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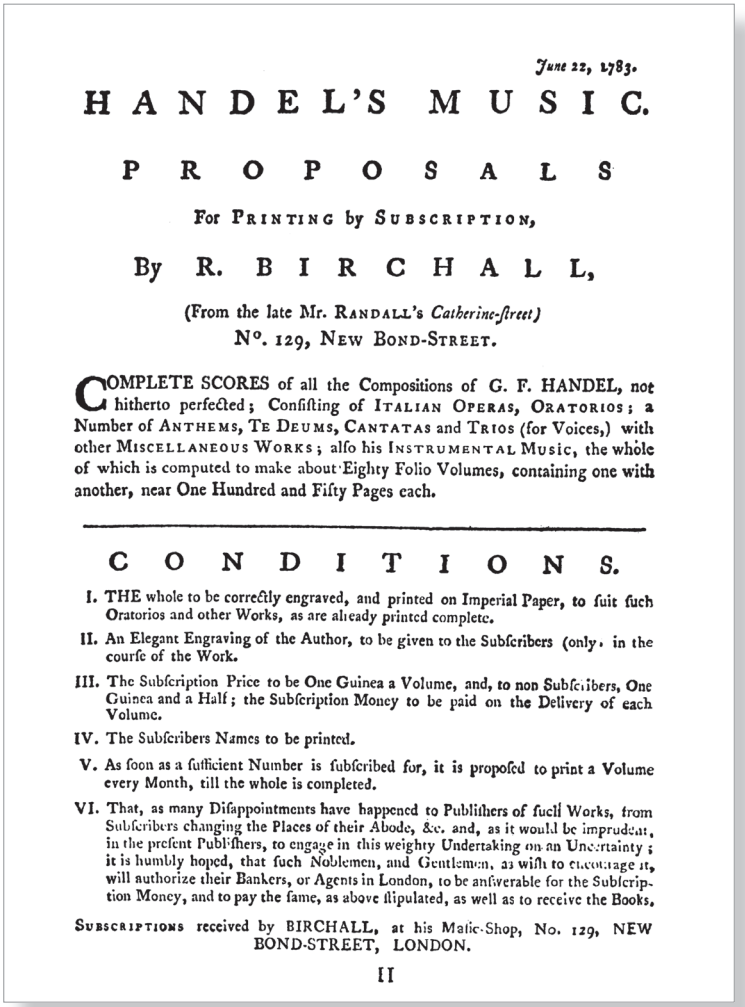

June 22, 1783.

HANDEL'S MUSIC.

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II

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Dr Andrew Woolley
EDITOR
The Haywain, Hall Farm, Top Street, Elston,
Nottinghamshire. NG23 5NP

e mail: andrewwoolley@redmail.com

tel: (+44) 01636 525 705

Editorial

Andrew Woolley

In a recent lecture, the architectural historian and broadcaster Dan Cruickshank, echoing the nineteenth-century art critic and social commentator John Ruskin, observes that an artwork represents the time and place in which it was made, and if it is lost or destroyed, it cannot be recovered or recreated fully by the hands of a later age. For Cruickshank, this has special resonance when one is concerned with buildings that have either been altered irrevocably by later generations or destroyed, and one in particular, the Euston Arch. The Arch was built in 1838, and once stood as a gateway to Euston Station in London, and to the north. It had artistic and historical significance as the largest Doric propylaeum ever constructed (standing at 70 feet and six inches), and for being a magnificent monument of the early age of railways. It fell foul, however, of the railway modernisation programme of the 1950s and 1960s, and official philistinism, and was tragically demolished in 1962 when the whole of the Euston station complex was redeveloped.

At the time the destruction of the Arch was considered by many a terrible mistake (not to mention the loss of the other buildings belonging to the old station such as the Great Hall), and for many years Cruickshank has wondered whether it could be rebuilt 'to put right a great cultural wrong'. Following the discovery that a large portion of the broken structure had been used by British Waterways to fill a trench in the river Lee, the possibility became tangible that it could be rebuilt by recovering at least some of the original stones. The Euston Arch Trust was setup in the mid-1990s with the aim of rebuilding the Arch on Euston Road, near to where it once stood, and it recently received a boost in October 2009 when thirty stones were lifted from the river bed. Hopes still remain that a rebuilt Arch could be incorporated into a planned redevelopment of Euston station that was announced in 2007.

In his lecture, Cruickshank draws attention to the desire to rebuild the Arch using as many of the original stones as possible, and argues that the 'authentic recreation' of it is the 'only civilised response' to what was in effect an act of vandalism. While the 'authentically recreated' artwork cannot bring the original back to life, it is not a 'hollow pastiche'; rather, if such recreation is 'executed with truth, belief and passion', it can have an artistic validity in itself—a validity that is equal to the ideals and beliefs that inspired the makers of the original. The desire to recreate lost artworks, and of course to maintain artworks of the past, is also not indicative of 'cultural malaise' or a loss in confidence in one's own culture, but reflects a healthy society that values memory and heritage.

The parallels between the sentiments expressed in Cruickshank's lecture and those of many historical performance practitioners seem to me to be quite striking, and it seems ever more important to be conscious of them in the light of a recent blow to the musical community, which we report on in this issue of *EMP*: the indefinite closure of the exhibition of historical instruments at the Victoria and Albert Museum from February of this year. The closure of the exhibition is part of a programme entitled FuturePlan, which launched in 2001, and is designed to revitalise the V&A as a 'museum of art and design'. In this light, it is not hard to see how the collection of historical instruments failed to become a part of the museum's new vision. The V&A's website tells us: 'As a museum of the decorative arts, the V&A acquired its musical instruments and has displayed them as works of art rather than to tell the history of music.'

To musicians, however, it seems emphatically true that instruments, along with other historical sources and artifacts, can have a story to tell. In relation to music manuscripts, and even objects not directly related to music, our two book reviewers make this case: Martyn Hodgson gives us his thorough assessment of the Thysius Lute Book, a collection assembled by the Dutch theologian Adriaen Smout (1578/79–1646), revealing much about its owner's musical activities and changing tastes, since the manuscript was apparently compiled over a period of forty years or more. Alexandra Buckle's review of a new collection of essays exploring questions of performance practice in Medieval and Renaissance music, also points out the wide variety of sources and methodologies that can help to tackle a subject that necessarily involves a considerable amount of speculation.

In researching the music of John Milton senior (1562–1647), Richard Rastall has shed

some light on a composer whose biography, like that of innumerable seventeenth-century English musicians, is somewhat sketchy. While Milton does not exactly 'come to life' in the musical sources, an exploration of them gives potential insight into the composer's milieu, which is otherwise largely obscure. The Thematic Catalogue of the composer's works that appeared in issue 22 of *EMP* (2008) has since required updating and correcting, especially given that a new source has since come to light, and we have included Richard's 'Additions and corrections' to his Catalogue in this issue. We also hope that another platform for research into less well-known composers and repertories especially is offered by Michael Robertson's account of e-resources available from the websites of German and Austrian Libraries (relevant to seventeenth and eighteenth-century music).

By contrast, when one is concerned with a major composer such as Handel, whose influence has spanned the centuries, a fascinating reception history can be explored. Annette Landgraf of the Hallische Händel-Ausgabe gave the Margot Leigh Milner lecture at the 2009 NEMA meeting, held in Cambridge in December, on the history of collected Handel editions; an article based on the lecture is included in this issue. Annette observes that while editorial concerns have changed, the project to assemble and publish Handel's music in a reliable edition spans virtually the entire history of Handel reception. Indeed, it seems the imperative to preserve, and conflicts between conservationists and modernisers, have always been present. The case of Handel performance in the late nineteenth century, which Annette touches on, illustrates this clearly: at a time when conductors were keen on supplementing the composer's score with additional instrumental lines, and other liberties, its practice had several vociferous opponents, notably Friedrich Chrysander and William H. Cummings. Writing about the performance history of *Messiah*, for instance, Cummings observed (anticipating sentiments of seventy years later): 'More than a hundred years have passed away since this magnificent work was designated Handel's "immortal" oratorio: how truly it was so named time has proved, notwithstanding the many vicissitudes the music has had to go through.'

In the face of the closure of the exhibition of the instruments at the Victoria and Albert Museum, one further observation should be bourne in mind: that historical instruments are undoubtedly the starting point for recreating a lost sound world, and in this sense can be seen as important records of cultural heritage. This fact was illustrated to me recently at a remarkable concert given by Davitt Moroney in 2008 of keyboard music by Bryd from the 1591 manuscript 'My Ladye Nevells Booke'. The music was performed, in part, on a harpsichord made by Malcolm Rose reconstructed from the Lodewyk Theewes claviorgan of 1579, which is a centrepiece of the V&A instrument collection. While the repertory is well known, the instrument used undoubtedly garnered an exciting new approach to it, familiar mainly from performances on other kinds of instruments, such as copies of Ruckers harpsichords of the early seventeenth century (the sound of which has almost become the 'standard' for Byrd's keyboard music). Seen in the light of such projects, and the potential for them in the future, one does wonder if the relegation of the V&A collection to a storage site will prove to be a regrettable injury to the musical landscape.

1. The lecture, given at the 2009 BBC Radio 3 Free Thinking Festival, can be heard on the BBC website at the following address: http://www.bbc.co.uk/radio3/freethinking/2009/events/event06.shtml
2. For the Euston Arch Trust and a fascinating account of the Arch and its history, see http://www.eustonarch.org/
3. http://www.vam.ac.uk/collections/furniture/furniture_features/musical_instruments/
4. 'The "Messiah"', *The Musical Times* 44 (1903), 16–18.
5. The concert took place at Aberdeen City Art Gallery as part of the Royal Musical Association conference.

