)



Illus 8b: Handel: Sonata in C, beginning of the final *Allegro*. *Werke*, vol. 48, 116.

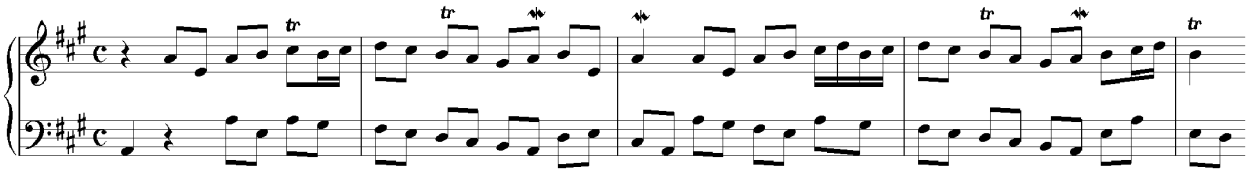
Here we see again the masterly abandon with which Handel develops his borrowed materials: as with the first *allegro* passage adapted from Vivaldi (Illus 3 & 4), the original melodic curvature is boldly extended into a grander arch – and he did the same to the incipit of Vivaldi's opening movement (Illus 1 & 2). The workmanship is familiar; but exactly how often Handel converted such borrowed fragments into solid architecture remains one of his best-kept secrets.[19]

While we have no record of any personal contact with Marcello either, the probability of Handel's being introduced to the distinguished Venetian family is high – given that the visitor had arrived in Italy with the recommendation of the Medicis[20] and returned to Venice to enjoy the successful production of *Agrippina* during the Carnival of 1709 - 1710. This triumph would have ensured Handel's *entrée* to the highest circles of Venetian society and presumably contact with the Marcello brothers – if he had not already made their acquaintance. The musical evidence points to a close and mutually rewarding association with Benedetto Marcello.

Though less likely, it is possible that the Marcello movement was an imitation of Handel.

Fabrizio Della Seta has identified two of Marcello's compositions which imitate Handel's early works, one from *Agrippina* and the other from an unknown work (or improvisation) which seems to fall between the Sonata of *Il trionfo del Tempo* (Rome,1707) and 'Vo' far guerra' in *Rinaldo* (London, 1711).[21] Della Seta concludes that Handel probably met Marcello at Venice during the winter of 1707-8 or, even more probably, during the following winter when *Agrippina* was being produced there.[22] By then Handel had become famous not only as a composer but also as a keyboard player whose abilities in improvisation had profoundly impressed the Italians: some even suspected him of practising a 'secret, diabolical art.'[23] Handel's playing became a major attraction at the private soirées of the aristocracy – such as those at Venice and Rome where he encountered Domenico Scarlatti.[24] It was during occasions like these, I suggest, that Handel was introduced to Marcello's music – including some of his compositions for the cello. How else are we to explain such obvious borrowings from works which were not published until many years afterwards? And this would not be the last time that Marcello inspired Handel[25] whose instrumental music, for the chamber in particular, remained close in spirit to the sonatas of the noble *dilettante*.[26]

As Della Seta rightly points out, Handel's spectacular improvisations were a novelty in Italy at that time, as were obbligato or written-out keyboard parts in concerted music.[27] So, if the Sonata in C for viola da gamba and harpsichord does date from the first decade of the eighteenth century,[28] it is unlikely to have been produced by an Italian composer; and the traditional attribution to Handel of this very unusual work, therefore, would not be implausible. The organ obbligato of Vivaldi's Sonata in C is no less exceptional; and, given the novelty and rarity of the



Illus 9: Handel, Air in A major (HWV 468), bars 1-5. Cf. Illus 2.

From *Georg Friedrich Händel, Klavierwerke III*, ed. Terence Best (Kassel & London, 1970), 58.

two concerted keyboard parts, it is most unlikely that their detailed similarities (in all four movements[29]) could have arisen by chance. Obviously, one composer was imitating the other (and the internal evidence of the borrowings, as well as the date of Vivaldi's Sonata, rule out the entirely improbable possibility that he was imitating Handel). This early attempt, by a sophisticated German harmonist, to imitate Vivaldi's novel style might also explain the harmonic simplicity for which Handel's Sonata has sometimes been criticised.

The attribution to Handel of the Sonata in C is strengthened by its apparent debts to the music of two well-known composers who were active in Venice during his tour of Italy, when Handel had the opportunity of meeting and hearing performances of the leading masters. Since the musical materials borrowed from Vivaldi and Marcello were all then unpublished, there is good reason to date the Sonata in C provisionally to some time between the winter of 1706-7 (when the Vivaldi sonata was first performed) and that of 1709-10 (when Handel left Italy).

Any attempt to authenticate Handel's early keyboard music faces a serious obstacle: there are no autograph copies surviving for any of these works composed before his arrival at London in late 1710. So whatever detached or occasional pieces he may have composed in Italy for the keyboard are represented only in secondary copies (or versions appearing in later publications) that cannot be precisely dated. After all the fame Handel achieved during his tour of Italy as a keyboard player, current scholarship has identified only three or four compositions for solo harpsichord as dating from this seminal period.[30]

In the absence of the composer's original manuscript and any contemporary references to the Sonata in C, the only way of testing the attribution to Handel is to examine the internal evidence of the music itself and identify its possible associations with other works by the same composer. Our task is much easier – and much more specific - than just searching for possible composers of an anonymous instrumental work from the early eighteenth century. On the contrary, we are entertaining the explicit and repeated attribution to Handel of an apparently youthful and somewhat exceptional composition for which (as with most of his early keyboard works) the autograph manuscript is now missing.

Some years ago the incipits of the four movements of the Sonata in C were compared automatically with a large data-base of incipits from Handel's opera and oratorio arias that had been encoded at the University of New South Wales for computer analysis.[31] This procedure yielded one positive and very interesting result: the pitch profile[32] of the harpsichord's first five notes (right hand) in the opening bar of the Sonata appears in at least nine of Handel's works, three of which date from 1708.[33] Handel has even left an autograph reworking of this subject for keyboard, HWV 468 (*c*.1727-8) (Illus. 9).

The best-known version of the melody is probably the chorus in *L'Allegro*, 'These delights if thou canst give' (HWV 55:30). Handel last used it for the gavotte-air in *Joshua*, 'Heroes when with glory burning' (HWV64:24). Given his propensity for recycling his own music these concordances, brief as they are, would appear to support the attribution of the Sonata in C to Handel.

In form and spirit, the Sonata in C is a concerto for two soloists – viola da gamba and harpsichord, without other accompaniment. A 'concerto' is literally a 'striving together' of two or more antagonists – voices, instruments (including opposed keyboards), choirs, orchestras, etc – with or without additional accompaniment. In several of Handel's early harpsichord works which belong to the category of unaccompanied concerto, the first few bars correspond to the 'tutti' introduction or ritornello of a normal, accompanied concerto. For example, the Fantasie in C major (HWV 490) has a 'tutti' introduction of two bars, with the 'solo' beginning on the upbeat to bar 3. Similarly, the Lesson in a minor (HWV 496) has a 'tutti' introduction of just over two bars before the entry of the first 'solo' and the Capriccio in F (HWV 481) has one of almost three bars.[34]

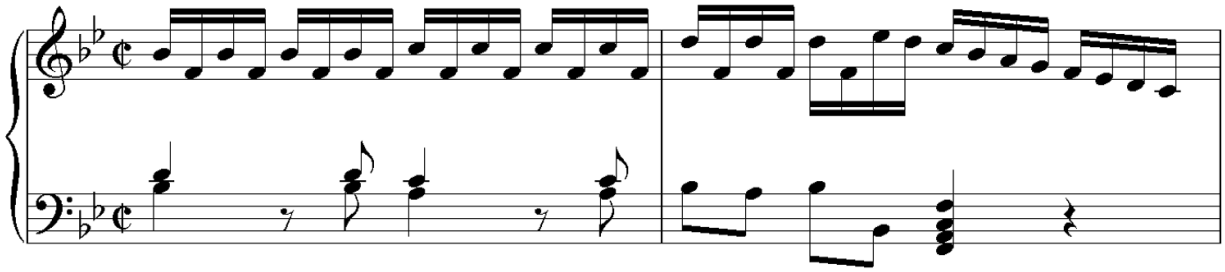
That these sonatas can be properly regarded as concertos is confirmed by HWV 487, a piece for solo harpsichord in three movements with the actual title of 'Concerto': the second movement of this ended up as part of a full concerto in Handel's Opus III, No. 3 (HWV 315:2) Similarly, the *Allegro* in a minor for

harpsichord (HWV 576:2) developed into the second movement of the Organ Concerto in g minor (HWV 291: No.3). The best example of Handel's sonata-concertos from his Italian tour is HWV 579 for a harpsichord 'with double Keys' (two manuals), where the three-bar 'tutti' introduction is distinguished from the 'solo' entry by a change of keyboard.[35]

A similar arrangement is found in both the fast movements of the Sonata in C for harpsichord and viola da gamba: the first *Allegro* has a two-bar introduction for the harpsichord, which is immediately echoed by the viola da gamba; and, in the concluding *Allegro*, the gamba repeats its introductory passage of two bars before it is taken up by the harpsichord. Another two-bar opening is found in the Sonata for harpsichord in B flat (HWV 434: 2, c.1710-17) which was reworked from an early Sinfonia for strings (HWV 339, c.1706-7).

Since our data-base at the University of New South Wales was restricted to selected incipits from harmonies. In fact, they are almost the 'same' music. Although the closely-related subjects are developed differently, there are more resemblances later on, including groups of repeated semiquavers (cf. Sinfonia, bars 21-2 and Sonata in C, second movement, bars 6, 8 etc). The *batteries* of the Sinfonia are echoed several times in the second movement of the Sonata (bars 13, 19, 26-31, 41-44).

