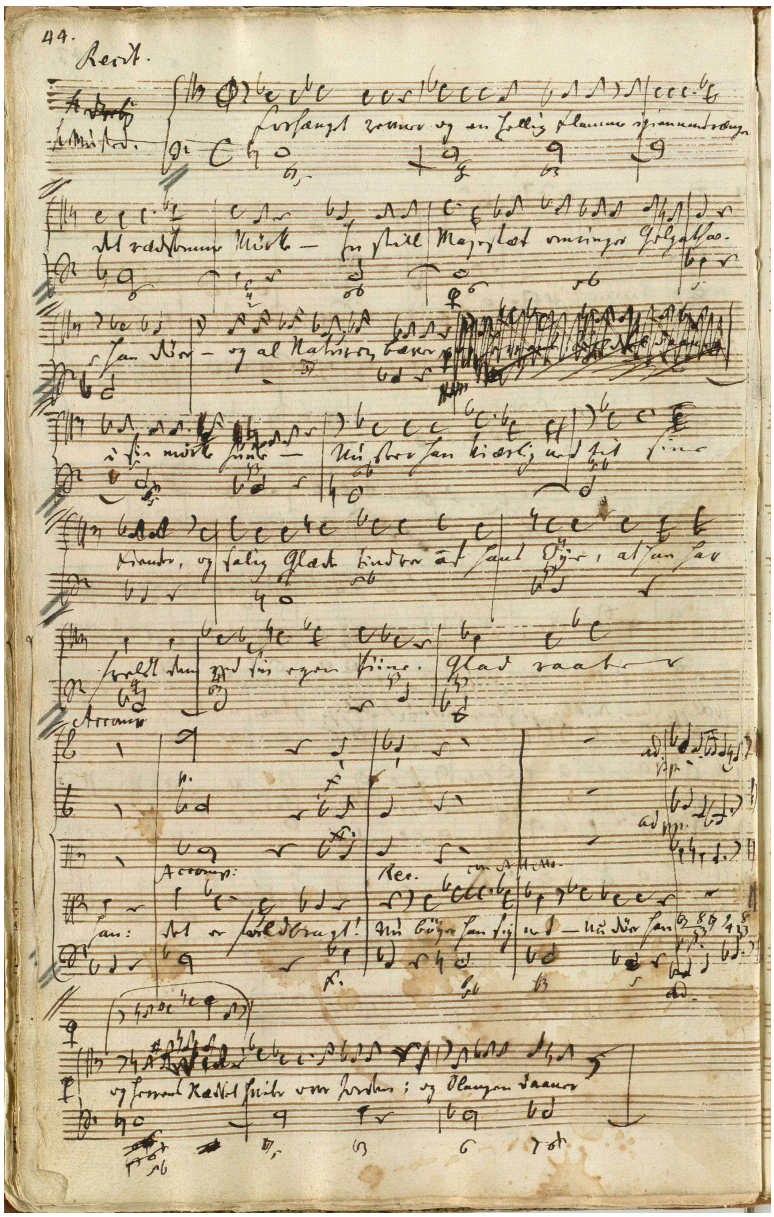
EARLY MUSIC PERFORMER



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COVER: An illustration of p. 44 from the autograph manuscript for J. A. Sheibe's *Passionscantate* (1768) (Royal Library, Copenhagen, Gieddes Samling, XI, 24). It shows a highly dramatic recitative ('the curtain is torn and the holy flame penetrates the abominable darkness'). At first sight the manuscript seems easy to read; however, Scheibe's notational practice in terms of accidentals creates problems for the modern editor. Scheibe wrote extensively on the function of recitative, and especially on the subtle distinction between declamation and recitative. (Peter Hauge)

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Editorial

I am a regular visitor, as I'm sure many readers are, to the International Music Score Library Project (IMSLP) or the Petrucci Music Library (http://imslp.org.uk). This is a remarkable project to make available for download all public domain sheet music. Either scanned photocopies of the scores themselves or transcriptions put into computer notation software from old complete editions and series' are available. In addition, 'Petrucci' has digitised manuscripts that have been made available elsewhere such as those from the Dresden Sächsische Landesbibliothek- Staats- und Universitätsbibliothek Dresden (SLUB). I can thoroughly recommend getting to know this amazing resource. Indeed, there is often the possibility of coming across something unusual or interesting that might otherwise slip the net.