Editing Handel: collected editions past and present, and current approaches

Annette Landgraf

The history of Handel editions reaches back to the composer's time in Britain. Most of Handel's London theatre works were published by John Walsh senior in connection with John and Joseph Hare, occasionally by John Cluer, Richard Meares and Benjamin Cooke. After 1730 they were published by Walsh junior exclusively, by William Randall and John Abel from 1766, and later by Hermond or Harman Wright in the 1780s. In addition, Harrison & Co. issued some of Handel's works (excluding operas) after 1783; the scores were advertised as 'Corrected by Dr. Arnold'. The early editions of the composer's operas and oratorio-style works, in full or reduced score, usually included the overture, arias and duets, and excluded recitatives, choruses and other orchestral movements. Scores of favourite arias were often advertised shortly after the first performance, and orchestral works were commonly published as 'Sets of Parts'. Arrangements of the overtures and popular arias were also published in collections for keyboard, or for flute, oboe, or violin and basso continuo.

Collected editions of Handel's works in the eighteenth and nineteenth century

The first proposal for a complete edition of Handel's works, on a subscription basis, was drawn up by the music seller and publisher Robert Birchall, dated 'June 22, 1783', and later published by Charles Burney in 1785.[1] However, the first effort to assemble a collected edition that materialised was undertaken by Samuel Arnold between 1787 and 1797. It appeared on a subscription basis, and may have been modelled on Birchall's proposal. Arnold's edition ran to 180 instalments of forty-eight pages, and it had a print run of between 353 and 422 sets. It was a practical edition, lacking prefaces and critical reports, was based on early prints, manuscript copies and autographs, and it is clear that Arnold had access to some sources now lost. Unfortunately, however, the edition was not completed due to a lack of subscribers. The edition included only five of the composer's operas, *Agrippina, Teseo, Giulio Cesare, Sosarme* and the third version of *Il Pastor fido*, but all the major, and some of the minor, choral works. Arnold was aware that his edition was not always correct, and hoped to revise it in 1801/2, but died before he could start the new undertaking.

In Germany, Johann Otto Heinrich Schaum started to issue a collected Handel edition with text underlay in German, but he was not successful and had to give up. Between 1822 and 1825, he published four volumes of anthems, based on Arnold's edition with most of the earlier printing errors eliminated, and he added accompaniments for pianoforte or organ:

> Volume 1: Anthems for Cannons, 'O come let us sing unto the Lord' (HWV 253) and 'As pants the heart', 2nd version (HWW 251b)
>
> Volume 2: Anthems for Cannons, 'The Lord is my light' (HWV 255) and 'Let God arise' (HWV 256a)
>
> Volume 3: Anthems for Cannons, 'Have mercy upon me' (HWV 248) and 'My song shall be alway' (HWV 252)
>
> Volume 4: Anthems for Cannons, 'O praise the Lord with one consent' (HWV 254) and 'O sing unto the Lord a new song, 2nd version (HWV 249b)

The English Handel Society, founded in 1843 on the suggestion of Tommaso Rovedino, began a new Handel edition with the objective of publishing 'a superior and standard edition' of Handel's complete works at an annual subscription cost of one guinea. It was planned as an edition of the complete works, but was left unfinished in 1858 because of a lack of subscribers. The scores were intended to serve the needs of both amateurs and professionals, the autographs had been consulted, and one goal was the careful collation of all the existing versions of the works. Its text is moderately adapted to the taste of the nineteenth century, and the volumes contain pianoforte adaptations of the instrumental parts (*Israel in Egypt* has an editorial organ part), prefaces with an introduction about the history of the work, short descriptions of the principles of the edition, and libretti. The English Handel Society published sixteen volumes as follows:

Coronation Anthems (vol. 1, 1843/4; includes Prospectus), ed. W. Crotch

L'Allegro, il Pensieroso ed il Moderato (vol. 2; 1843/4), ed. I. Moscheles

Esther (vol. 3; 1844/5), ed. C. Lucas

Ode for St. Cecilia's Day (vol. 4; 1844/5), ed. T. M. Mudie

Israel in Egypt (vol. 5; 1845/6), ed. F. Mendelssohn Bartholdy

The Dettingen Te Deum (vol. 6; 1846/7), ed. Sir G. Smart

Acis and Galatea (vol. 7; 1846/7), ed. W. S. Bennett

Belshazzar's Feast (vols. 8, 9; 1847/8), ed. G. A. Macfarren

Messiah (vols. 10, 11; 1850), ed. E. F. Rimbault

Chamber Duets and Trios (vol. 12; 1852), ed. H. Smart

Samson (vol. 13; 1853), ed. E. F. Rimbault

Judas Maccabaeus (vol. 14; 1855), ed. G. A. Macfarren

Saul (vol. 15; 1857), ed. E. F. Rimbault

Jephtha (vol. 16; 1858), ed. G. A. Macfarren

All the former undertakings had failed, and now Friedrich Chrysander started a new edition in Germany, the 'Ausgabe der Deutschen Händel-Gesellschaft' (1858–94), issued in Britain as 'The Works of G. F. Handel'. Handel was well known as an oratorio composer and there was a great demand for his works to be reprinted or printed for the first time. It was planned as a collection of 100 volumes. By the time Chrysander died in 1901, only two volumes remained to be published: *Messiah* (vol. 45), which was edited by Max Seiffert in 1902, and a miscellaneous anthology (vol. 49) that was prepared by Chrysander but never published. It is much greater in size than previous editions: comprising of 93 volumes of Handel's works, the edition also includes six supplements containing works by other composers (Erba, Urio, Stradella, Clari, Muffat and Keiser), which were sources of Handel's borrowings. The average annual output was two volumes, with the *Klavierstücke* (vol. 2) and *L'Allegro, Il Pensieroso, ed Il Moderato* (vol. 6) being edited by Seiffert. During the early years of the project, Chrysander was supported by the historian and author Georg Gottfried Gervinus.

The music, preceded by a transcription of the libretto with a German translation, is in full score, with an added accompaniment for pianoforte, and textual underlay is set in both English and German. Occasionally a short preface is given, which may contain some critical notes. Chrysander's texts are largely accurate, but while he included different versions of works (as 'A', 'B' and 'C'), he made no attempt to explain their historical contexts and he did not signal editorial changes. He collated most of the autographs, known important manuscript copies and printed sources, and chose the performing scores—copies usually in the hand of J. C. Smith junior—as the primary sources because they represent what was performed under Handel. The autograph served only as primary source when the performing score did not exist, while modern philology would see Handel's autograph as the primary source. [2]

Chrysander sharpened the consciousness of musicians and audiences for historically-informed performance practice. In the eighteenth and nineteenth centuries, Handel's works were arranged for more modern orchestras by Joseph Starzer, Mozart, Ignaz von Mosel, Mendelssohn, Robert Franz and even Friedrich Chrysander to fit them to the fashion of the times or to make them more accessible. By the second half of the nineteenth century, a fierce controversy broke out between German music historians and musicians over how to perform the compositions of Bach and Handel. The music historians argued for performances loyal to the original score and for abandoning the arrangements which reflected nineteenth century performance ideals. Friedrich Chrysander, as a music historian, was one of the figureheads who fought for textual fidelity, while figures such as Robert Franz argued that the works should be modernised.

Chrysander's views also influenced British musicians such as Ebenezer Prout, A. H. Mann and William H. Cummings, who had similar concerns, and experimented by trying to restore Handel's original scoring, and the original size of the orchestra and chorus, in a performance of Handel's *Alexander Balus* at Scarborough in 1900.[3] However, Englishmen viewed such an experiment as interesting only from an archaeological point of view, and no one in Britain or Germany believed the wholesale revival of historical instruments was either possible or really desirable. Performers of Handel's music in the late nineteenth century were aware of two problems: the great difference in sound and size between modern orchestras and those in Handel's day, and the difficulty of reviving the effect of the basso continuo. While it was easy enough to decrease the size of orchestras and choruses, modern instruments would still tend to drown out harpsichords and other historical instruments. It was also thought that the art of basso continuo accompaniment was lost and could not be revived, and perceptions of how it actually sounded varied greatly. Franz, for instance, thought that the continuo might have been an elaborate contrapuntal part, and in his arrangement of the *St Matthew Passion* added extra orchestral lines to imitate its effect. Liking the result so well, he was convinced Bach and Handel could only have intended accompaniments in contrapuntal or polyphonic style;[4] he later treated *L' Allegro, il Penseroso ed il Moderato* in a similar fashion. The historians, however, favoured a simple continuo accompaniment, which only filled in the harmonies.

The establishment of the Hallische Händel-Ausgabe

With the appearance of Chrysander's monumental edition, Handel's original scores were made available for practical use. The revival of the operas, for instance, started at Göttingen in 1920 with a performance of *Rodelinda.* However, in 1940, the founder and owner of the Bärenreiter publishing house, Karl Vötterle, had the idea of publishing a new edition of selected works. He wanted to issue ten volumes for domestic use, the so called *Hausmusik*. In 1943, a contract for the Hallische Händel-Ausgabe was made with the city of Halle, but only one volume ever appeared, a vocal score of *Deidamia*, edited by Rudolf Steglich. This did not mean that, preceding and during the War, the value of Chrysander's edition was ever in question, although as early as 1935 Coopersmith found it in need of improvement, and drafted a project for the completion of Chrysander's work. He devised five categories for the project:

'I. The publication of newly-discovered music by Handel, and the correction of the existing volumes of HG, the whole being brought together by a thorough *Revisions-Bericht*.

II. The thematic index of the Collected Works of Handel.

III. The fragments and sketches.

IV. The publication of further supplementary sources from which Handel derived ideas.

V. The completion of the Chrysander Biography of Handel.'[5]

In 1948, after the collapse of the Third Reich, the Hallische Händel Gesellschaft was founded, one of its objectives being a new and comprehensive Handel edition. The old contract with the city of Halle ended in 1952, and a new agreement must have been made between the Händel Gesellschaft and Bäreneiter. Under its original name, and with Rudolf Steglich as General Editor, the first volume of the revived HHA was published in 1955—*Klavierwerke I. Die acht großen Suiten*, which was edited by Steglich.[6]

Modern philological principals and editorial procedures were gaining currency and momentum at this time and new sources had been found since the completion of the Chrysander edition. Therefore the HHA went through several stages of development from the 1950s to the 1980s, but especially during the years leading up to 1957 and shortly after, since the initial conception for the edition from 1943 became dated; and Coopersmith's proposal had several drawbacks. For instance, the idea to organise the edition along the lines of Chrysander's, with the works not previously included appearing in supplements would have had the disadvantage of making it inconvenient to use. Also, proper critical reports, absolutely essential in a modern critical edition, were lacking and had to be established for each volume. For these reasons, in about 1957, a decision was made to establish an entirely new edition.[7] After this turning point, the HHA subsequently went through several smaller stages of development. The critical reports, for instance, were originally printed separately, and some early volumes lack them; they have been included in the volumes only since 1979. Another change has been the

abandonment of translated German underlay, which continued in opera volumes until 1969, and in editions of the other volumes until 1992.