If the *Händel-Handbuch* is right in dating the Sinfonia to *c.*1706-7, then the Sonata in C could have been written very soon after – possibly within a year or so. Stylistically, this sequence seems plausible: the Sinfonia is a youthful and exuberant work which goes back to an aria in Handel's first opera, *Almira* (HWV 1:58); the Sonata in C has a similar fire fanned by a surer hand. Some of the passage-work in the fourth movement of this Sonata resembles that of the Sonatina in a minor (HWV 584),[36] which also has a concerto-like introduction of four bars. The *Händel-Handbuch* dates the

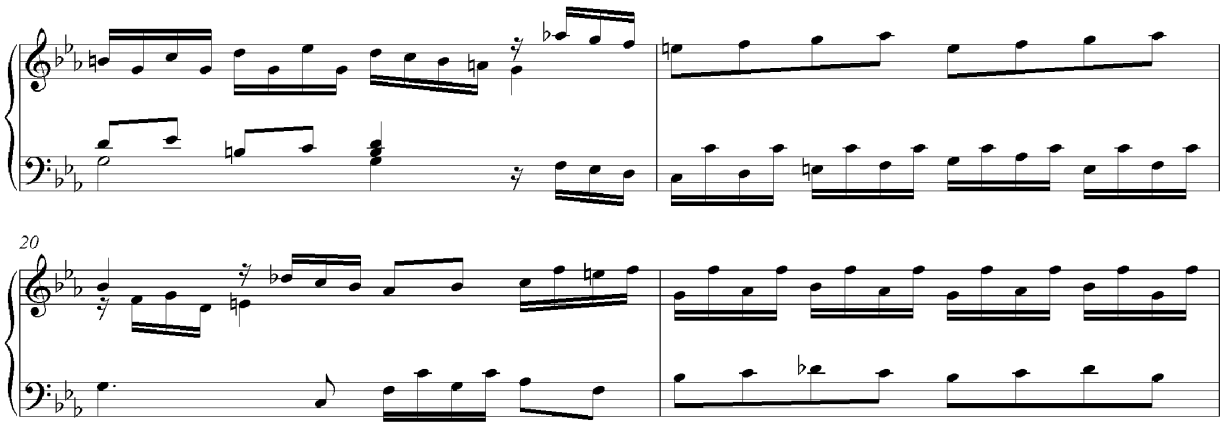


Illus10: Sonata in B flat, of the second movement.

From *Georg Friedrich Händel Klavierwerke II zweite Sammlung von 1733*, ed. Peter Northway (Kassel etc., 1970), 2.

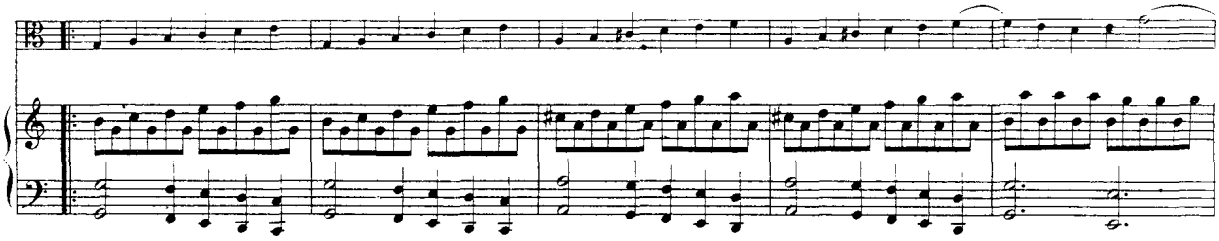
Handel's operas and oratorios, the computer could not have identified the remarkable similarity between the opening bars of this early Sinfonia and the second movement of the Sonata in C. But, even if these two instrumental works had been encoded, the computer would have had little chance of recognising that the first two bars of these movements are just florid variants of the same melodic and harmonic progression, which is repeated in the following two bars. The incipits of the Sinfonia in B flat and the second movement of the Sonata in C (Illus 4) have the same melodic skeleton which rises stepwise (with different divisions) from the tonic to the third above and they end with exactly the same stepwise scale descending from the fifth above. These opening bars also have similar progressions of tonic and dominant

Sonatina to *c.*1706-08; if this is correct, the Sonatina might have been written about the same time as the Sonata in C (though, on stylistic grounds, I would date the Sonatina nearer to 1706). This is another miniature concerto or *duo concertant* for two hands, which is not far removed from the *allegro* movements of the Sonata in C, particularly in the characteristic broken chords and scale passages. There are further analogies to the same Sonata in two versions of the Allemande in c minor (HWV 444:2; HWV 445:2 both dated *c.*1705-6). In bar 19 of the first version a melody rising stepwise is accompanied by some of Handel's favourite *batteries* in the left hand:



Illus 11a: Allemande in c minor, bars18-21.

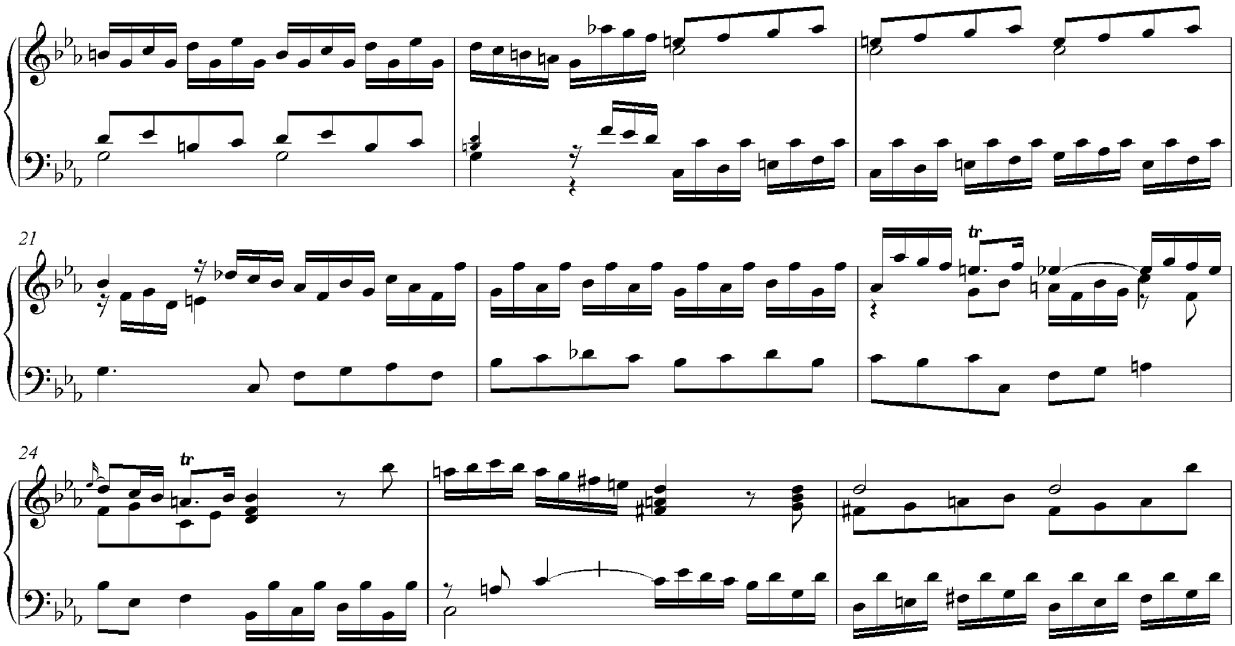
From *Georg Friedrich Händel Klavierwerke IV einzelne Suiten und Stücke zweite Folge*, ed. Terence Best (Kassel etc., 1975), 97.



Illus 11b, Handel Sonata in C, fourth movement, bars 30-35.

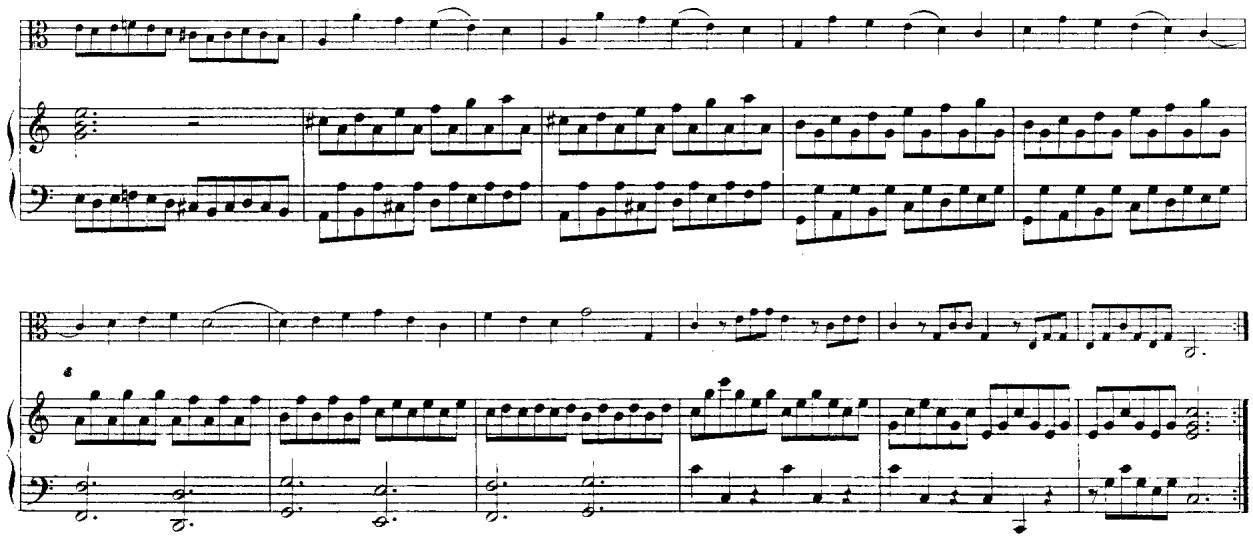
Werke, vol. 48, 117.

The second version of the Allemande has a similar but more extended passage:



Illus 11c: Second version of the Allemande in c minor, bars 18-26.