Last August my attention was drawn to an interesting pocket collection of songs printed by 'J. Wren' in 1750 entitled *The Spinnet: or Musical Miscellany* .... I was interested in it because it contains a number of songs by Charles Dieupart, a French-born harpsichordist, violinist and composer who immigrated to England in about 1700 or a little later (before 1703).[1] From the 'Charles Dieupart' page of the Petrucci Music Library (see http://imslp.org/wiki/Category:Dieupart,_Charles), the collection is available to download as a .pdf file (as can also manuscript parts for the five orchestral concertos from the SLUB, and transcriptions by Hermann Hinsch of the *Six Suittes de Clavessin*). Dieupart is listed on the title page of *The Spinnet: or Musical Miscellany* mainly among composers active in the 1720s and 1730s, although a small but significant proportion of the contents is earlier in date (such as Daniel Purcell's 'A trifling song you shall hear' from George Farquhar's *The Beaux' Stratagem* (1707)). This is unsurprising since it turns out that the collection is a reprint of the fourth volume of a six-volume anthology of songs, originally printed by John Watts (1678–1763) between 1729 and 1731, called *The Musical Miscellany* .... Wren also published two other volumes of songs reprinted from Watts's collection entitled *The Violin* and *The Harp*; thus *The Spinnet* is one of at least three volumes that Wren issued, who is not known to have published any other music.[2]

For a collection originally published around 1730, several features are noteworthy such as its concentration on English songs (songs from Italian opera produced in London at the time are virtually absent), music by native-English composers, and a generally conservative bent in the selection. Among the poets favoured, for instance, are Abraham Cowley and John Dryden. An anonymous setting of Dryden's 'The Constant Lover' ('No more will I my Passion hide') has a Purcellian turn of phrase and I guess could be late seventeenth century in date (see Music Supplement, p. 21); different settings exist by Robert King (c.1660–?1726) and Simon Pack (1654–1701).[3] The composers represented whose music appears to be roughly contemporary with the original publication might be considered musical conservatives. Particularly well-represented is John Sheeles about whom very little is known; the collection includes a setting by him of Cowley's 'The Grasshopper' ('Happy Insect! What can be in happiness compar'd to thee'); he is surely one of the last composers, in a line that included Henry Purcell, who set texts by this poet. One might suspect his musical conservatism from the collection of harpsichord music dedicated to the antiquary and natural philosopher William Stukeley (1687–1765) called *Suites of Lessons for the Harpsicord or Spinnet* (London, [1725]) (see http://imslp.org/wiki/Category:Sheeles,_John). A keenness to uphold the 'learned' style, which was beginning to fall out of fashion, is evident in the numerous canzona-type movements, called 'Allegro', that are reminiscent of Corelli.[4]

It is interesting that Dieupart is also well-represented in *The Musical Miscellany*. Dieupart gets a fairly good write-up in John Hawkins's *A General History of the Science and Practice of Music* (1776; reprinted in 1875 with Hawkins's manuscript additions to a copy now in the British Library) (see http://www.archive.org/details/ageneralhistory01hawkgoog). He is identified as an early figure in attempts to establish Italian opera in London, and according to Hawkins, was 'a very fine performer on the violin', who possessed a 'neat and elegant manner of playing the solos of Corelli'. From his surviving music, Dieupart's musical personality comes across as varied (like Telemann, he was a musical chameleon). The *Six Suittes de Clavessin* (Amsterdam, 1701) represent an early stage of his career, before he came to England, possibly reflecting activity in both France and Germany, while the music he wrote in England is remarkably well-adapted to the native Italiante idiom of the second decade of the eighteenth century (as found, for example in the *Six sonatas or solos* for recorder and bass (London, 1717)). Dieupart's songs in *The Musical Miscellany* hint at another side, which might have endeared him

further to Hawkins—especially since Hawkins was keen to promote the 'classics', such as Corelli, and English music of the sixteenth and seventeenth centuries, in the face of more modern music, which he often regarded with suspicion or scorn.[5] In particular, the setting by Dieupart in *The Musical Miscellany* of William Bedingfield's 'Divine Cecilia, now grown old' would presumably have appealed to conservative tastes of the 1730s and 1750s, with its nostalgic references to '*Purcel's* melting Notes' (see Music Supplement). Further consideration of musical conservatism in eighteenth-century Britain is offered by Nicholas Temperley in his review of Peter Holman's new book *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch*.