Editing Handel today

Today, the HHA 'is a Collected Critical Edition of Handel's works based on a comprehensive study of the surviving sources. It is intended to serve both scholarly and practical needs.'[8] Each volume starts with a general preface that explains the principles of the edition. This is followed by a preface to the volume that deals with the history of the work, its performance history, the sources for the edition, current research, the libretto and its sources, the presentation of the score, a discussion of performance practice, and any special problems of the work and its presentation in the volume. Also included are facsimiles of interesting pages from the musical sources, and for vocal works, a facsimile of the wordbook from the first performance (where these survive). A German translation of the text is provided and an English one if it is not included it the wordbook. The core of the volumes are the score and the appendices. The Critical Reports include a description and evaluation of the sources, a stemma outlining the relationship between the sources, and Detailed notes at the end of the volumes. The HHA is a German-English edition, which means that everything apart from the Critical Report, provided only in the mother tongue of the editor, is given in both languages. *Editorial Guidelines for Volume Editors* ensure reliability and consistency of approach between the volumes.

Naturally there are many stages of production before a volume can go to press. Before undertaking the work, the editor usually compiles a report outlining his or her plans. This commonly involves listing the contents of each volume, the appendices, and listing the sources. The report is sent to a designated monitor for the edition, and then to the editorial board, which offers an evaluation and advice. Following approval, the editor establishes the musical text, compiles the Detailed notes, the Description of Sources, and writes the preface. The musical text is based on a careful compilation and collation of all extant sources for the work, which can include autographs, performing scores, part books, manuscript copies from collections, early prints, fragments, sketches and wordbooks.

An editor of Handel's works today faces several challenges. For instance, the sources of a particular work can often be numerous and fairly widespread; there are sources in the British Library, in the University Library at Hamburg, in the Foundling Museum, London, the Fitzwilliam Museum, Cambridge, in the Newman Flower Collection at the Henry Watson Music Library in Manchester, and in many other places. Formerly they were part of famous private collections such as the Malmesbury Collection, the Aylesford Collection, the Smith Collection, the Shaftesbury Collection, the Santini Collection at Münster, and the Barrett Lennard Collection. While most sources can now be easily consulted by editors, some remain in private hands and are more difficult to access. Nevertheless, the efforts of collectors in the eighteenth, nineteenth and twentieth centuries, and the fact that Handel used good quality papers and inks, helped to save the composer's works for posterity.

Editors usually work from microfilms and paper copies, but they need to see the most important sources in person because this can often reveal textual details that would otherwise be missed. In some cases, features of a manuscript can only be seen clearly when working with the original, such as: pencil marks, different ink colours, the paper types, folded pages, pages once sewn together with stitching, paste-overs (usually indicating cuts and corrections or alterations), and marks indicating that paste-overs once existed (such as glue or remnants of paper). Handel's autographs are also replete with complex changes and corrections, and only when a manuscript is seen 'in the flesh' can the editor determine how the composer developed his ideas and obtain the correct reading.

Another challenge is that there are often multiple versions of a work and the editor needs to take each into consideration. Handel commonly revived his works several times, and he was required to adapt them at each revival to suit different performers. For instance, he would change the tessitura of an aria to suit a particular singer, add new movements, shorten, replace or remove others. It is the editor's task to determine the different versions of a work, to include each version in the volume, and ideally, to ensure each version is performable. Sources that help the editor in this respect are the wordbooks, which were often printed each season, although the editor does not always have the luxury of a complete series. Other dating aids are the watermarks, rastral characteristics of the manuscripts, and the copyists involved. While Jens Peter Larsen, Hans Dieter Clausen, and Donald Burrows have done precious pioneering work in this field, plenty of work remains to be done.

The music text of each individual movement is based on a single primary source;

for the version of the main text, this will usually be the autograph as it existed at the time of the first performance (ignoring later changes). If neither autograph nor performing score have survived, the editor needs to determine a suitable substitute; occasionally it is necessary to refer to one or more additional sources if the work is incomplete in the primary source. Additions and alterations are distinguished typographically with the use of small print, italics, and broken slur lines. Orchestral scores employ a modern layout (i.e. the woodwind parts appear at the top) with the names of instruments and vocal parts in Italian. Clefs, key signatures, stemming, beaming, the notation of figured bass, the notation of triplets, and accidental usage, are modernised. Dotted notes that cross a barline are changed to two tied notes, and with some exceptions, spelling is also modernised. The Critical Report lists original features of the primary source (such as tempo marks, how instrumentation is indicated, and how many staves it uses for each movement), and the significant readings in the sources which diverge from the edited text.

The HHA does not alter Handel's rhythmic notation where it seems inconsistent, nevertheless the editor may give advice to performers in footnotes. Continuo realisations are still provided for volumes of chamber music, although the need for their inclusion is questioned by some specialists. Since uncertainties often remain concerning different versions of a work, its instrumentation, performance practice, or over certain readings, editors endeavour to leave these open for future debate. The historical performance practice movement has also helped tremendously to shape the performance and the reception of Handel's works over the past forty years.

Since the HHA is not yet completed, Chrysander's edition remains in use.[9] In its entirety, the HHA is planned to comprise 116 volumes and about ten supplements. The deadline for the project is 2023.[10]

1. Charles Burney, *An Account of the Musical Performances in Westminster Abbey, and the Pantheon* [...] *in commemoration of Handel* (London, 1785), 47. See Jacob Maurice Coopersmith, 'The First Gesamtausgabe: Dr. Arnold's Edition of Handel's Works', *Notes* 4 (1947), 277–91, 439–49, and Paul Hirsch, 'Dr. Arnold's Handel Edition (1787–1797)', *Music Review* 8 (1947), 106–16.
2. Annette Landgraf, 'Editions', *The Cambridge Handel Encyclopedia*, ed. Annette Landgraf and David Vickers (Cambridge, 2009).
3. Evidence for the size of Handel's orchestra, and the original scoring of his works, came to light with the rediscovery of *Messiah* parts in the Foundling Hospital. For the discussion of Handel's orchestration see Ebenezer Prout, 'Handel's Orchestration', *The Musical Times*, 1 February to 1 June 1884, for the performance see *The Musical Times*, 1 February 1900, 115–116.
4. Robert Franz, *Offener Brief an Eduard Hanslick über Bearbeitungen älterer Tonwerke namentlich Bach'scher und Händel'scher Vocalmusik* (Leipzig, 1871). Ibid., *Robert Franz to Arnold Freiherr Senff von Pilsach. Ein Briefwechsel* 1861–1888 (Berlin, 1907), 221 (letter of 10 February 1876).
5. Jacob Maurice Coopersmith, 'Handelian lacunae: a project', *The Musical Quarterly* 21 (1935), 225.
6. For further details, see Annette Landgraf, 'Halle und die Hallische Händel-Ausgabe – Idee und Verwirklichung. Ein Exkurs in die Jahre 1940–1946', *Georg Friedrich Händel – Ein Lebensinhalt. Gedenkschrift für Bernd Baselt* (1934–1993), ed. Klaus Hortschansky and Konstanze Musketa (Halle, 1995), 315–342.
7. Siegfried Flesch, 'Zur Hallischen Händel-Ausgabe. Ein Beitrag zur Entwicklung der Händel-Gesamtausgaben', *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg* (1963), 83–89.
8. See *Editorial Policy* of the HHA.
9. It is worth noting that scanned images of the complete Chrysander edition are available from the website of the Bavarian State Library in Munich (http://www.digitale-sammlungen.de/)
10. See also Annette Landgraf, 'Zum Stand der Hallischen Händel-Ausgabe (HHA)', *Forum Musikbibliothek* (2002/4), 455–461.

John Milton senior (1562–1647) Additions and corrections to the Thematic Catalogue

Richard Rastall

Introduction

In editing the work of a composer like John Milton, far from prolific and unlikely to be represented in any newly-discovered source, one may perhaps be forgiven for thinking that a list of his works is substantially definitive.[1] It was on this understanding that a Thematic Catalogue of Milton's work was published in this journal in 2008.[2] While I am sorry that an updating of that Catalogue is already necessary, the addition of a piece of music to the repertory is of course a cause for rejoicing.

The additions needed to the Catalogue allow me also to note some errors that crept into the text, and I am glad to have the opportunity to correct those now.

I Corrections

(i) There was some confusion, in the works that I consulted, about how many poems are extant, and I was able to establish this only shortly before the deadline for Issue 22. The Catalogue's listing of two separate poems on. p. 28 (nos. 20 and 21, now to be renumbered 21 and 22) is correct: but the fourth paragraph on p. 20 should now read, towards the end of the paragraph, 'Not surprisingly, perhaps, two poems by the elder Milton survive, commendatory poems for Lane dating apparently from 1616 and 1617. As with many other composers ...'.

(ii) Some minor corrections and additional statements follow for the numbered items specified:

3 'O Lord, behold my miseries'. The *incipit* given (p. 22) is in fact that of the Tenor line transposed up a 4th.

5 'If that a sinner's sighs'. The second copy, on f. 68v of A29427, is written a 4th lower than other copies (p. 23).

10 'Precamur sancte domine'. This piece does not appear on the Selwyn College recording, and as far as I know has never been recorded.

21 Commendatory sonnet 'If virtewe this bee not'. Brennecke's transcription is on pp. 91–2 of his book, not 9–12.

(iii) Finally, as a result of the additional item noted below, which becomes no. 19, items 19–21 should now be renumbered 20–22.

II Additions

(i) Because of the new source noted below the following entry should be added to the list of Musical Sources on p. 21:

B Cleveland OH, Case Western Reserve University Library, Special Collections, the Blossom Partbooks

An incomplete set of partbooks, named as Cantus, Tenor and Bassus: the set lacks Quintus, Altus and Sextus. Probably copied c. 1613–20.