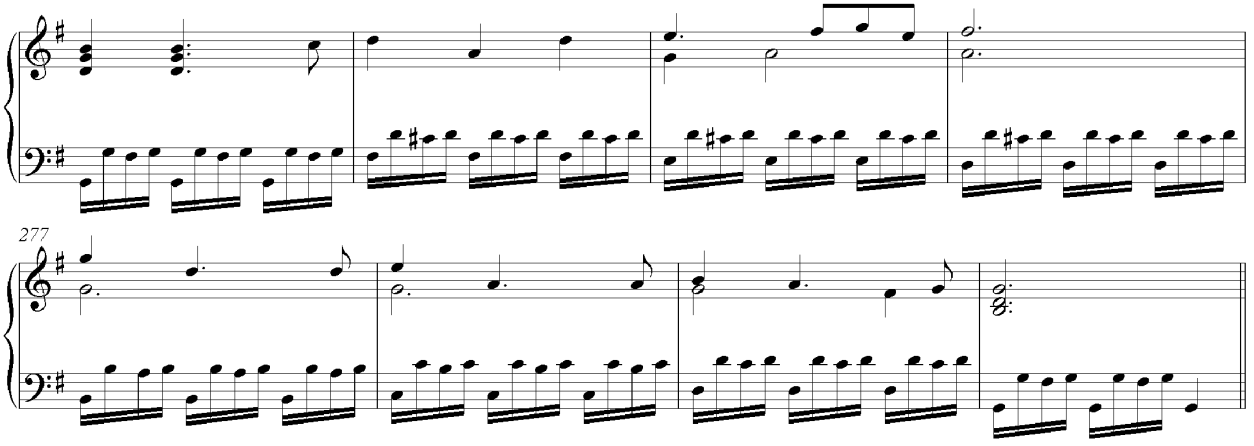
From *Klavierwerke IV*, 103.



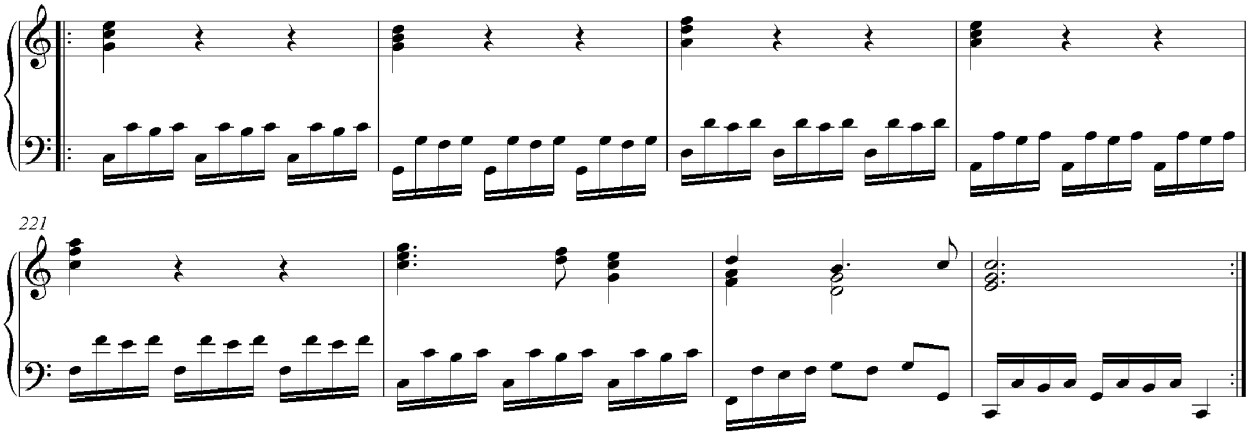
Illus 12: Sonata in C, end of the fourth movement.
Werke, vol. 48, 117.

Comparable devices are found in both fast movements of the Sonata in C and other movements by Handel.[37] A related passage, where the *batteries* of the harpsichord accompany a downward moving melody on the gamba, makes a most effective climax to the fourth movement of the sonata. Here the harpsichord finally emerges as *primo concertato* at the end of both sections (bars 24-30 and 59-62) where the viol is almost reduced to an accompanying role.

The semiquaver divisions of the Sonata in C, second movement, are also echoed in the second movement, *Allegro ma non presto*, of the Trio Sonata in B flat (Opus 5, No. 7; HWV 402:2). The harpsichord's opening turn in the second movement reappears (in the minor mode and at a different degree of the scale) on the last two beats of the second violin in bar 25. The *batteries* in the left hand of the Sonata in C (second movement, bars 6, 8 & 10) are also found in Variation 34 of the Chaconne in G (HWV 442:2, c.1703-6) and in Variation 27 of another early work, the Chaconne in C (HWV 484, *c*.1700-5):



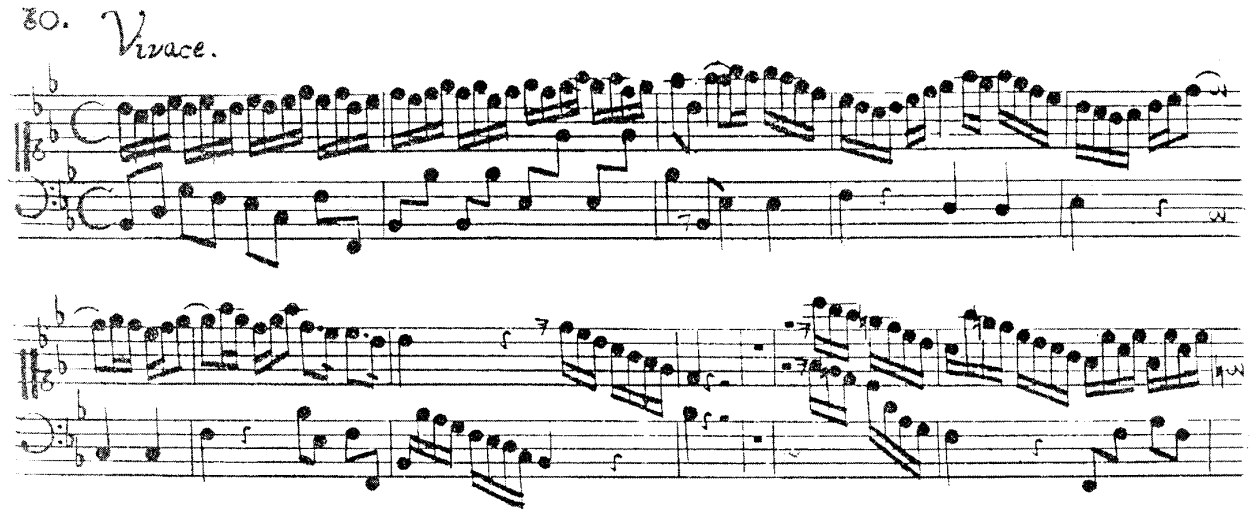
Illus 13a: Chaconne in G, Variation 34. From *Klavierwerke II*, 87.



Illus 13b: Chaconne in C, Variation 27. From *Klavierwerke IV*, 18.

Thus the traditional attribution of the Sonata in C to Handel is amply confirmed by detailed concordances and analogies with works whose authorship is not in dispute, as well as by the conspicuous absence of solid evidence to the contrary. The authentication, it must be emphasised, rests not on accidental resemblances of a few bars but the concordances and analogies of a complete composition, the style and probable date of which accord perfectly with what is known of Handel's early Italian works. This delightful sonata remains unique in Handel's *oeuvre*; yet, despite a few errors and uncertainties in the surviving manuscripts – as well as copyists' alterations and additions to the text[38] – there is hardly a bar which might, with any conviction, be dismissed as *un-Handelian*.[39]

While the Sonata in C is of German parentage, its birthplace was Italy and its formation Italianate. Judging from the copies that have survived, this sonata seems to have circulated in Italy and Germany but not in England (before the modern publications began in 1876[40]). It may have found its way to performers of Bach's three sonatas for viola da gamba and clavier (1717-23) and perhaps even to Bach himself who was keenly interested in Handel's music, as well as Vivaldi's. It almost certainly came to the attention of another eminent German musician, Georg Philipp Telemann, who also composed sonatas with keyboard obbligato. In his *Essercizii musicii… à diversa stromenti* (1739-40), Telemann included a Trio in B flat major for recorder, solo harpsichord and basso continuo (No. 16). The second movement begins thus:



Illus 14: Telemann: *Essercizii Musici*, Trio in B flat major, No 16, p.30. From *Performers' Facsimiles* (New York, 1996).

It is well known that Handel freely borrowed the music of his old friend from university days but how often Telemann returned the compliment is less certain. This seems to be a likely instance. Telemann's adaptation of the theme that Handel reworked from Vivaldi is a testimony not only to the quality of the music but also to the commonality of taste that linked the great masters of the late Baroque.

One final question: who first played the viol part of the Sonata in C? My hypothesis is that Handel wrote the music for a private concert in Rome; and that, like much of the music from his Italian tour, this exceptional work was composed with specific performers in mind. The solo parts were obviously designed to display the abilities of two fine artists. Handel would naturally shine at the harpsichord with his dazzling bravura and affecting cantabile but the viol part was also written for a virtuoso: the carefully balanced treatment of the two soloists suggests that the other player was someone with whom the composer was glad to appear on equal terms.

Handel's colleague must have been a recognised master and that person was most probably Ernst Christian Hesse (1676-1762).[41] He was a distinguished performer on the viola da gamba whom Handel had known in Hamburg.[42] Hesse also visited Italy during 1707-8 and almost certainly played the gamba part in *La Resurrezione*, which was composed during March-April, 1708, and performed at Rome on 8 April of that year.[43] As it happens, the beginning of the final chorus 'Dia si lode in cielo' (HWV 47:29) matches the pitch profile of the opening movement of the Sonata in C for the first seven notes; and the same theme reappears in the introductory sonata of Handel's 'Ah! Crudel, nel pianto mio' (HWV 78:1), a solo cantata that was also composed and produced at Rome (August – September, 1708). While the reworking of the same pitch profile as the opening phrase of the Sonata in C could have been entirely unconscious or accidental, Handel's use of similar melodies in two vocal works from the period 1707-1708 might nevertheless be a significant clue to the date of the Sonata in C. If Hesse was indeed Handel's gamba soloist during 1708, then their collaboration at Rome would neatly account for both the Italian provenance and the Germanic flavour of the Sonata in C.[44] Friedrich Chrysander's opinion that this work was 'written about 1705 at Hamburg' was not so far out after all.[45]

The argument, admittedly, is circumstantial; and to the very specific circumstances which favour our conclusion we can add the fact that Handel's activities at Rome included not only the public performances of his oratorios and church music but also the private concerts of the nobility where he collaborated and, unavoidably, competed with the cream of Rome's musicians.[46] It was for one of these occasions, I conclude, that Handel composed the very first sonata for viola da gamba and obbligato harpsichord and joined with Ernst Hesse in its premiere performance.[47] *Eya, wär wir da*!