English music, and musicians active in Britain from the eighteenth to the twentieth centuries, are prominent in this issue of *Early Music Performer*. Our main article is a version of Edward Breen's 2010 Margot Leigh Milner Lecture on the reception of two groups at the forefront of the English early music scene in the 1970s—Musica Reservata and the Early Music Consort of London. Breen concentrates particularly on the contribution of Michael Morrow and Musica Reservata at that time, and the singing practice of Jantina Noorman, pointing to the mutual influences that existed between the group and David Munrow's Early Music Consort of London. A temptation has been to give the impression of a divide between the two groups, and that aspects of Musica Reservata's performance practice, especially what was known as the 'Reservata holler' (after Howard Mayer-Brown), as exemplified in the singing of Noorman, could not survive in the long term. However, as Breen appositely observes, the vocal styles preferred by both were 'still not conventional' in the 1970s: 'Conventional singing in the 1960s and 1970s had a much more obvious vibrato.'

Continuing our series of articles on electronic resources, Peter Hauge presents an overview of digitised materials from the Royal Library in Copenhagen. This is still a developing resource, but with much promise. It is pleasing to note the Royal Library's innovation, in some cases, of making newly-edited critical editions available for download, alongside digitised facsimiles of the source materials. We also present a report from myself on a conference that I co-organised at the University of Edinburgh in July, followed by three reviews: the above-mentioned contribution from Nicholas Temperley; Peter Holman on Michael Talbot's two-volume edition, for Edition HH, of the the twelve *Sonate da Camera* for violin and bass of Giovanni Stefano Carbonelli; and Martyn Hodgson on A-R Editions's publication, in critical edition and facsimile, of an important guitar manuscript of Santiago de Murcia. As always, we are pleased to finish off with a list of recent publications of relevance to research on performance practice, compiled by Matthew Hall.

Andrew Woolley
November, 2011

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[1] See David Fuller and Peter Holman, 'Dieupart, Charles [François]', *Grove Music Online)*http://www.oxfordmusiconline.com/).

[2] See Charles Humphries and William C. Smith, *Music Publishing in the British Isles from the beginning until the middle of the nineteenth century* (Oxford, 1970), 325 and 343. The only difference in the two printings seems to have been the alterations to the title pages, presumably to disguise Wren's 'pirating' of Watts. In *The Spinnet*, the inscription 'The End of the Fourth Volume' has also been deleted.

[3] Both settings were printed: Pack's in *Quadratum Musicum or a collection of XVI new songs* ([London], 1687) and King's in *Songs for one two and three voices* (London, [1692]). I thank Andrew Walkling for drawing my attention to these references. Pack's setting is also preserved in the Boynton manuscript (GB-Lbl, Add. MS 63852); see listing at *Répertoire International des Sources Musicales: United Kingdom* (http://www.rism.org.uk/manuscripts/139077).

[4] A recording of Sheeles's harpsichord music has recently been issued. See Fernando de Lucca, *John Sheeles: Suites of Lessons for the Harpsichord or Spinnett (1725)* (Fernando de Lucca, 2011).

[5] Hawkins's negative view of Antonio Vivaldi, for example, is characteristic. See Michael Talbot, *The Vivaldi Companion* (Woodbridge, 2011), 96.

The Margot Leigh Milner Lecture 2010

Morrow, Munrow and Medieval Music: Understanding their influences and practice

Edward Breen

'Do you feel somehow something that you began with Musica Reservata has somehow been leapt upon by practically everyone else in sight?' asked Tony Palmer in an interview for LBC radio in the mid-1970s. 'Well I suppose one can't really say things like that, [pause] but in fact I do!' replied Michael Morrow.[1] Did Tony Palmer or Michael Morrow have David Munrow in mind during that exchange? If either of them were thinking of Munrow it should not have come as a surprise because he was, at that time, the other towering figure on the English Early Music scene. But does this candid exchange accurately represent the situation between two of the BBC's most prolific early music specialists of the early 1970s? A quick glance through the concert programming of the ensembles directed by these two men certainly suggests that Munrow was influenced by his work as a performer in Musica Reservata, and this experience was heavily reflected in his choice of music with his own ensemble, The Early Music Consort of London. However, one must remember that the medieval repertoire is not large, and neither was it, in the 1970s, very easy to obtain in modern editions. A certain level of mutual influence is only to be expected. However it arose, such overlap provides a fertile ground for the comparison of performance practice, and my intention here is to attempt to open just such a discussion.

So if this was the case in 1975, how did it come about? How did two seemingly similar ensembles manage to present some rather similar albums to the same audience? Could it be that their approach to performing this music offered the listeners significantly differing experiences? We will start with the words of a Radio 3 employee of the time (who has asked to remain anonymous). They echo many of the comments that have been made to me by musicians who vividly remember the climate of Early Music around 1970:

> […] the non-choral early-music scene was divided between those who supported David Munrow's Early Music Consort and those who swore by Michael Morrow's Musica Reservata. […] at my [BBC] interview, Deryck Cooke, Music Presentation Editor, […] asked me point-blank which of the two I preferred. I expected my two-word reply to lead to some kind of discussion, but it was greeted merely with a grunt of acknowledgement.