(ii) Since the publication of the Catalogue all the consort music of John Milton has been recorded, including the consort song (15). The following should therefore be added to the list of References (p. 21):

Fretwork *John Milton (1562–1647) and Martin Peerson (c1572–1651): the complete consort music*. Fretwork (viols) and Michael Chance (countertenor). Regent Records, forthcoming (September 2010).

(iii) The reference 'Fretwork' can now be added to the 'Recording:' line of nos. 15–20 inclusive (new numbering).

(iv) A fact missed by all previous commentators, as far as I know, is that no. 1, 'Faire Orian, in the morne', originally published in *The Triumphes of Oriana* (1601), was substantially revised some years later for inclusion in Thomas Myriell's manuscript collection *Tristitiae Remedium*. During recomposition there were considerable changes of texture, the form of the

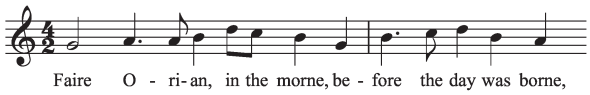
work was slightly extended, and the end was recast to give a repeated section (as in other *Oriana* madrigals) using the refrain text 'Then sang the shepherds ... Long live fair Oriana'. As it happens, other works by Milton, Peerson and probably Ward, at least, were revised for inclusion in Myriell's collection, so that his copies differ from the (earlier) published versions.[3] It is now clear that the revision of 'Faire Orian, in the morne' is by far the most extensive in the pieces that I have studied, demanding that the Catalogue entry for no. 1 (p. 22) make it clear that there are two distinct versions. The priority of the printed version (1601) can safely be assumed.

Under the heading 'MADRIGAL' on p. 22 the line 'From *The Triumphs of Oriana* (1601)' should be deleted.

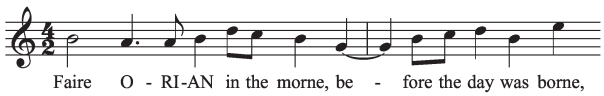
(v) The new entry is as follows:

1 Faire Orian, in the morne (a 6)
This madrigal exists in two distinct versions, following revision of the original published song.

(a) From *The Triumphs of Oriana* (1601):
Clefs and voice-ranges: C: G2, d'g" / S: G2, d'g" / A: C2, ge" / Q: C3, da' / T: C4, c-f' / B: F4, Ga
Source: TO no. 18
Text: ?
Previous edition: Fellowes
Recording: I Fagiolini
Musical *incipit*:



(b) From manuscript sources:
Clefs and voice-ranges: C: G2, d'g" / S: G2, d'g" / A: C2, ae" / Q: C3, ga' / T: C4, ce' / B: F4, Ga
Sources: TR f. 134v; A374026 f. 75v; B f. 10v
Text: ?
Previous edition: none
Recording: none
Musical *incipit*:



(vi) After the Thematic Catalogue had been published a source previously unknown to me came to my notice. The Blossom partbooks were given in 1938 to the Library of Case Western Reserve University, Cleveland OH, where they reside without call-number. The set was investigated in 1989 by Ross Duffin, who published a preliminary description and catalogue of contents: a fuller study is as yet unpublished. This section on the source is wholly indebted to Professor Duffin's work.[4]

The books consist of an incomplete set of oblong quarto manuscript partbooks, only the Cantus, Tenor and Bassus parts surviving: those lost are the Quintus, Altus and Sextus parts. The set was presumably incomplete when it was bought by the nineteenth-century collector Henry Huth in London; the books were sold by Sotheby's to Maggs Bros. in 1916, and eventually came into the possession of Mrs Dudley S. Blossom, who donated them to Case Western Reserve University. The books are written in a single clear, probably professional hand that has not been identified elsewhere. Of the 56 pieces included in the set, nine are by Thomas Lupo, who is the best-represented composer; Milton, Coprario and Wilby have five pieces each. Other composers represented are Ward and Thomas Tomkins (4 pieces each), Byrd, Dering and East (3), Weelkes (2) and several other composers, both English and Italian (1).

Four pieces are unique to the Blossom partbooks: a five-part fantasia each by John Milton and John Coprario, and a six-part motet each by Tomkins (*Celebrate Jehovam*) and Weelkes (*O vos omnes*). Concordances connect the Blossom books particularly with sources by, or close to, Thomas Myriell, and therefore to London circles: but many of the best-represented composers had Court connections, so the books could also have originated from Westminster or St James's Palace. Professor Duffin suggests the celebrations surrounding the marriage of the Elector Palatine and Princess Elizabeth on 14 February 1613 as a possible occasion for the performance of the musical programme included in the Blossom books. Duffin also suggests that the binding could not have been undertaken before 1619, but this would not necessarily argue against the books being copied in 1613. All that can be said at present is, perhaps, that the books may date from the second decade of the century.

The Blossom books contain five works by John Milton: the new fantasia (now no. 19 in this Thematic Catalogue) on f. 3v, 'Faire Orian, in the morne' (f. 10v), 'O woe is me' (f. 19v), and the fantasias nos 16 (f. 22v) and 17 (f. 37v). As already noted, 'Faire Orian, in the morne' is in its revised form; and 'O woe is me', David's lament for his 'brother' Jonathan, is one of the pieces thought to have been written following the death of Prince Henry on 6 November 1612.[5] All of these works need the abbreviation B and the folio-number given above to be added to the list of its sources in the Catalogue.

(vii) The entry for no. 19 (new numbering) is as follows:

19 Fantazia 4 (a 5)
Clefs and voice-ranges: C: G2, d'–b" / T: C3, d–c" / B: F4, E–c'. The source lacks Quintus and Altus
Source: B f. 3v
Previous edition: none
Recording: Fretwork
Musical *incipit*:

(viii) The next item, no. 20 in the new numbering, requires a revised heading:

20 Fantazia 5 (a 6)

1 Milton's life and work were discussed in Ernest Brennecke, Jr. *John Milton the Elder and His Music* (New York, Columbia University Press, 1938; reprinted New York, Octagon Books, 1973).

2 Richard Rastall, 'John Milton senior (1562–1647): A Thematic Catalogue', *EMP* 22 (July 2008), 20–28, with an Appendix on 29–31.

3 Myriell's collection is now London, British Library, Additional MSS 29372–7. I am grateful to Dr Ian Payne for the assurance that there are minor changes to Ward's work, although these—like those in Peerson's and Milton's music—remain to be assessed for this particular purpose.

4 Ross W. Duffin, 'New light on Jacobean taste and practice in music for voices and viols', in *Le Concert des voix et des instruments à la Renaissance: actes du XXXIVe Colloque Renaissance, 1–11 juillet 1991* (Paris, CNRS, 1995), 601–18. The main information of Duffin's essay is transmitted by Andrew Ashbee, 'Manuscripts of Consort Music in London, c.1600–1625: some Observations' in *The Viola da Gamba Society Journal* 1 (2007), 1–19. I am very grateful to Professor Duffin for his generous response to my queries, and especially for sending me his unpublished article 'Voices and Viols, Bibles and Bindings: The Origins of the Blossom Partbooks' (draft of 7 January 2008).

5 Donna M. Di Grazia has recently questioned the early dating of the various laments apparently written for Prince Henry: see 'Funerall Teares or Dolefull Songes?' in *Music & Letters* 90/4 (2009), 555–98. Her findings do not necessarily invalidate Duffin's suggested dating for the Blossom Partbooks, however.

Internet resources for researching seventeenth- and eighteenth-century German and Austrian music

Michael Robertson

In issue 20 of *EMP*, Andrew Woolley surveyed internet resources (henceforth, 'e-resources') available to scholars and performers researching early music.[1] I am now taking this one stage further and examining selected e-resources offered on the internet by libraries in German and Austria. I have mostly confined the survey to resources concerning seventeenth- and eighteenth-century music.

The smaller Austrian and German libraries and private collections do not, as a rule, offer e-resources, but my researches in Germany over the years have taught me to value the services of the librarians and curators of such collections. An e-mail often elicits a helpful and generous response and I hope that the digital revolution will never completely take the place of this personal contact. Unfortunately, few libraries offer credit- or debit-card payment facilities—and paying invoices in Euros through high street banks can often be very expensive.

At the other end of the scale, some of the larger libraries in Germany and Austria offer a wide range of e-resources and catalogues. These are often most impressive, their collections of digital photographs of manuscripts in particular being a great improvement on microfilm. However, in terms of music alone, few German libraries offer digital collections as impressive as the 'Gallica' site of the Bibliothèque Nationale de France <http://gallica.bnf.fr> or the 'Düben Collection Database' at Uppsala Universitet <http://www.musik.uu.se/duben/Duben.php>. The search engine of the latter is particularly good. But, as we shall see, the picture in Germany, if not Austria, is literally changing by the day. The following list, certainly not inclusive, is based on 'trawling' the web and my own personal experiences. Internet addresses are given but, of course, these may be subject to change. Where possible, I have used links to websites in English.

The Augsburg Universitätsbibliothek has no musical e-resources on its website, but it does have all twenty-one volumes of *Theatrum Europaeum*, indispensable for anyone researching the background of seventeenth-century German music. The following address takes you directly to the site: <http://www.bibliothek.uni-augsburg.de/dda/dr/hist/uba000236-uba000256_link.html>.

The project 'Bach digital' is not associated with one particular library, but linked with a consortium of the Bach-Archiv in Leipig and libraries in Berlin, Göttingen and Dresden (see <http://vmbach.rz.uni-leipzig.de:8971/content/below/index.xml> for the German site, and follow the link to a fully functional English site). Other composers are also represented, usually those whose work was copied by J. S. Bach himself or members of his family. 'Bach digital' is obviously still under development; not everything works at present and there is much to be added. For example, a search for 'Johann Christoph Pez' brought up a single example of choral music and not the important consort suite in the so-called 'Möller manuscript' (D-B, Mus. MS 40 644) copied by members of the Bach family. But given that the entire project remains work-in-progress, any caveats should wait until the completion that is expected in 2011.