Domestic music-making has always been a very private affair and the upper-class music salon was so private and exclusive that we have very little information concerning the original circumstances of Handel's numerous compositions for the chamber. Of the several volumes of instrumental solos and trios published under his name virtually nothing is known about the occasions for which they were written or of the musicians – apart from the composer himself – who might have performed them. In some cases we cannot be entirely certain that the composer was actually Handel.[48]

The origin of the Sonata in C belongs to the early history of Handel's chamber music – a largely secret history that is complicated by a long list of misattributions and forgeries.[49] But the principal manuscripts of the Sonata in C, which bear the hallmarks of its origin as well as the stamp of genius, are unanimous in identifying the composer.[50] There is no good reason now to doubt the attribution to Handel: the Sonata in C for viola da gamba and harpsichord can be confidently restored to the canon and tentatively dated *c*.1707-8.

This remarkable work is the first known example of its genre, as well as the earliest of Handel's compositions to achieve a permanent place in the classical repertoire.

1 See Fred Flassig, *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert* (Göttingen, 1998), 119 & 279. To his list of early sources (three of which are lost) should be added the copy entitled 'Sonata à cembalo obligato et viola da gamba del Sig Hendel' Hamburg, Staats- und Universitätsbibliothek, Ms M/B 1685:11 (*c*.1750). There is another manuscript copy which I have not yet seen: Lund University Library, Wenster Collection, Ms. E. (details from Flassig, 119).

2 This attribution was first suggested by Alfred Einstein in his discussion of Chrysander's edition of the Sonata in C (1894). See 'Zum 48. Bande der Händel-Ausgabe', *Sammelbände der Internationalen Musik-Gesellschaft* Vol. IV (1902-3), 170-2.

3 A *Comprehensive Project in Piano Performance and an Essay on the Works of Johann Matthias Leffloth*…, Doctor of Musical Arts dissertation, University of Iowa, 1974.

4 This is the date of the oldest known copy, by Christoph Graupner, which was formerly in the collection of the Universitäts- und Landesbibliothek, Darmstadt, where the old catalogue entry is still preserved. I thank Ms Christine Pilz for supplying a copy and other kind advice and assistance.

5 Its continuing popularity is attested by several available recordings, as well as the edition of the first movement as *Adagio from Sonata for Viola da Gamba and Continuo* [*sic*] *Arranged for the Organ by George Galloway*, No. 92 of *Cramer's Library of Organ Music* (London, 1959) and an arrangement for two cellos and piano*: Sonate en ut majeur*… ed. P. Ruyssen and A. Fombonne (Nice, 1965).

6 *Shorter Oxford English Dictionary*, s.v.

7 Hans Joachim Marx, 'Italienische Einflüsse in Händel's früher Instrumentalmusik', *Studi musicali*, Vol. 16 (1987), 381-393: see 391-3.

8 I am assuming that Handel could not have heard Vivaldi's concertos, or seen any manuscript copies of them, before he left Germany.

9 Otto Erich Deutsch, *Handel; A Documentary Biography* (London, 1955), 16.

10 Marx*, loc. cit.*

11 See *Edizione Completa dei Concerti con Organo Obbligato*, ed. Maurizio Machella (Padova, 2002-4).

12 RV 779 was discovered and first published by Martin Fechner (Leipzig, 1978). See also Michael Talbot, 'A Vivaldi Sonata with Obbligato Organ in Dresden', *The Organ Yearbook*, Vol.12 (1981), 81-103.

13 Fechner, *op. cit.*, 31; cf. Talbot, *op. cit.*, 86-7.

14 Marx, *op. cit.*, 393.

15 Handel played the organ, harpsichord and violin professionally but it has long been understood that he also studied the oboe with his teacher F.W. Zachow. Many years later, when shown a copy of his six sonatas for two oboes and continuo composed at the age of ten (R.M. 18.b.3.), Handel 'seemed to look at them with much pleasure, and laughing, said, "I used to write like the D[evi]l in those days, but chiefly for the hautbois, which was my favourite instrument."' Charles Burney, *An account of the musical performances in Westminster Abbey and the Pantheon… in commemoration of Handel* (London, 1785), 3 (note a).

16 In Berlin Mus. Ms. 9121 this first movement is headed 'Adagio', the tempo presumably specified in the missing sources used by Chrysander. In Berlin Mus. Ms. 9104 this movement is headed 'Larghetto'.

17 In its general mood this movement can be compared with the *Largo* of Handel's Violin Sonata in E major (HWV 373:3) and the *Adagio* of the Oboe Sonata in C minor (HWV 366:3).

18 Whereas Vivaldi's final movement is in 3/8, Handel's is in 6/4 – a fact which leaves open the possibility that Handel heard a performance of the Vivaldi sonata without ever seeing the score.

19 Charles Jennens seems to have been the first in England to notice Handel's borrowings (from Alessandro Scarlatti): see John H. Roberts, 'Handel and Vinci's "Didone Abbandonata": reusings and borrowings', *Music & Letters*, Vol 68, No. 2 (April 1987), 141-150, especially 143. But it was almost a half-century after Handel's death before the extent of his appropriations began to be uncovered. See Sedley Taylor, *The Indebtedness of Handel to works of other Composers; a Presentation of Evidence* (Cambridge, 1906), xi.

20 Deutsch *op. cit.*, 14, 16.

21 Fabrizio Della Seta, 'Due partiture di Benedetto Marcello e un possible contributo händeliano', *Nuova Rivista Musicale Italiana* (July-December 1983), 341-382.

22 Della Seta, *op. cit.*, 364.

23 Deutsch, *op. cit.*, 768.

24 See Deutsch, *op. cit.*, 18-19, 24-7.

25 The subject of the alternative second movement of Handel's Trio Sonata in G (Op. V, No. 4, HWV 399) seems to have been taken from the final *allegro* of Marcello's fifth cello sonata. The germ of the music, however, goes back to one of Handel's early trio sonatas (HWV 387:4) and so Marcello might have borrowed the subject from Handel. There is also a marked similarity between Handel's Sonata (or Fantasie) in C major for harpsichord (HWV 577) and the subject of the second movement of Marcello's fifth sonata for cello (also in C major).

26 Eleanor Selfridge-Field has identified an aria of Marcello which evidently inspired the opening bars of Handel's Concerto in *Alexander's Feast* (HWV 318:1): see *The Works of Benedetto & Alessandro Marcello; A Thematic Catalogue* (Oxford, 1990), 56. Peter Williams notes the remarkable similarity between the first three bars of the *Allemande* in Handel's Suite in D minor (HWV 449:2) and the opening of Marcello's Sonata VI for harpsichord; see *Händel Klavierwerke* I (Wien, 1991), Part B, XXVI.

27 Della Seta, *op. cit.*, 363-4. On the emergence of the concertising keyboard during the late Baroque, see John Butt, 'Towards a genealogy of the keyboard concerto' in C. Hogwood (ed.), *The Keyboard in Baroque Europe* (Cambridge, 2003), 93-110, especially 97ff.

28 See the Preface to Volkmar Längin's edition (Wolfenbüttel, 1934; reprinted 1953).

29 In the final movements the similarity is purely rhythmic, not melodic.

30 HWV 579, 584 and possibly 495. HWV 463 (the only keyboard autograph from this period) is a brief sketch of nine bars. See Terence Best, 'Handel's Harpsichord Music:

a Checklist' in C. Hogwood and R. Luckett (eds.), *Music in Eighteenth-Century England; Essays in memory of Charles Cudworth* (Cambridge, 1983), 171-187.

31 See G. Pont, 'Not Vagaries but Varieties: Handel's "Inconsistencies" Authenticated', *Handel Institute Newsletter* (Spring 2000), 1-4. It was one of the researchers involved in this project, Dr Jennifer Nevile, who first noticed the Handelian character of Vivaldi's Sonata in C and kindly drew my attention to it. I would also like to thank Peter Holman for helpful discussion and John Small for suggesting the very apt title of this article.

32 'Pitch profile' denotes the melodic pattern or sequence of intervals (without reference to rhythm or note-length).

33 HWV 47: 29; HWV 72: 20; HWV 78 (introductory Sonata).

34 Handel has similar 'tutti' introductions of three bars' length in his Capriccio in F (HWV 481) and the Sonata in G (HWV 579).

35 See also the Air in g minor (HWV 466), bars 1-4. Cf. Erwin Bodky's observation that 'The Italian Concerto by Bach is… the "harpsichord score" of an emerging concerto grosso'. *The Interpretation of Bach's Keyboard Works* (Cambridge Mass., 1960), 33.

36 See bars 9ff, 36ff, etc.

37 Cf. Preludio in G (HWV 450:1), bars 33ff; Concerto in G (HWV 487), bars 18-24.

38 For example, the double dots in the first movement of the Sonata, Berlin, Mus. Ms. 9104, bars 2, 4, 8, 26 & 27. Of the surviving manuscripts, Flassig (*op cit.*, 120.) considers this copy of the early 19th century as the furthest removed from Handel's original text; but, in some respects it might be the closest, especially in retaining the soprano clef for the right hand of the harpsichord. See also endnote 50.

39 Flassig (*op. cit.,* 121) rejects Handel's authorship of the Sonata in C on the ground that he left no (other) sonatas with an obbligato keyboard part. The premise, as stated, is false: the Sonata of *Il trionfo del Tempo* (HWV 46a:12a) has an obbligato organ part. But the argument is invalid anyway, as is shown by the existence of other unique works left by Handel in autograph, such as the Adagio in d minor for two organs and orchestra (HWV 303); the Overture in D major for two clarinets and corno da caccia (HWV 424); and the Concerto in B flat major for harp and orchestra (HWV 294:6).