Perhaps the most exciting development is the appearance of a digital collection of printed editions and manuscripts in the Bayerische Staatsbibliothek, a number of which are most important for scholars of seventeenth-century German music. The quality of the photography is excellent; even where bleed-through occurs in a manuscript, this does not seem to present a problem from the point of view of legibility (an inevitable problem when working from microfilms). Volumes such as Johann Caspar Printz's *Musicus Vexatus* (1690) come out very well. This site is clearly regarded in Germany as being something of a flagship; a number of other libraries, and not just those in Bavaria, have links to it. Most of the site is available in English, <http://www.bsb-muenchen.de/index.php?L=3>. The digital collections can be found by following the links: Catalogues; Databases/Digital collections. Parts of the comprehensive search and browse mechanisms need very good eyesight or a high-definition computer screen; large amounts of grey text in a small font are

perhaps not the best aids to database searching. However, this is a small quibble. It appears that the collection is being added to by the day; there is even a link to 'Today's additions to the digital collections' and a substantial number of items have been added since the start of this year. Clearly, when complete, this is going to be a most valuable resource rivalling Paris and Uppsala in scope and size.

One of the consortium involved in 'Bach digital' is the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, <http://staatsbibliothek-berlin.de>. There is a greyed-out link to an English site that does not appear to work at present. The link to the 'Virtuelle Fachbibliotheken Musik' takes you to the site offered by *ViFaMusik*, which is discussed below.

Perhaps the website of the Beethoven-Haus in Bonn is slightly outside the scope of this article, but a few manuscripts of earlier composer's works copied out by Beethoven or his father are available for download; the somewhat cumbersome address <http://www.beethoven-haus-bonn.de/sixcms/detail.php?template=portal_en> takes you to the English site. Digital reproductions of Beethoven's manuscripts are becoming available here, albeit without any facilities for magnification. I looked at the *Coriolan* overture and found that, unless the sound on one's computer is turned off, viewing is accompanied by an exceedingly ponderous recording of the music! Perhaps this is a good idea for the casual user, but not for the serious scholar. Images are available to download, but not without paying. And at 138 Euros for twenty-three images, the service is hardly cheap!

The Universitäts- und Landesbibliothek Darmstadt is clearly on the verge of producing an online-digital collection of at least some of its manuscript collection. At the time of writing, the site, <http://www.ulb.tu-darmstadt.de/spezialabteilungen/handschriften_musikabteilung> (followed by the link under 'Spezialabteilungen'), forced my browser to shut down and it seems the site continues to be under development. But for scholars interested in Telemann and Graupner, this is very much a site to keep watching.

The Sächsische Landesbibliothek- Staats- und Universitätsbibliothek Dresden is another well-resourced library that is working on digitally photographing its music collection. Visit <http://digital.slub-dresden.de> and then follow the link 'Digitalen Sammlungen/Musik' or, for a more specific area of research, 'Projekt: Instrumentalmusik der Dresdner Hofkapelle'. Although far from complete, the latter has obvious appeal for readers of *EMP*. The layout and visual presentation of each digital image is impressive; comparison of a Pez consort suite (Mus.2026-N-4) with my microfilm copy shows just how much technology has moved on. It is easy to navigate from one frame to the next and it is possible to magnify images without any loss of quality. However, the English site is marked 'soon', and has been for some time, and the 'Projekt' list of contents is not easy to use. The sub-catalogue <http://digital.slub-dresden.de/sammlungen/musterkollektion> is more helpful and does at least place items in alphabetical order.

After such good progress, it is perhaps disappointing that the music collections of the Österreichische Nationalbibliothek are still not available on-line <http://www.onb.ac.at/ev/index.php>. However, the so-called Hofmeister monthly reports may be of interest to scholars of late eighteenth-century music; Hofmeister, the Leipzig music publisher issued lists of music publications from 1829 until 1947 and, in conjunctional with Royal Holloway College, the Nationalbibliothek is making these lists available in digitised form (see <http://www2.onb.ac.at/sammlungen/musik/hofmeister1.htm>.

Not directly connected to any library, but funded by the Deutsche Forschungsgemeinschaft (German Research Foundation), is the site offered by *ViFaMusik* <http://mdzx.bsb-muenchen.de/vifamusik_e/index.php>. Here, *ViFaMusik* proclaims itself to be 'the central portal for music and musicology'. This appears to be something of an exaggeration, but the site's 'virtual library of musicology' is in English and provides access to some of the nineteenth- and twentieth-century complete editions. These are mostly of nineteenth-century music, although Chrysander's Handel edition is also available.

The Herzog August Bibliothek in Wolfenbüttel is one of the most important libraries in Germany and, for many years, led the way in provision of e-resources. The large collection of digitally photographed libretti <http://www.hab.de/index-e.htm> is an important resource for anyone researching seventeenth-century German dramatic music. In addition, CD-ROM copies can be ordered of any digital photograph and paid for on-line. The service is extremely quick and efficient.

In looking through the above websites, along with many others, one thing is clear: many items are poorly identified and a shelfmark often becomes something of a necessity. And in my experience, search engines of German libraries often do not include manuscripts. Locating shelfmarks can sometimes be difficult and time-

consuming. There is a clear need for catalogues of music collections to be available as e-resources. Some libraries have recognised this; the Herzog August Bibliothek in Wolfenbüttel has a copy of the 1890 music collection catalogue by Emil Vogel, (see <http://diglib.hab.de/wdb.php?dir=drucke/wa-4f-1667-8b>.) This is useful, but hardly complete, and it is a pity that the often-valuable hand-written comments by visiting scholars in the department's own copy could not be included. In Vienna, reproductions of the old card index of the music holdings in the Nationalbibliothek are now available online, but only by going through the main library catalogue. The best example of an online catalogue that I have seen is on the website of the Hochschule für Musik Franz Liszt in Weimar. Some of the links again caused my browser to crash, and the English version does not appear to work. However, Steffen Voss's excellent 2006 catalogue of manuscripts and printed editions, once in the Pfarrarchiv Udestedt and now held at the Hochschule's own archive, is available (see <http://www.hfm-weimar.de/v1/hochschule/archiv/bestandsverzeichnisse.php> and scroll down to the link marked 'Pfarrarchiv Udestedt Anghang A'). The pdf format makes it possible to download it. The catalogue's clarity and frequent use of musical incipits make it a model of its kind for the online researcher. For the smaller libraries lacking budgets for large-scale digitalisation, this type of catalogue is surely the way forward.

Finally, although it is not an e-resource, we should consider the Deutschen Musikgeschichtlichen Archiv in Kassel, <http://www.dmga.de>. For years, the DMgA has provided microfilm of manuscripts and printed editions of music from libraries throughout Germany and beyond. My own shelves have many films purchased from them, and their service is normally quick and efficient. But, as I have indicated above, microfilm is no match for digital photography. Microfilm is also notoriously fragile and easy to damage, even when handled carefully. There is no sign that the DMgA is preparing to offer a digital alternative to their films and, in any case, some of the materials they offer are now available from the e-resources that I have detailed above. But there is no doubt that scholars of German and Austrian music will still be using the DMgA for many years to come and I, for one, have no plans to throw out my microfilm reader.

Overall, this survey presents an exciting picture. It seems that German libraries are almost in a race to see who can produce the largest and most comprehensive digital resource, and this can be nothing but good news for the scholar. Not all sites allow downloads of material and it seems there are still some legal prohibitions concerning this in some parts of Germany; but it is likely that any such problems will soon be overcome. One thing is nevertheless certain: at the present rate of progress, this article will be out of date the day after it is written!

1. Electronic resources for researching seventeenth- and eighteenth-century music', *EMP* 20 (2007), 16–18.

The 2009 Greenwich International Early Music Festival

Mark Windisch and Heather Gibbard

The 2009 Festival and Exhibition, in its eighth year at the Greenwich Naval College and surrounding buildings, was bigger, better and hopefully more successful than ever. There was certainly a wonderful variety of instrument makers, music publishers, societies and organisations, and notably a large number of exhibitors from the Continent. Anyone who wanted to shop or find out about anything in the early music sector had no difficulty locating an authority here. It seems unlikely that anywhere else in the world has such a fine annual resource. NEMA was represented by a stand shared with Thames Valley Early Music Forum and the other regional Fora.

An important aspect of the Festival are its concerts, a number of them being given by members of the Trinity College of Music, which were of excellent quality. Concerts were also given by Junior Trinity Ensembles, and it was heart-warming to see young people taking to early music and playing with such excellence and enthusiasm. On the programme were two trio sonatas by Handel, a sonata in D minor and a concerto grosso arranged for recorder quartet. This was followed by a sonata in G Minor by Chedeville/Vivaldi. The young people played very well but particularly impressive was Luke Westcombe playing the recorder beautifully, who is clearly going places. The concert concluded with three short compositions inspired by Handel's time in London, a project undertaken in conjunction with the Handel House Museum. They were *Minimalist Sketch* by Murray Ashdown, *Catching Swallows* by Jennifer Dalziel and *A Tribute to Handel* by Anthony Daly, which were excellent.

The 1757 Version of *The Triumph of Time and Truth*, conducted by Paul Goodwin, with Danny Standing as Time, Eleanor Minney as Counsel (Truth), Hannah O'Reilly as Beauty, Matthew Howard as Pleasure, and Rebecca Ramsey as Deceit, was performed in the beautiful Old Royal Naval College Chapel. The choir and orchestra were drawn from the Trinity College of Music. The best of the soloists, in my opinion, was Hannah O'Reilly. She has a very expressive and beautifully controlled soprano voice. All sang well and certainly it was a very creditable performance. Possibly the men needed a little more maturity to carry the emotion in their parts. The choir and orchestra were exemplary, and Goodwin's conducting produced a thoughtful and emotionally satisfying performance.

The Chapel was also the venue for Susan Sheppard's recital of J. S. Bach's suite no. 6 for unaccompanied cello. It is a magnificent setting whose grandeur can swamp an individual musician. However, Susan is a commanding player who combines intensity of performance with a friendly and informal manner, and shared her thoughts and research with a large and enthusiastic audience. She played on a five-string cello, with an *e* string above the top *a* string. Her recent research has led her to believe that the instrument for which the sixth suite was written may have been played by holding it across the body. One thing is at least certain: this particular suite is very difficult to play on an ordinary four-stringed instrument. Comments on textual problems, such as the ambiguous placement of slurs and articulation marks in the main source (a copy by Anna Magdalena Bach) were also illuminating; Susan concludes that the interpretation of such marks is dependent on the individual tastes of the player.