40 Ed. F.W.L. Grützmacher (Leipzig and London, 1876). Flassig (*op. cit.*, 119) refers to a copy of the Sonata in C which is listed in the Breitkopf catalogues of 1762-3 as 'der erste Druck' but that item is repeatedly described there as a manuscript ('si trovano in manoscritto'). See Barry Brook (ed), *The Breitkopf Thematic Catalogue… 1762-1787* (New York, 1966), 72, 80, 127.

41 On Hesse and his association with Handel, see Julie Anne Sadie, 'Handel in Pursuit of the Viol', *Chelys,* Vol. 14 (1985), 3-24, especially footnote 18. Cf. Flassig*, op. cit.*, 266. Having ascribed the Sonata in C to Leffloth, Flassig suggests that Hesse might have performed the work at the Prussian court during the 1730s (*op. cit.*, 123). But, if so, he could also have played it much earlier. Since Hesse had helped to secure Handel a position as ripienist in the Hamburg opera (1703), it would be natural for the composer to present his friend and benefactor with a copy of the work written specially for him. Such a gift could explain the disappearance of the autograph, as well as the dissemination of the sonata in Germany.

42 According to J.A. Hiller, Hesse was 'unstreitig der grösste Gambist, den man bis zu Zeiten gehabt hatte'. *MGG Personentheil* 8 (2002), 1474.

43 Flassig, *op. cit.*, 116-7. Hesse may also have been involved in the performance of *Il trionfo del Tempo*, though the original score does not call for a viola da gamba.

44 Given the evidence that Handel and Hesse collaborated at Rome during 1707-8, it is reasonable to suppose that the Sonata in C for viola da gamba and harpsichord dates from this period.

45 *Händel's Werke*…Vol. 48 (1894), v.

46 See G. Pont, 'Handel v. Domenico Scarlatti: Music of an Historic Encounter' *Göttinger Händel-Beiträge* IV (1991), 232-247. One would naturally expect that Handel also participated in the musical 'academies' regularly held at Venice by the Marcello brothers.

47 Cf. Flassig, *op cit.*, 38. Längin's conclusion that Handel wrote 'the very first chamber music for a solo instrument with obligatory clavier' (*loc. cit.*) was almost right but we now know that Vivaldi preceded him. See Butt, *op. cit*, 97ff., 100ff. Handel, however, can still claim the credit for having written the first *modern* chamber sonata with a complete part for the solo keyboard. For centuries visitors to Venice have taken away their memories, musical and otherwise, of that magical city; but could it be that Handel's Sonata in C is the first classical composition which could be justly entitled 'Souvenir de Venise'? Surprisingly, however, the *Souvenir de Venise* appears to be a purely musical genre no older than William Vincent Wallace (1846, etc.).

48 See Donald Burrows, 'Walsh's editions of Handel's Opera 1-5: the texts and their sources', in Hogwood and Luckett , *op cit.*, 79-102.

49 See A. Craig Bell*, Handel; Chronological Thematic Catalogue* (Darley, 1972), Appendix I, 393-407; Terence Best, *op. cit.*, 186-187; Terence Best, 'Handel's Chamber Music; Sources, Chronology and Authenticity*', Early Music*, Vol. 13, No. 4 (November 1985), 476-499.

50 These 'hallmarks' include two notations employed by Handel: a repeat sign with dots on all four spaces of the stave; and a distinctive 'colophon' usually consisting of a double bar line with two dots on both sides, surmounted by a fermata sign and sometimes underlaid with an inversion of that same symbol. The appearance of both these notations in the manuscript parts of the Sonata in C, Berlin Mus. Ms. 9104, suggests that these parts were not far removed from the composer's own copies (though the unknown copyist may have made some additions, such as the double dots in the first movement). This conclusion is confirmed by an imperfect representation of Handel's 'colophon' found at the end of the second movement of the same Sonata in the copy held by the Zentralbibliothek, Zürich, Ms Car XV, 249 (p. 4). The significance of these notations was first discussed in a paper presented to the Twenty-Third Annual Conference on Music in Eighteenth-Century Britain, Foundling Museum London, 30 November 2007: 'The Contemplation of Trifles: Some Clues to the Authentic Sources of Handel's Keyboard Music'.

Understanding Musical Creativity in Seventeenth-Century England

Rebecca Herissone and Alan Howard

Now entering its third year, the research project 'Musical Creativity in Restoration England' continues to make good progress towards its goal of examining the major manuscript and printed sources that survive from the period *c.* 1660 to 1715, for evidence of the creative practices and strategies of composers working in Restoration England. The project is hosted by the University of Manchester, and was made possible by the Arts and Humanities Research Council's award of a £198,284 research grant for the purpose in December 2005.

The director of the project is Dr Rebecca Herissone, Senior Lecturer in Musicology within the School of Arts, Histories and Cultures at Manchester, whose existing research in this area has already produced the important studies *Music Theory in Seventeenth-Century England* (OUP, 2000) and *'To Fill, Forbear, or Adorne': The Organ Accompaniment of Restoration Sacred Music* (RMA Monograph 14: Ashgate, 2006). The research associate attached to the project, Dr Alan Howard, is employed in the identification, examination and initial interpretation of primary manuscript materials, which, as well as contributing to the project's own findings, have so far led to an article on an overlooked source of consort music, which will appear in *Music and Letters* this February, and a critical edition of John Blow's anthem *Jesus seeing the multitude* which is nearing completion. There is also an associated PhD studentship, 'Music publishing and compositional activity in England, 1650-1700', which is held by Stephanie Tritton.

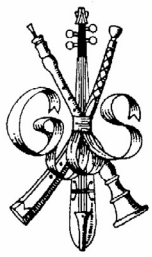
As the first systematic investigation of professional musical creativity in Restoration England, the project attempts to broaden the understanding of the topic both by looking beyond the much-cited examples of revision in the music of Henry Purcell to incorporate the creative habits of his many talented contemporaries, and by situating traditional 'sketch studies' within a more richly contextualised model of musical composition, notation, improvisation and performance. As well as considering simply the extent to which surviving primary sources can help us to understand concepts of musical creativity in the period, then, the project asks how the purposes for which music was created—relating to issues such as patronage, commercial markets and religious conviction—might inform our knowledge of musical composition and the creative process, and furthermore, how the circumstances in which music was recorded and transmitted, and the use of different formats and media, influenced musical creativity in the period.

Some of the insights thus gained provide useful confirmation of the general applicability of phenomena that have been acknowledged in isolated instances for some time, while others point up surprising aspects of musical creativity that have so far passed with little comment. So, for example, the free variation of surface details such as dotted rhythms, octave transposition in the bass, and even certain types of ornamentation and cadential diminution so familiar from those works by Purcell, and indeed Matthew Locke, that exist in multiple autographs, can be confirmed as a feature of almost all musical copying in this period, to the extent that variation of such details rarely indicates the circulation of multiple versions of a piece. Not all types of works generated such large numbers of copies, however, and pieces of a more occasional nature such as court odes offer different insights. Here, it is becoming increasingly apparent that composers frequently reused material that had been composed for one purpose in other contexts, sometimes even appropriating music composed by other musicians, raising important questions about the status of authorship and contemporary understandings of the nature of creativity.

Such observations are of more than simple academic interest, of course, not least when pursuing more informed styles of performance. It has long been recognised that seventeenth-century music notation preserves at best an imperfect, or at least incomplete impression of the music as performed. In future, it

should be possible to say more about exactly what composers did and did not notate, and perhaps even more importantly, how these practices varied between types of sources and musical genres, issues of obvious importance to any decision concerning the interpretation of notation in performance, and the legitimacy of different kinds of departure from, or addition to, the notated music.

Apart from the final monograph, which will be written by Dr Herissone, one of the most important public aspects of the project has been the two-day symposium 'Concepts of Creativity in Seventeenth-Century England', held at Manchester at the beginning of September 2008, which provided a forum for a most stimulating exploration of some of the fundamental ideas and principles underlying creativity in early modern England. The symposium brought together scholars of music, literature, art, architecture, theatre and cultural history working in Britain, the USA and Australia, for an enormously productive exchange of ideas and information concerning interdisciplinary notions of creativity. The recurring themes explored included those related to external factors affecting creativity in the period—such as the role of the patron and the impact of printing on creative identities—and those that examined the concepts underlying creative production—such as issues of authorship and originality, ideas of imitation and influence, the status of extemporised methods of creation, and the role of the performer in creation. They demonstrated the common interests of much research into seventeenth-century English culture, as well as potentially fruitful new directions for all concerned. A volume of proceedings is in preparation.



THE GALPIN SOCIETY

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'Music in Purcell's London': A Study Day at the British Library

Alon Schab

On 4th October 2008, a study day was held at the British Library to mark anniversaries of the composers Henry Purcell (b. 1658 or 1659), John Blow (d. 1708) and Giovanni Battista Draghi (d. 1708). It was well organized by the British Library in conjunction with the Purcell Society, and rounded-off with a performance of some of Purcell's more bawdy catches, so apt for the wine reception in the foyer, where the performance took place. The title of the study day, 'Music in Purcell's London', brings attention to a well-known problem facing Purcell research—the necessity, given our limited knowledge of Purcell's life, of focusing on the composers and establishments that surrounded him or, better said, those he himself surrounded during his short creative life.

The problem—our distorted view of the musical life of seventeenth-century London as being centered on one glamorous composer—was addressed in Curtis Price's keynote speech. It is particularly acute for Purcell biographers—they struggle to sketch the history of this very talented Rosencrantz or brilliant Guildenstern, who is so heavily overshadowed by the well-documented protagonists of Restoration England such as Dryden, Wren or Newton. But not all is dark, and many of the papers that followed showed how recent research has found original ways to prove that lack of information may be turned into an inspiring and fruitful opportunity.

Lack of documentary evidence and the loss of sources is a problem when attempting to define the corpus of the composer's keyboard music, a topic that was addressed by Christopher Hogwood, who is preparing the revised edition of Purcell's keyboard music for the Purcell Society.[1] While an editor may limit his scope to arrangements that survive in manuscripts from Purcell's circle and period, Hogwood argues for an 'inclusive' policy; in turning ourselves to what Purcell's contemporaries would have labeled 'Purcell' rather than the narrow modern definition [those pieces that can be empirically proved to have been composed in a keyboard version by Purcell], we can enjoy a greater variety of versions. Julian Perkins played examples on the harpsichord to accompany the talk, and ended it with a short recital of keyboard suites. The suites were those familiar from the posthumously published collection of Purcell's harpsichord music, *A Choice Collection of Lessons for the Harpsichord or Spinnet* (1696/9), but expanded with song and theatre tune arrangements to make them more suited to a modern concert performance.

Robert Thompson gave an overview of Purcell's continuo anthems, little-studied works, which he is currently editing for the Purcell Society. The term 'continuo anthem', apparently not in use in Purcell's day, refers to anthems scored for voices and continuo only, and Thompson's paper, embellished with recorded examples, drew the audience's attention to aspects that are easily overlooked, even by researchers immersed in Purcell's music.[2] It is quite amazing to think that some of the breathtaking excerpts that were played, natural and inevitable as they sound, use techniques of composition that were ultra-modern in their day. Despite their obvious functionality, these anthems appear to have served Purcell as a sort of a compositional playground after 1685, to some extent vocal equivalents of his earlier instrumental music, so-often hailed for its experimental quality.

For Purcell, being experimental and bold in the commercial realm was a whole different story. Understanding the financial risks of single-author publication is one topic that may be fruitfully explored by scholars wishing to study a poorly-documented composer. One had to step back a few meters to grasp the size of the map depicted by Rebecca Herissone. In her paper, Herissone

simultaneously seized a long period (more than thirty years) of publications, and examined the smallest details, such as the exact formula of each cover page, and details of the subscription notices for each publication in newspapers. Herissone addressed questions such as who published each volume, who printed them and for whom? Answers to these questions are essential if we are to better understand the artistic success of Purcell's *Dioclesian*, and the comparative commercial failure of the beautiful published score.

Among the musicians who suffered most in life (and death) from Purcell's shadow, two received a welcome share of attention at the study day—Giovanni Battista Draghi and John Blow. Using several sets of 'Name that tune', Bruce Wood and Andrew Pinnock showed how blurred the lines are between the styles and methods used by Purcell and his older teacher. The extent to which this mutual influence stretches reveals a teacher–student relationship of extraordinary complexity, far more complex than parallel relationships of other composers and their teachers of the period. Perhaps more surprising is the influence that Draghi had on Purcell, and *vice versa*, as Peter Holman and Bryan White demonstrated with their paper (based on Holman's article published in the previous edition of *EMP*).[3] While both Draghi and Blow are no strangers to Purcell scholars, only Blow occasionally visits our concert programmes and church services. The neglect that Draghi suffers in our time cannot be easily explained; his fantastic trio sonata in G minor, played at the end of the study day by the Royal College of Music Baroque Ensemble, is a fine work.

Both these papers showed how a better understanding of other Restoration composers' sheds considerable light on Purcell. Their music often highlights Purcell's superiority, but can also challenge modern perceptions of the composer. Indeed, the Purcell Society's Companion Series, a series of editions devoted to works by Purcell's contemporaries that may have influenced the composer, addresses this; several volumes have now appeared or are to appear shortly.[4]

Towards the end of his keynote speech, Curtis Price reminded us that in fifty years the Purcell Society edition as it stands today will seem as outdated as the publications Purcell himself supervised. Nevertheless, a better appreciation of the music of Purcell's contemporaries will in turn facilitate a better understanding of Purcell's genius, and a better understanding of where he could nourish his genius and even challenge it. 'Thus, being farther from the sun', we can afford today to be blinded by so many of the stars that shone in the sky of Purcell's London.

1 Hogwood's paper was based on a book chapter published in 2003: 'The "Complete Keyboard Music" of Henry Purcell', *The Keyboard in Baroque Europe*, ed. C. Hogwood (Cambridge, 2003), 67-89.

2 For example, 'O consider my adversity' Z32 and 'O give thanks' Z33.

3 'The Italian Connection: Giovanni Battista Draghi and Henry Purcell', *EMP* 22 (July, 2008), 4-19

4 See the Purcell Society's website for publications in the Companion Series (http://www.henrypurcell.org.uk).

Martin Peerson Complete Works II

Private Musicke or The First Booke of Ayres and Dialogues (1620)

ed. Richard Rastall (Antico Edition AB4)

John Bryan

The second volume of Richard Rastall's ongoing complete edition of the works of Martin Peerson (c.1572–1651) is devoted to what the author describes with the customary modesty expected in early seventeenth-century dedications as 'this little worke'. Rastall's introduction goes a step further by calling it 'a decidedly unpretentious collection of songs', and it is true that while there are pieces here that certainly deserve occasional outings, Peerson sometimes struggles to be entirely convincing in his grasp of contrapuntal writing and effective harmonic structures. Nevertheless, Peerson's intention seems to have been to provide an anthology primarily for private delectation, as his title implies, rather than for more public performance occasions, and devised the pieces so that they might be adapted to a range of available resources. The bulk of the contents of *Private Musicke* (14 of its 24 items) is in four parts, one of which is texted throughout, while the others have words only in short final choruses. The title page describes them as 'being *Verse* and *Chorus* ... fit for Voyces and Viols' but no great musical harm is done if the lower parts are performed entirely instrumentally. Peerson goes on to suggest 'for want of Viols, they may be performed to either the Virginall or Lute', and indeed this might sometimes make more sense of the occasionally fragmentary nature of the inner partwriting. The remaining items are in five parts (five require two duetting high voices; three have tenor and treble voices texted) and the final two in six parts.

In addition Rastall has added an appendix containing six numbers from manuscript sources, four of which are three-part versions of songs that appear in five parts in *Private Musicke*. The source (Bishop Smith's partbooks from the Cathedral Library in Carlisle) lacks one partbook, but Rastall has completed the songs by adapting material from the published collection. The remaining items are two versions (in three and five parts) of a lightweight hunting song 'To pitch our toyles' which Rastall tentatively ascribes to Peerson because of its proximity to known Peerson songs in the Carlisle mansucript books. Its unsophisticated homophony certainly chimes with other pieces in the Peerson oeuvre. It is interesting that in the three-part versions, the bass part is much more thoroughly texted than in the 1620 published versions, so it is possible that Peerson might not have objected to singers trying to adapt the texts to their viol parts, though that would detract from the often effective contrast of solo verse and chorus scheme.

Several of the items in *Private Musicke* have been published previously, but this is the first comprehensive published edition. The quality of the music is variable, though there are a number of songs here that are worthy of closer attention by performers. Where Peerson manages to write in longer flowing phrases and harness his harmonic language to underpin the verbal

structure of the poetry (for instance his lovely setting of Sir Philip Sidney's 'Locke up, faire lids') he can create miniature masterpieces. Elsewhere he resorts too often to short-breathed phrases separated by rests, and allows his attempts at imitative counterpoint to lead to harmonic quirks (bar 26 of 'Pretty wantons' seems particularly perverse). In general he responds more effectively to moralistic texts such as 'Gaze not on youth' that he sets with a real sense of purpose, both in the harmonic scheme and the shape of individual vocal lines. Unfortunately his choice of poetry sometimes borders on the banal, with overworked madrigalian conceits, and even (in 'Sing, Love is bland') a rumbustious chorus to 'With a hey nony no'!

Rastall's editing is meticulous, with a full commentary and introductory remarks on Peerson's career, the dedicatees of this publication, detailed description of the sources and suggestions for performance. Many of the songs are strophic: where there are only two stanzas Rastall underlays both (only the first was underlaid in 1620); where there are three or more, subsequent ones are left to the singer to underlay. There are places where the subsequent stanzas fit uncomfortably to the music: in the first item ('Open the dore'), stanza one begins with a dialogue, each 'voice' separated from the other by effective rests. But stanza two is continuous and the rests obscure the meaning. A good singer can keep the sense going through the rests, but it might have been helpful to give some editorial advice on this to less experienced performers. In 'Locke up, faire lids' the third stanza has an additional final couplet compared with the previous two: these should presumably be sung to the final repeated section of music rather than repeating the same words as is the case in stanzas one and two. The only editorial inconsistency I noticed was in decisions as to whether to bar each song in two or four minims. The five-part versions of songs also in the appendix are barred in two, whereas the three-part versions are in four.

The score is presented in a spiral-bound format, together with six part-books, the latter with alto-clef parts for viols. The parts do not contain the material from manuscript sources contained in the score's appendix. All are easy to read, and since even the longest songs fit easily on one opening, there are no issues with page-turns.

Poetic texts are given in original spelling, a useful aid for singers interested in 'early' pronunciation. Antico Edition and Richard Rastall are doing sterling service for Peerson, and I hope it is not too long before we shall see an edition of his later publication *Mottects or Grave Chamber Musique* (1630) with its settings of poetry by Sir Fulke Greville, and Peerson's lovely elegies on the poet's death.

Recently-Discovered Seventeenth-Century Keyboard Music

The Selosse Manuscript: Seventeenth-Century Jesuit Keyboard Music, ed. Peter Leech (Edition HH: Bicester, 2008)

Andrew Woolley

2004 was a good year for Peter Leech. He was awarded his doctorate, and made a discovery many would envy: the unearthing of a fine collection of keyboard music apparently composed or compiled by the Jesuit musician Antoine Mason alias Selosse (1621-87). As he will tell you with glee, Leech came across the manuscript by chance in a London second-hand bookshop, and was later able to bring it triumphantly to his Ph.D. viva—a fact all the more astonishing since his research focusses on Catholic music and musicians in Restoration England! He later reported on the discovery at the 12th Biennial International Conference on Baroque Music (Warsaw, 2006) and promised an edition of the manuscript. The edition's appearance has been eagerly awaited, and the manuscript indeed contains some fine and attractive music. The manuscript is also significant for being related to another keyboard manuscript in the collection of Christopher Hogwood (edited by Hogwood for Edition HH in 2003: *"Fitt for the Manicorde". A Seventeenth-Century English Collection of Keyboard Music)*, which contains fourteen pieces (including double or 'variation' movements) found in Leech's manuscript. Hogwood's manuscript is anonymous and it is clear that none of its compilers compiled Leech's manuscript, which is apparently in the same hand throughout, but the discovery of the Selosse manuscript suggests they may have come from the same orbit of musicians.