A very unusual crossover concert entitled 'Pamela Thorby's Grand Tourists' was given in St Alfege's Church. Joined by Olivia Cheney, who played harmonium and sung, Ms Thorby made easy the transition to a jazzy/folk idiom. Other performers were Huw Warren on keyboards, Rachel Podger on baroque violin and Chris Wells on percussion instruments. It is interesting to see how well two fine baroque specialists are able to adapt their style to a very different genre.

Another noteworthy concert was the Maker's Demonstration Recital, '"Very Perfect"—music for Henry VIII', given by Alison Crum & Friends: Roy Marks, Jan Zahourek, Alison Kinder (viols), with Ruth Fraser (mezzo-soprano). It took place in Admiral's House, in a panelled room which could only accommodate a small audience. The performers were located in one corner, with the singer standing in front of the windows,

which unfortunately made viewing somewhat uncomfortable given the glare of the sun on a bright but cold morning. The focus of the music centred around Henry VIII's Book, music from the Fayrfax and Ritson manuscripts, and music by William Cornish (1465–1523). It was very fitting since Henry VIII was born at Greenwich and crowned 500 years ago. All the instruments played were made by Richard Jones, who has based his viols on the earliest surviving viol made in Venice by Francesco Linarol around 1540. Jones has recently added a *d* treble to his instruments, but its sound was a little strident compared with the fine tone of the lower instruments.

There were, of course, many more events on offer. All in all, the 2009 Greenwich Festival was quite a feast for the early music lover, and we hope it will continue to flourish.

The Demise of the Musical Instrument Collection at the Victoria and Albert Museum

Cath Currier

Have you seen the wonderful collection of historic musical instruments at the Victoria and Albert Museum in South Kensington? If the answer to this question is 'no', then it may be that you never will. After the weekend of February 20 to 21, this collection will no longer be on display. Subsequently, some items are to be loaned to the Horniman Museum, London, some will be used within the Medieval and Renaissance Galleries at the Victoria and Albert Museum, but the majority will be placed in permanent storage.

The Victoria and Albert Museum was founded with the aim of collecting historic objects which would improve the designs of British manufacturers and enable them to compete more successfully in an international market. To this end, the musical instruments were chosen more for the beauty of their design than the quality of the sound they could produce. However, as the Museum's own website explains that 'pioneers of Early Music from Arnold Dolmetsch onwards, have been able to study and copy old instruments in this collection.' The reaction of the current secretary of the Fellowship of Makers and Researchers of Historical Musical Instruments, Chris Goodwin, to the news of the closure of the musical instrument galleries, indicates that their importance in this field has not diminished. He expresses alarm at the closure, adding that 'the instruments, which constitute one of the world's great collections…have been a vital resource in musical education and the early music revival.'

There are certainly some beautiful keyboard instruments in the collection, one of the earliest being an Italian harpsichord made by Giovanni Baffo of Venice in 1574. An amazingly elaborate jewelled spinet, made by Annibale Rossi for a Milanese nobleman in 1577, was bought by the museum for the considerable sum of £1200 in 1869. However, perhaps the most unusual is the earliest known dated English keyboard instrument, a combination of harpsichord and organ named a claviorgan, made by Lodewyk Theewes in 1579.

For the musician, the value of this collection probably lies in the design of the instruments themselves: their dimensions and proportions; the stringing of a viol; the mouthpiece or keywork of a wind instrument. However, there is much to be gained by any visitor with an eye to the past from the decoration, particularly of the keyboard instruments, whose lids often carry the most amazing pictorial representations. We are given a glimpse of the age and its domestic music-making, and an insight into the mind of the instrument maker. A taste of this can be gleaned from the black and white photographs in the museum catalogues, but this, of course, does not compare to viewing the real thing.

The collection owes much to Carl Engel, originally from Hamburg, who helped to organise an exhibition of 'Ancient Musical Instruments' in the Museum in 1872. He subsequently wrote an innovative *Descriptive Catalogue of the Musical Instruments in the South Kensington Museum*

(now the Victoria and Albert), in which he valued the exhibits as much for their beauty as their function. On his death, in 1882, his personal collection of 201 instruments, containing a number of folk instruments from all over Europe, as well as instruments reflecting the history of music from the sixteenth to the nineteenth centuries, became the nucleus of the Museum's instrument collection. Since then the collection has doubled in size, but has been built in the light of Engel's vision.

The display at the Horniman Museum is to include only about forty instruments, following the awarding of a grant from the Museums, Libraries and Archives Council. A spokesperson from the Museum states that 'in the longer term, the Horniman intends to work with the V&A to display items from its collection on a rotational basis.' However, it is difficult to imagine how these forty instruments, representing only a small proportion of the Victoria and Albert collection, would not be dwarfed by the 1600 instruments already displayed in the Horniman dynamic gallery, or the 8000 'objects' in its instrument collection.

You may have noticed a recent increase in the amount of media coverage being given to the fashion displays at the Victoria and Albert Museum. It will not come as a surprise, then, to find that the gallery previously occupied by the musical instruments is to be refurbished for incorporation within the fashion collection. How incongruous that a display of something as transitory as fashion should displace the permanence of the development of musical instruments.

1. http://www.vam.ac.uk
2. http://www.nrinstruments.demon.co.uk
3. Raymond Russell, *Victoria and Albert Museum Catalogue of Musical Instruments, Volume I: Keyboard Instruments* (London, 1968); Anthony Baines, *Victoria and Albert Museum Catalogue of Musical Instruments, Volume II: Non-Keyboard Instruments* (London 1968).
4. http://www.horniman.ac.uk

The Sounds and Sights of Performance in Early Music: Essays in Honour of Timothy J. McGee

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Alexandra Buckle

This volume of essays combines familiar names in Medieval and Renaissance music scholarship (John Haines, Andrew Hughes, Honey Meconi, Keith Polk) with graduate students and academics from non-musicological backgrounds. The mixture of established scholars with those nearer the beginning of their career, and those from different areas of scholarship, makes this book an exciting read and perfectly complements the work of Timothy McGee. McGee is well known for his interdisciplinary approach to musicology and the chapters broach art history, dance history, iconography, and musicology, continuing his lines of enquiry.

As the title predicts, this book primarily focusses on the performance of early music. We are told on the sleeve jacket that 'music performance is always far more than the sum of its sounds', and the book is a reminder that 'evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials.' Despite a number of recent scholars questioning the validity of performance practice research, notably Richard Taruskin and Daniel Leech-Wilkinson, McGee (who retired in 2002) continued to stress its importance in his work. The contributors to this book similarly 'reflect a shared belief that historical performance research remains a viable field of study,' and argue convincingly for the continuation of such research.

The book is divided into two main parts: 'Viewing the Evidence' and 'Reconsidering Contexts'. The first deals with iconographic evidence, while the latter discusses diplomatic, commercial and cultural contexts. Perhaps one of the best features of the first part is the discussion of new primary source material—be it visual, documentary, or even unrelated directly to music. Take the first chapter by John Haines ('A Sight-Reading Vielle Player from the Thirteenth Century'), for instance, which discusses what he calls a 'simple finding in a medieval manuscript'. Not only does he show how much of interest can still be found in primary sources but also the extent to which close analysis can elucidate important areas of musicological study. Indeed, Haines' manuscript illumination of a vielle player reading music notation provides important evidence for this a century before we know of instrumental notation.

The next chapter, by Andrew Hughes, focuses on a melisma in the *Pastor cesus* chant from the office for Thomas Becket. Hughes's close analysis of an eight-note melisma on 'o' (the last syllable of *precio*) shows how something that seems 'musically out of place and incongruous visually' can reveal much about 'scribal habits and notational oddities' and, in turn, possibly, performance practice. Those not well versed in chant scholarship may struggle with this chapter, but the many tables make Hughes' impressive analysis accessible.

The chapters by Brian Power and Honey Meconi show how much can still be gleaned from well-known sources. Power discusses ambiguous performance indications in Trent 93 and Trent

90 (Trento, Archivio Capitolare, MS 93, and Trento, Museo Provinciale d'Arte, Castello del Buonconsiglio, MS 90) such as 'duo', 'chorus' and those relating to fauxbourdons. He shows that such rubrics may 'indicate unique performance traditions and suggest a re-evaluation of our current knowledge of performance styles in fifteenth-century liturgical polyphony.' Honey Meconi discusses the Munich partbooks (Munich, Universitätsbibliothek der Ludwig-Maximilians-Universität, MSS 8 328-331), one of the most important sources of early sixteenth-century German music. These incomplete partbooks contain 145 pieces and, despite the rich repertory, they have 'mysterious origins'. Meconi has discovered that the original owner of the partbooks was a member of the wealthy Welser family from Augsburg, bankers to the Emperor. She gives reasons for their incompleteness and states that, although there are missing parts, this should not stop performance—rather, 'we should be more open in our performance practices of this repertory, experimenting with reduced parts or with improvising lines to replace what is missing, or even what is there'. To Meconi, doing otherwise is 'to pursue an uncatchable ghost: the ghost of perfection'.

Maureen Epp follows with a chapter entitled 'Reading the Signs: Notation and Performance in the French Popular Song Repertory'. She deals with a specific notational sign in two manuscripts in the Bibliothèque Nationale de France (*fonds français* 12744 and 9346). These manuscripts are important sources of late fifteenth-century French popular song, containing 245 single-line songs. Epp shows that the 'seemingly insignificant' *signum congruentiae* (three points in a triangle) was intended as a repeat sign, and that repeating 'may very well have been a popular song performance practice'. According to Epp, the sign normally indicates the repetition of the last phrase of the song and is 'essentially a performance indicator rather than a reminder of a structurally determined repeat'.

Ending the first part, Leslie Korrick, turns to Vincenzo Galilei's *Discorso … intorno all'opere di messer Gioseffo Zarlino da Chioggia* (1589). Korrick shows that Galilei's work echoes contemporary ideas in art theory (between the relationship of nature and art and between music and painting). She shows that such debates were common in humanist academies and that musicology can learn from art scholarship and, more generally, from such interdisciplinary work.

Moving to the second part, there is a focus on dance. Randall Rosenfeld looks at one of the earliest examples of notated dances, the so-called 'Lo' Dances; while Jennifer Nevile turns her attention to women and dancing in fifteenth-century Italy, showing that women did not have a passive, invisible role in dance performances, as expected. Finally, Barbara Sparti examines the Galliard, showing it was not as symmetrical in structure as musicologists portray and that some of the music 'creates problems for the dancer with its phrases of different and uneven lengths'. Indeed, Sparti presents a clear argument as to why musicologists should consult dance specialists. Rosenfeld's chapter also offers a timely message: that, with sensitivity, many performance options are legitimate when the origins of a repertory are obscure. The fifteen so-called 'Lo' Dances are unique, surviving in a manuscript best known for its fourteenth-century Italian secular polyphony(British Library, Add. MS 29987). Many of the dances are different in style to the vocal repertory and have Middle Eastern musical traits, which has important performance practice implications: indeed the 'cultural identity [of the dances] is a principal determinant of the possible range of instrumentation, orchestration, playing style and even speculative choreography for the dances.'

Perhaps of most interest to instrumental performers of this music is Keith Polk's chapter on chamber musicians in the early fifteenth century. The question of instrumental performance in late-medieval and renaissance music is a tortured one and Polk, a well-respected scholar in this area, goes a long way to clearing this up. He begins by defining what is meant by 'chamber musicians' (generally performers on the lute, fiddle, harp, and organ) and clarifies that they were capable of polyphony, being highly expert musicians in the 'elite stratum of activity'. He makes two major points early on: that chamber musicians regularly performed polyphonic music and that solo singers often performed with them. Indeed, Polk summarises that 'the linking of solo voice or voices with instruments was … central to performance practices of the early fifteenth century.'

Robert Toft and Jennifer Bain end the second part with chapters on iconic composers such as Monteverdi and Hildegard. Toft argues that Monteverdi's madrigal 'Baci soavi e cari' is a masterful work, contrary to the opinion of a number of other scholars who regard it as a lesser work from the composer's youth. Jennifer Bain, on the other hand, shows that, although a small group of Hildegard's works are exceptional, other composers, such as Hermannus Contractus, were writing music similar to hers a century before. Bain discusses how the recording industry

has propagated the perception of Hildegard's individuality. Indeed, she goes as far as to say that recordings have 'been used to promote her music, but often it has obscured the music's historical context'. Recent scholarship on Hildegard has begun to question her individuality, and Bain's essay goes a step further in proving this. These last two chapters by Toft and Bain show that even individual pieces and iconic composers, who have received much scholarly attention, still deserve re-examination.

A problem with any collection of essays is that the contributions can seem rather piecemeal. The chapters here are varied yet specific and it is difficult, as a reviewer, to comment critically on the merits of each offering. As a whole, however, the book is united by a desire to show that the study of historical performance practice is a viable subject. Indeed, the book's message, in the words of its namesake, is that 'there is no single "right way" to perform a composition'.

As to its audience, the book is perfectly pitched towards 'specialists in early music and scholars of the Middle Ages and Renaissance'. The interested general reader may struggle with some of the offerings because of their reliance on specialist language, but the information is often clearly presented in tables. On this note, it seems that interdisciplinary publication of this sort increasingly warrant a more multi-media approach. The creation of a corresponding website, or the inclusion of a DVD, would help to establish the importance of the study of other disciplines to the study of music. For this particular volume, a resource could have included sound clips, larger pictures (of the vielle, for example, in chapter one) and images of manuscripts (evidence of the *signum congruentiae* and the rubrics in the Trent codices).

In recent years, writers have lamented a decline in early music scholarship. For example, John Haines has made this point eloquently, observing that fewer and fewer articles are appearing on pre-fifteenth century-issues in the *Journal of the American Musicological Society*. At a time when our universities and leading journals seem to be led by scholarship on nineteenth and twentieth century music, a book of such depth and interest is a welcome addition to this area, and one that clearly honours McGee's lifetime of important scholarship.

The Thysius Lute Book (Leiden, Bibliotheca Thysiana MS 1666)

Published in facsimile, with an introduction in Dutch and English, jointly by the Dutch Lute Society and the Royal Society for Music History of the Netherlands
677 pages in 3 vols.
ISBN 978 90 6552 055 5

Martyn Hodgson

The Thysius Lute Book is the largest single-volume manuscript source of lute music in existence. It was compiled by the renowned, not to say notorious, Dutch theologian and minister Adriaen Smout (1578/79–1646) but is named after the Leiden lawyer and bibliophile Johan Thijs (1622–1651) (latinised as 'Johannes Thysius'), who acquired the manuscript sometime after Smout's death in 1646. The manuscript, alongside the rest of Thysius's collection, remains in the special building constructed to house the library in 1653, and is catalogued as Leiden, Bibliotheca Thyssiana, MS 1666.

Smout compiled the manuscript between 1595 and 1646, and it contains an international repertoire of almost 1000 pieces, mostly for solo lute, covering some 520 folios (some lute quartets are also present). Included are Italian dances (mostly coupled pavane and galliard settings of *passamezzi*); fantasias; intabulations of secular vocal works (madrigals and chansons) and of sacred works, including latin motets and Calvinist psalms; and English, French and Dutch ballads and dances. The arrangements of vocal works include: chansons by Thomas Crecquillon, Pierre Sandrin, Clemens non Papa, Claudin de Sermisy and Orlando di Lasso; madrigals by Palestrina, Ferretti and Noë Faignient; motets by Peter Phillips, Pietro Lappi, Arcangelo Bussoni and Giulio Belli; and psalms by Jan Pieterszoon Sweelinck, Claudin le Jeune and Claude Goudimel. The manuscript is also a valuable

source of Dutch music, and of Italian, French and English lute solos, among them works by John Dowland, John Johnson, Thomas Morley, Thomas Robinson and Robin (Robert?) Jones. Smout was also interested in popular culture and the manuscript contains settings of Dutch peasant ditties and similar light airs.

After promising its publication for many years, the Dutch Lute Society (Nederlandse Luitvereniging), jointly with the Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis (Royal Society for Music History of the Netherlands), has now produced this fine facsimile edition of the Thysius Lute Book. The edition is available direct through the Dutch Lute Society's website, <www.nederlandseluitvereniging.nl>, which also features specimen facsimile pages.

The manuscript is a particularly massive tome, and the Dutch Lute Society has wisely opted to split the facsimile edition over two volumes, with a third for notes and concordances (in parallel Dutch and English). The volumes fit into a sturdy slip case, and each can be accommodated by most music stands without fear of collapse—though some of the less robust ones may sway a bit. Volume 1 contains a lengthy introduction (65 pages) by Jan Burgers and Louis Grijp (work refereed by Tim Crawford), which gives a very thorough history and background to the manuscript, covering topics such as the life of Adriaen Smout, the lute in Netherlands student culture, comparable lute books, procedures of compilation, the dating of the manuscript, and Johannes Thysius and his library (among others). In addition, there is an extensive list of concordances (93 pages) by Grijp, Simon Groot and the indefatigable John Robinson. Much work has been done on the handwriting. At first glance three scribes seem to have been involved, but the editors are pretty convincing that the manuscript is in a single hand: that of Smout at various stages of his life. Nevertheless, the possibility remains that it is the work of more than one copyist. Volume 2 runs from f. 1 through to f. 228 of the manuscript, while Volume 3 contains the remainder, ff. 233–518 (blanks not included).

Since Jan Pieter Land's survey of the manuscript in the late nineteenth century,[1] remarkably little attention has been paid to this important collection, although a few of its pieces have previously appeared in print.[2] Indeed, the manuscript is sometimes perceived to contain inferior music compared to that in similar Italian and English collections. While perhaps true of some of the contents, especially the occasionally rather literal-minded and unidiomatic transcriptions of polyphonic vocal works, there are also some good settings that are a welcome addition to the repertory. The present publication is thus doubly welcome for not only making a new facsimile available, but for also allowing these settings to be rediscovered and properly evaluated.

Most of the music is for seven-course lute notated in a variant form of French lute tablature employing a peculiar and rare seven-line system. This eccentricity of Smout, fully in keeping with his apparently awkward character, is no real obstacle to reading and one very quickly adjusts to the extra line on the system. All the music employs 'renaissance' or *vieil ton* tuning (nominal *g*`, *d*`, *a*, *f*, *c*, and *G*) with the seventh course generally tuned as a nominal *F* (though it is once tuned as a *D*). Towards the end of the collection, changing fashion caught up with Smout and for a few pieces he was obliged to adapt his seven-line tablature to the demands of music intended for a nine- and ten-course lute. Many pieces are relatively easy to play, although some of the less idiomatic intabulations are more of a technical challenge.

Adriaen Smout (1578/79–1646) is a colourful character and seems to have started his lute book as a theological student at Leiden sometime between 1595 and 1600. Judging from the variation in the handwriting throughout the book, and the changes in date of the repertory, he continued to add pieces to it until his death. He was highly active as a writer and polemicist and comes across as something of an intolerant revolutionary quibbler—a member of the theological awkward squad who opposed the moderate Remonstrant movement, supported in most of Holland at the time, in favour of a rather extreme Calvinism. After completing his studies he was turned down for an academic post at Leiden and embarked on a chequered career as a minister and theologian, but was eventually banished for preaching that blasphemy and heresy should be punishable by certain death. Subsequent political changes allowed him a brief return to Amsterdam, but again his extremism continued to land him in trouble, and the authorities again sent him into exile; he ended his days in Rotterdam. At his death his effects were listed for auction and, amazingly, he turns out to have been pretty well-off and to have possessed an extensive library; presumably his wealth was acquired through his writings and other contra-remonstrant work.