The manuscript contains two inscriptions, given in full in Leech's Introduction, which seem to point to its provenance and likely compiler: 'Mary Cicely Tichborne her Booke given her by Mr. Touissant de la pouille', and 'Cuiou Tocata p[er] il Cembalo del Padre Antonio Mason alias Seloss'. Leech has thoroughly researched Antoine Selosse, and his nephew, also Antoine Selosse (b. 1653) (he suggests a preference for 'Antoine' presumably because of their French birth), who were connected to the English Jesuit college at St Omers. The elder Selosse was Professor of Music at the college at least from 1659 until his death, while the nephew was a chaplain who studied at the college but travelled to England. The younger Selosse is not known to have been a musician, and Leech proposes that the one referred to in the manuscript is probably the elder man. This is supported by the contents, which suggest a musician acquainted mainly with northern European keyboard styles of the 1660s to the 1680s; a parallel figure in England, perhaps, is Matthew Locke (b. 1623), who was also a Catholic. Leech has not found evidence that the elder Selosse came to England, and the English style of some of the music, its appearance in some English sources (see below), and the use of an English-language title in one instance (no. 22: 'The hunting lesson'), may favour the younger man as the likely compiler of the manuscript. However, the first inscription, as Leech points out, suggests the manuscript came into the hands of the French Jesuit priest Touissant de la Pouille (b. 1673), who came to England briefly in 1710, and is likely to have brought it across the Channel. It may be that English music found its way

to St Omers, which the elder Selosse then copied into the collection, or that he was acquainted with English styles.

The relationship between the Selosse manuscript and the Hogwood manuscript, which is of English provenance, is also quite complex and calls for comment. The first piece in the collection, variations on the extremely popular 'La Folia' ground, is one of the 'concordant' pieces. Concordant settings of this piece are rare, and the relationship between the setting in Hogwood's manuscript and in this manuscript seems to be about as close as they get. Nevertheless, Leech's statement in his Introduction that the variations in the Hogwood manuscript are simply 'arranged differently' from those in the Selosse manuscript is not quite the whole story. The setting in the former consists of 19 strains, whilst the setting in the latter consists of 22, there being only 12 strains shared between the two sources. There is also a significant amount of textual variance between the two sources in the concordant strains. Indeed, a similar amount of textual variation can be found between the Hogwood and Selosse manuscript copies of the thirteen other concordant pieces; one exception is the D major Allemande (no. 27; no. 34 in *"Fitt for the Manicorde"*), which is essentially identical in both sources. It is probable that the Hogwood manuscript is derived from a variant autograph of these pieces now lost. Seventeenth-century keyboard composers seem to have been accustomed to revising their pieces in minor ways each time they wrote them down, resulting in the proliferation of different versions; the variants between copies of pieces in the Hogwood and Selosse manuscripts, which are localised in character, resemble those often encountered between contemporary printed collections (presumed to derive from autographs) and autographs.[1]

Two other ground bass pieces occur in the manuscript, nos. 2 and 12, and another (no. 26) has chaconne-like rhythms (Leech gives it the editorial title 'Chaconne'), but it is built upon a repeating bass pattern only initially. No. 2 is an imaginative setting that seems to be appropriately written for the harpsichord, highlighting the musical merits of the collection. Leech points out that its ground is also known from solo bass viol settings associated with the Jesuit musician Anthony Poole. No. 12 is less interesting, although I have managed to identify several other keyboard sources for its ground originating from England and France.[2] None of the settings are concordant, but the first strain, and in some instances the first two or three strains, are found in more than one source, so presumably different keyboard players took the first few variations and expanded the piece with their own (perhaps modern performers could also devise their own variations). Only four other pieces (including a *double*) are known at present from other keyboard sources besides the Hogwood manuscript. One is a copy of John Bull's 'The King's Hunt' (no. 3), sources of which otherwise date from the early seventeenth century or the late eighteenth century.[3] Its text in the Selosse manuscript is similar to a copy in the hand of Benjamin Cosyn (F-Pc, rés 1185, pp. 104-10), an important source of Bull's music, although there appears to be a couple of copying errors: in bar 9, the first seven notes in the right-hand part should probably be a third lower, and in bar 90, notes 8-16 of the left-hand part should also probably be a third lower (in addition, a C natural is required in the left-hand part at bar 94, third crotchet).

Following 'The King's Hunt' is a fine multi-sectional piece (no. 4), one of several 'toccata'-like works. Only one of them has a (partly obliterated) title in the source (no. 23: 'Fuga'), and Leech, perhaps wisely, only attempts to give them the blanket title 'toccata', although they are in a variety of styles. No. 4 and no. 23 are both in several sections, but they are quite different in a number of respects. It may be helpful to view no. 23 as a sort of monothematic sonata in four movements, the subject of which, Leech points out, is 'almost identical' to the plainsong 'Ite missa est'; a slow movement (up to bar 20) is followed by two movements using the same subject, a fast common-time movement notated in halved note values (bars 21-49) and a fast triple-time movement presumably at the same tempo (bars 50-92), concluding with seven bars in common-time that return to the slow minim pulse at the beginning (tempo changes thus being written into the notation). No. 4, however, seems to resemble some contemporary Italian toccatas and canzoni; it begins with a slow canzona in common-time followed by several short tripla sections at different tempos, and concludes with a homophonic section in common-time. The tempo changes for the tripla sections are largely written into the notation, but players would probably have benefited with some guidance from the editor. It seems a faster tempo is required when the first triple-time section, marked '3', begins at bar 42. One possibility is to turn the preceding crotchets into minims, returning to the original tempo at the section marked '6/1' (bar 73). Another is to turn the preceding crotchets into dotted minims, taking a cue from the triplet quavers at bars 37-8, turning preceding minims into crotchets at the section marked '6/4' (bar 61) as well as at the section marked '6/1'.

Most of the remaining pieces in the collection are harpsichord dances, many of which are also found in the Hogwood manuscript. They include the two fine C minor allemandes, which in the Hogwood manuscript are each given the unusually specific title

'An Allemande fitt for the Manicorde [clavichord]'. Unfortunately, however, Leech has treated the two halves of the second of them (no. 43 in *"Fitt for the Manicorde"*) as separate two pieces (nos. 33-4). There are also several textual errors in the harpsichord dances, which should probably have been put right. Particularly jarring examples occur in bar 28 of no. 29 (the lower part in the left-hand part should be a third higher), bar 38 of the same piece (the left-hand part should be a third higher), bar 9 of no. 31 (the left-hand part, first half of the bar, should be a third higher), bar 22 of no. 32 (three missing accidentals), and bar 6 of no. 33/34 (the final two notes of the alto part should be a second lower). Nevertheless, many of these pieces are fine and are a valuable addition to the repertory. Three in G major (including a *double*) (nos. 13-15) are known from an English manuscript (GB-Och, MS Mus. 1177), and seem to be in an English style. Similar in style is the D major suite, nos. 18-20. Its allemande has a high tessitura in the right-hand part, a characteristic trait of some English keyboard music of the period, and material from its second strain seems to be used in 'Fuga' (no. 23, bars 26-36), while the first half of the third movement (given the editorial title 'Courante') is a little reminiscent of Locke's D major 'Rant' in the English keyboard collection *Melothesia* (1673).[4]

Despite some shortcomings in the editing, *The Selosse Manuscript* should be of considerable interest to musicians interested in early keyboard music. Several aspects of the edition's presentation are also attractive. For example, the oblong format and ring binding (although possibly prone to damage from wear and tear) allows for the edition sit easily on the music stand of a keyboard, the music is printed in a large font, and there are several facsimiles of pages from the original manuscript. As Leech quite rightly points out, 'the high quality of Selosse's music is obvious to performers aware of seventeenth-century keyboard styles,' and it deserves to be widely known. While the assertion that the manuscript is an autograph collection of Selosse's music (the Bull piece notwithstanding) is somewhat questionable, given the diversity of styles represented and the scribe's apparent incompetence in a number of places, Selosse was evidently a well-connected musician, whose eclectic collection can be thoroughly enjoyed today.

1 This topic is discussed in my Ph.D. thesis, 'English Keyboard Sources and their Contexts, *c.* 1660-1720' (University of Leeds, 2008), esp. Ch. 4.

2 GB, Ob, MS Mus. Sch. e. 426, ff. 1v-2 (apparently in the hand of the German musician Andreas Roner and copied in England around 1710), US-Cn, Case MS VM 2.3 E58r, ff. 1Av-2A ('Elizabeth Roper her Booke 1691', but apparently copied in France), GB-Cfm, MU MS 653, p. 21, and GB-Lbl, MS Mus. 1625, f. 41v.

3 For sources, see V. Brookes, *British Keyboard Music to* c. *1660: Sources and Thematic Index* (Oxford, 1996), catalogue no. 1263.

4 *Matthew Locke: Melothesia* ed. C. Hogwood (Oxford, 1987), no. 21.

Audrey Ekdahl Davidson
Aspects of Early Music and Performance

AMS Studies in Music 1 (New York: AMS Press, Inc., 2008)
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RICHARD RASTALL

Audrey Davidson's musical interests were wide: her doctoral thesis was on Messiaen (revised as *Olivier Messiaen and the Tristan Myth,* 2001), and she had written on Ives and other twentieth-century composers, but early music accounted for the majority of her activities. A professional singer, composer and long-time director of choirs and the early-music group that she founded, she never lost sight of the performance issues concerning the music that, as a scholar, she constantly studied.