Smout's interest in the lute was aided and stimulated by the growth of music printing in the Netherlands, which made copies of vocal and

instrumental music more readily available. Since the mid-sixteenth century, the Louvain publisher Phalese had printed volumes of lute (and cittern) music largely aimed at the student population and aspiring middle classes. Later in the century, professional Netherlands-based lutenists such as Joachim van den Hove, Emanuel Adriaenssen, Gregorui Huwet (or Huet), Adrian Denss and, later, Nicolas Vallet, also had their works printed to supply this market. Smout owned some of these printed books and although, unsurprisingly, their contents are not generally found in his manuscript, the arrangements in the Thysius Lute Book display a lute style close to that of these contemporary professional lutenists in terms of texture and division styles.

Many of the pieces in the manuscript seem to be arrangements by Smout himself and generally exhibit a workmanlike compositional and arranging technique. Some of the intabulations of vocal music are close to versions found in earlier lute publications, but most seem not to be, suggesting that Smout worked from vocal originals in compiling his own arrangements. In these latter cases, he usually chose keys appropriate to the lute, and his settings are often more appealing and idiomatic than those in the Phalese prints (perhaps also containing the work of amateur lutenists). For each piece, a lengthy list of concordant sources (vocal and instrument, printed and manuscript) is usually given. The sources are listed in simple date order, but the editors generally make no attempt to suggest those Smout may have used for the arrangements. Having played through the entire contents and compared the Smout versions with those in other lute sources (from Abondante, Adriaenssen, Attaignant, Barbetta, Besard… through to Vallet, Waissel)—a task which left me feeling slightly faint(!)—I now have my own views on the matter. Editorial suggestions as to the most likely source(s) Smout himself used for each intabulation would have been welcome.

Of the music, some of the Italian dance arrangements sound well and are nicely set; if not up the standard of the 'best Italian masters', then they are quite as good as work by more local lutenists. The short dances are also pleasant and would make good exercises for beginners. In addition, English lutenist composers, including the two Johns (Johnson and Dowland), are reasonably well represented, and good settings of English ballad tunes and popular melodies appear (sometimes in disguise; 'Het was een Englesch boerken' is 'The Cobbler', for example). Some of the latin vocal intabulations are good and could have been taken, or adapted from, one of the better printed lute sources (although others can be rather wearing), and the psalm settings will no doubt work best if one is in a reflective mood and can read seventeenth-century Dutch. What is astonishing is that such an extreme Calvinist as Smout should intabulate complex latin motets alongside simple homophonic settings of Calvinist psalms; perhaps he was able to divorce his artistic feelings from his theological passions, but I do wonder what his fellow contra-Remonstrants made of it all!

The collection is also a particularly important source of pieces for concerted lutes. Among them are those inscribed *superius, contratenor, tenor* and *bassus*, which suggests they were intended for a quartet of lutes. The manuscript does not indicate how to tune these instruments, but in 1989, Todd Lane showed that their first courses should be tuned nominally to a $g`$ (or $a`$), $f`$ (or $g`$), $d`$ (or $e`$), and $c`$ (or $d`$) respectively.[3] This discovery enabled successful transcription of the pieces, revealing the Thysius Lute Book to be one of the best sources of music for lute consort dating from around 1600. The quartet pieces include popular galliards (*La Caracossa, La Gamba, Chi passa, de Royne d'escosse, Belle qui me vas martirant, Wie sal mijn troetelen, Franchoyse*), modern Italian dance forms (*Passomezo d'Italie, Passomezo haubois, Passomezo*, *La Romanesqua, Passomezo del Zorzi*) and other dances (such as *Brande Battaille*)

In short, this is a publication which is both a model of scholarship and provides practical performance material. It also gives a real insight into the arranging practices of the period, as well as containing a wealth of interesting music, and should be bought by all research libraries. The cost of the 'launch' version was a modest 85 Euros (around £65), which for 677 pages represents less than 5p per side and is within reach of individuals as well as libraries. It is also precisely the sort of practical and scholarly production we should be encouraging publishers to support—so order it now!

1. *Het luitboek van Thysius* (Amsterdam, 1889).
2. *22 Easy Pieces from the Thysius Lute Book,* ed. Donna Curry (Tree Editions: Lübeck, 1989), and *Die Lautenquartette aus dem Thysius-Lautenbuch,* ed. Wolfgang Meyer and Ekkehard Schulze-Kurz (Lundgren Edition: Munich, n. d.).
3. 'The Lute Quartets in the Thysius Lute Book', *Journal of the Lute Society of America* 22 (1989), 28–59.

Janet Cardiff's *The Forty Part Motet* at the Howard Assembly Room, Leeds, 4 February until 3 March 2010

Richard Rastall

The Forty Part Motet is an installation in which the forty voices of Thomas Tallis's motet *Spem in alium nunquam habui* are relayed through forty loudspeakers set in an oval around the room. (This is the artist's description: it is not an oval, actually, which would be asymmetrical about one axis, but an ellipse.) The speakers face inwards, so that the audience hears the music by standing or sitting in the middle of the space. The recording, by the choir of Salisbury Cathedral, captures the sounds of the singers individually, so that each speaker represents one singer. There is of course some seepage from elsewhere, but the recording is fairly close, and it is possible to walk round the oval and hear what the forty individual singers are doing throughout the piece. The fourteen-minute loop includes the eleven-minute performance of the motet and a three-minute intermission, in which the sounds of quiet conversation are captured before the conductor calls the singers to order and prepares for the performance.

Several friends told me that the experience had been revelatory, and two questions arose from this. First, given that my friends were intelligent and cultured people, but not musicians, what could a recorded performance provide by way of 'revelation' that live singers could not? And, more generally, what advantages did forty loudspeakers have over forty singers standing in a circle to perform to an audience in the middle?

I attended the free and continuous performance on the afternoon of Tuesday 16 February 2010—not that the date and time really matter from the performance point of view, although they may affect the audience's perception of the work. The piece had already started when I arrived, and I walked into the middle to join perhaps another twenty people in the fairly spacious oval. There were some seats in the middle, but no shortage of space for walking or standing between them and the speakers. Having heard the motet through to the end, I then listened in to a conversation between two young singers (pre-teen girls—Salisbury has equal numbers of boy and girl choristers), the conductor's quiet call to order and preliminaries for the performance, and the complete performance.

Some answers to my questions gradually presented themselves. First, multiple performances allowed one to appreciate the subtle ebb-and-flow of musical material between choirs and between individual voices to an extent not normally possible. The recording of individual parts also allowed one to concentrate on a particular singer and, therefore, on the relationships of that part with others, again in a way that live performance does not usually offer. Walking around the oval presented a dynamic audition (if that is the equivalent of 'view') of what is in any case a piece of many dynamic relationships, and this is something that a seated audience, hearing the piece sung by choirs spread out in perhaps only a semicircle, cannot really experience. It is true that no two performances of *Spem in alium* are ever the same, but this installation effectively allowed an infinite number of different performances. One could have listened to all forty individual voices in the motet and to forty different auditions of the conversations in the intermission, and hardly have started on the possibilities offered by one's own movement between speakers.

It was borne in on me, too, that a forty-part work is ideal for this sort of presentation. Forty parts allow the audience a large space in which to move, whereas a six-part motet, say, would be a much less interesting experience and a much less satisfactory one musically. In the circumstances it was not important that there were small flaws in the generally excellent performance. I did wonder, however, whether there was a valid point (other than the shape of the room) in siting the speakers in an oval rather than in a circle. This tended to cause slight imbalances in the sound over and above those due to the listener's position in the room. Standing in the centre of a circle, one would theoretically have an ideal balance, assuming that the conductor achieved that in the performance and the technicians achieved it in the recording; standing even mid-way between the *foci* (the 'centre' of an ellipse), one is automatically denied the ideal balance because some speakers are nearer than others. This is part of the artist's plan, as her website shows (<https://www.cardiffmiller.com/index.html>): it may seem strange thus to guarantee the audience's inability to be stationed equidistant from all speakers, but the result is perhaps a legitimate reflection of the inequalities and

imbalances of any performance.

Given that this presentation of multiple performances would be difficult, if not impossible (and hardly economic) with live singers, the use of speakers seems a valid way of 'performing' the motet. It would be interesting to hear other pieces presented in the same way—not just Alessandro Striggio's wonderful forty-part motet *Ecce beatam lucem*, which is an obvious contender, but motets for multiple choirs, too. I am sure that those who were hearing the Tallis for the first time, or who had never sung in it, or who knew it only from recordings or occasional live performances, came away from this installation having a much surer grasp of the piece and a more all-round appreciation of its wonders and beauties.

At the same time, it raises the question of performing such pieces 'in the round' with live singers. This would not normally be economic because the audience within the circle would be so small, but multiple performances would make that possible. Would singers react well to being face-to-face and very close to an audience? Such proximity is certainly possible, as I Fagiolini's *The Full Monteverdi* showed, with six singers performing amongst the customers of a restaurant or café: and this also proved that a conductor was unnecessary, too. Although this is not easy for most singers, it is possible that this installation will point the way towards a new and rather exciting way of performing live.

Finally, a word must be said about the audience. Rather surprisingly, there was no talking and very little moving about; only the quietest of whispers came over to me, and that rather rarely. Most of the audience listened carefully, moving slowly and quietly from one position to another when they wanted to. Some sat without moving, others walked slowly round the speakers or stood still in the middle of the space; some looked up to the sunlight coming through the high windows, others contemplated the floor; surprisingly, a few sat outside the circle of speakers on benches around the walls of the room. I did wonder if the installation was really part of a sociological research-project, our movements and attitudes being photographed or otherwise noted, or perhaps itself a work of visual art: the auditorium took on the rather surrealist nature of a group of Anthony Gormley's statues. But the musical experience was no doubt the intended one, and very interesting it was, too. I recommend it to listeners; and perhaps conductors and choir trainers will pick up some ideas about performing many-voiced works.

1. The installation has previously toured other venues in the UK such as Tate Liverpool, and may appear elsewhere in this country in the future. Its next immediate destination is Japan (ed.).

Recent Articles and Publications Relating to Issues of Performance Practice

Compiled by Matthew Hall

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Die Entwicklung vocal-instrumentalen Komponierens im protestantischen Deutschland bis zur Mitte des 17. Jahrunderts

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