This book is a collection of essays brought together by her husband, Clifford Davidson, and edited by him (although his name does not appear on the title-page), presenting an overview of her scholarly work in early music. Some of these essays have appeared in print before, not always in places easily accessible now, and it is good to have them side-by-side in a new edition. Those who possess her *Substance and Manner: Studies in Music and the Other Arts* (1977) will recognise three of the pieces now reprinted here, albeit in a new context that clarifies their position in Davidson's musical thinking. Other pieces have been rescued from conference proceedings or a *Festschrift*; and in one case the draft and notes for a chapter of a book otherwise unwritten demanded considerable reconstruction and editorial action to deliver a finished product.

This last, the only substantial part of a projected book on singing early music, deals with voice production in terms of both human anatomy and medieval theorists' discussions of singing. It is probably shorter than the chapter was expected to be, but it epitomizes Davidson's ability to bring early theory and practice together in a way that will be helpful and enlightening to those who need it. In this it is typical of her work: while experts in the various fields will find little or nothing in this book that is new to them, those seeking help and direction at an earlier stage of their studies will always find new knowledge and some unexpected point of understanding. She wrote to enlighten, not to compete with the leaders in very specialised areas.

The first and most substantial section of the book discusses the performance of the medieval solo vocal repertory, with essays on Hildegard's *Ordo Virtutum*, the Cividale *Planctus Mariae*, the Beauvais *Daniel* and the song sung by Chaucer's Little Clergeon. These include works that Davidson directed in performance, and the result is some of the strongest and most helpful essays in the book. The last essay in this section, "High, Clear, and Sweet: Singing Early Music", is mainly about tone and vibrato: while it is not out of place here, it is complementary to the final essay of the book, "Vocal Production and Early Music", which it might usefully have joined in that final (fourth) section. As an experienced singer Davidson has helpful things to say, and these essays together again show her approach through a combination of historical theory and present-day practice.

The second section is more diverse, with discussions of "Palestrina and Mannerism", settings of five poems attributed to Sidney, Milton's poem in praise of Henry Lawes, and George Herbert's view of

celestial harmony, a group that might loosely be regarded as "late Renaissance". Here again there is much of interest. In this group, however, the reader will be troubled by errors in the texts and music, perhaps arising from the problems of layout caused by musical and textual examples. It is certainly unfortunate that the four lines of Milton's poem quoted at the start of the essay on p. 123 should contain errors that affect the scansion of the second line and the sense of the third. This essay, in fact, shows signs of having been left incomplete: certainly one might expect a discussion of quantitative settings and at least a mention of word-painting on p. 127.

It is the musical examples that reveal the depth of the editor's difficulty. Many of us will sympathise with the note (p. 122) that Sibelius could not be made to do everything needed in the lute-tablature of Song III, and the musical text of that song is indeed corrupt in several places. It is not easy to see what relation the edited music bears to the original, and the problem is not solved by the explanatory statement on p. 110 that in the lute tablature "I have changed the value of [crochet] to [semibreve] in accord with modern practice". It is not only in that song that the musical example is problematic: Example 5 on p. 98 should show which chant notes are used in the Cantus part of the Sanctus of Palestrina's *Missa Alma Redemptoris Mater*, but the chant-note numbers are misaligned. Most readers will be able to work out what they need to know to make sense of these essays, but it is a pity that they should have to do so.

The third section is on settings of the Passion, with essays on "The Origin and Development of Quasi-Dramatic Passion Music" and "The Roskilde St. John Passion and its Suppression". The former was originally published as Chapter 2 of Davidson's book *The Quasi-Dramatic St. John Passions from Scandinavia and Their Medieval Background* (Medieval Institute Publications, Kalamazoo MI, 1981), which included an edition of the Roskilde Passion; the latter, a conference paper that contributed to the book but has not been published in full before, is largely complementary to the book, and fits well with the other essay. The book itself, *The Quasi-Dramatic St. John Passions from Scandinavia*, now appears to be out of print, and the appearance of these essays in the book under review may indicate that no reprinting is envisaged.

Although my feelings about this book are mixed, it certainly contains much that will be enlightening and inspiring, at least to those relatively new to the subjects under discussion, if not to the experts. As a showcase for Audrey Davidson's scholarly interests and achievements, it is not entirely adequate. Perhaps only reprints of her books and editions would be.

Recent Articles on Issues of Performance Practice

Compiled by Cath Currier

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- Rebecca A.Baltzer: James Grier, *The Musical World of a Medieval Monk: Adémar de Chabannes in Eleventh-Century Aquitaine* (Cambridge & New York: Cambridge University Press, 2006).
- Annette Richards: Elisabeth Le Guin, *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley, Los Angeles & London: University of California Press, 2006).

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- Richard Rastall, *Sacred songs and domestic music-making in Jacobean England: John Milton, Martin Peerson and others.*
- Ian Payne, *Musical borrowings in the madrigals of John Ward and John Wilbye.*
- Meghan Stevens, *The Irish harp and the Paraguayan harp.*
- Férdia Stone-Davis, *'The Genteel Companion' by Humphrey Salter: Gracing as method.*
- Beverly Jerold, *The 'most indispensable and most pleasing trill'.*

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- Matthias Range, *The 1685 coronation anthem 'I was glad'.*
- Peter Mole, *On the trail of Purcell's spinet.*
- Florian Bassani Grampp, *On a Roman polychoral performance in August 1665.*

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- Tim Crawford, *Lute music for a princess.*
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- Bettina Varwig, *One more time: J.S.Bach and seventeenth-century traditions of rhetoric.*
- Ilias Chrissochoidis, *Handel recovering: fresh light on his affairs in 1737.*

Book Reviews:

- Sarah McCleave: Winton Dean, *Handel's operas: 1726-1741* (Woodbridge and Rochester, NY: The Boydell Press, 2006).
- Susan Wollenberg: Brian Robbins, *Catch and glee culture in eighteenth-century England* (Woodbridge and Rochester, NY: The Boydell Press, 2006).
- Mary Cyr: André Campra *Tancrède*, *Tragédie en musique,* introduction by Antonia L.Banducci. French Opera in the 17th and 18th centuries, 18 (Hillsdale,NY: Pendragon Press, 2006).
- Wiebke Thormählen: Clive Brown, ed., *Franz Clement, Violin Concerto in D major (1805).* Recent Researches in the Music of the Nineteenth and early Twentieth Centuries, 41 (Middleton, WI: A-R Editions, 2005).

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- Emily I.Dolan, *E.T.A.Hoffmann and the ethereal technologies of 'Nature Music'.*
- Floyd Grave, *Recuperation, transformation and the transcendence of major over minor in the Finale of Haydn's String Quartet Op.76 No.1.*
- Bruno Gingras, *Partimento fugue in eighteenth-century Germany: a bridge between thoroughbass lessons and fugal composition.*
- Christian Broy, *Newly-discovered Leopold Mozart sources at Wolfegg Castle.*

Book Reviews:

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- Hedy Law: Andrea Fabiano, *Histoire de l'Opéra Italien en France (1752-1815): héros et héroïnes d'un Roman théâtral* (Paris: CNRS Editions, 2006).
- Yo Tomita: Hans-Jörg Nieden, *Die Frühen Kantaten von Johann Sebastian Bach: Analyse-Rezeption* (Munich & Satzburg: Musikverlag Katzbichler, 2005).
- Eleanor Selfridge-Field: Michael Talbot, *The Chamber Cantatas of Antonio Vivaldi* (Woodbridge & Rochester, NY: The Boydell Press, 2006).

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- Giovanni Paulo di Stefano, *The Tangentenflügel and Other Pianos with Non-Pivoting Hammers.*
- Eleanor Smith, *The Catalogue of the Boddington-Pyne Collection of Instruments.*
- Alexander Pilipczuk, *Joachim Tielke: Instrument-maker and Merchant of Hamburg. Recent Findings about his Education and Professional Life.*
- John Cunningham, *'Some Consorts of Instruments are sweeter than others': Further Light on the Harp of William Lawes's Harp Consorts.*
- Bruce Gleason, *Cavalry Trumpet and Kettledrum Practice from the Time of the Celts and Romans to the Renaissance.*
- Thilo Hirsch and Philip Tarr, *'Sonderbahres Heerpaucken-Instrument zu Tromben': Research, Reconstruction and the Sound of the One-Stringed Wooden Timpani Described by Daniel Speer (1687/1697).*
- Arle Lommel, *The Hungarian Duda and Contra-Chanter Bagpipes of the Carpathian Basin.*

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Book Reviews:

- Christina Bashford: Brian Robins, *Catch and Glee Culture in Nineteenth-Century British Music.*
- James Garratt: Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms.*
- John Potter: Martha Elliot, *Singing in Style: A Guide to Vocal Performance Practices.*
- Fiona McLauchlan: Winton Dean, *Handel's Operas 1726-1741.*
- David Schulenberg: Giulia Nuti, *The Performance of Italian Basso Continuo: Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries.*
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- David Hiley: Michel Huglo, ed., *Les Manuscrits du processional,* i: *Autriche à Espagne;* ii: *France à Afrique du Sud.*

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- Suzanne Cole, *Who is the Father? Changing perceptions of Tallis and Byrd in Late Nineteenth-Century England.*

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- Ian Bartlett, *Thomas Philips, Lord Chesterfield and the enigma of a popular 18th-century ballad by William Boyce.*
- Peter James, *John Hilton the younger's Service 'in Gamut'.*
- Eric L.Altschuler and William Jansen, *'RH', Bembo and Croce's 'Musica sacra'*.
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- James Grier: *The musical world of a medieval monk: Adémar de Chabannes in eleventh-Century Aquitaine.*

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- Jane Alden, *Excavating Chansonniers: Musical Archaeology and the Search for Popular Song.*

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- Jean Claire, *Modality in western chant: an overview.*
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- Michael Burden, *Metastasio on the London Stage, 1728 to 1840: a Catalogue.*

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- Caroline Ritchie, *Apt both for viols and voices.*

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