It seems that Basil Lam, Head of the BBC's Classical Music Division, had also been an Early Music Consort enthusiast, as he regularly used them for programming. It is interesting to note that almost all of the Musica Reservata broadcasts which can still be heard in the British Library's Sound Archive had been simply *concert* recordings, which Lam delegated to others. Studio managers recorded the concerts, with Lam's secretary in attendance, who then supervised the editing process (according to my anonymous source). Deryck Cooke's department then used the programme notes to create the announcer's scripts.

So, how can we usefully compare these two musical directors, and what differences can be found in their general approach? I will consider Michael Morrow first, or as J. M. Thomson called him, 'The Sage of Aberdare Gardens'.[2] In an obituary, the musicologist David Fallows tells us that Morrow 'stood for clarity of line, absolute firmness of pitch, rock-

hard intonation', and 'absolute confidence in performance.' He went on to say that 'The bright, aggressive sounds of those no-compromise performances was a major shot in the arm for everybody present.'[3] These observations benefit from immediate contextualization. For instance, one might compare two contrasting performances of *Kalenda Maya* recorded within just a few years of each other: a recording of Gerald English (tenor) with the Jaye Consort in 1967, and one of Jantina Noorman (mezzo-soprano) with Musica Reservata.[4] I do not wish to imply that The Jaye Consort did not stand for clarity of line, absolute firmness of pitch, rock-hard intonation, and absolute confidence in performance. But, through a comparison of these recordings, I would suggest that one can instantly recognise the particular 'absolute' qualities and forthrightness that Fallows was highlighting. To be explicit about this, one might bastardize George Orwell: all early music ensembles are rock hard, but some are more rock hard than others.

Yet '…the quintessence of fishwifery…' is how Howard Mayer Brown, another musicologist and long-term reviewer for several key magazines, described Noorman's singing on that particular track. He thought that it ignored 'everything that is courtly and refined' in the music but, despite this, succeeded because it 'embodies such a strong, personal and coherent conception of the music…'.[5] In these comments we can immediately identify resonances with those made by Fallows; Meyer's comment on the group's strength of conviction being paralleled by Fallows's comment on the philosophy of 'absolute confidence'.

Aside from general observations about intonation, line and clarity, it is also difficult to ignore the style (by which I really mean the technique) of the singers. Morrow knew that Noorman's style of singing had the potential to alienate his public and admitted as much in the pages of *Early Music*:[6]

> …there are two things most audiences and all music critics abhor: non-conventional singing and non-conventional violin-playing. With crumhorns, of course anything goes.

This is famously born-out by the comments of Virgil Thomson, a critic, who spent fourteen years with the *New York Herald Tribune*, and once famously referred to Jascha Heifetz's ultra-romantic style of playing as 'silk underwear music'.[7]

> ... It was admirable and fine and swell and O.K. and occasionally very, very beautiful. The fellow can fiddle. But he sacrifices everything to polish. He does it knowingly. He is justly admired and handsomely paid for it. To ask anything else of him is like asking tenderness of the ocelot.

With such acidic comments in mind, reading Morrow's article 'Musical Performance and Authenticity', one can imagine how difficult it must have been for him, even in the 1970s, to find singers willing to try out his unconventional proposals. In formulating such ideas, Morrow tells us that he had been influenced by recordings of Bulgarian women made by the folklorist A. L Lloyd, and also, it is sometimes supposed, the singing of Genoese fishermen. He wrote that 'Singers […] have always maintained that there is only one valid vocal style—their own.'[8] How fortunate, then, that he should have found artists such as Jantina Noorman, Grayston Burgess, and Nigel Rogers, to name just a few; young singers willing to explore unconventional singing techniques. One has to remember that in 1961—a year after Musica Reservta gave their first Fenton House concert in Hampstead—Noah Greenberg, across the other side of the Atlantic, lost his countertenor, Bobby White, to a more conventional singing career.[9]

I say this because in a 1976 interview Morrow recalled: 'My principle aim was not to have people singing like the BBC singers...' For him, it was a question of 'precision of articulation and precision of intonation'. And that fascination with intonation was what drew him towards folk singers and towards a style which Noorman made her own. Not everyone found the results disagreeable; Ian Bent, in a review of *Music from the time of Christopher Columbus*, wrote:[10]

> There is, for example, a wealth of artistry in Jantina Noorman's singing of the lament at the foot of the cross, Está la reyna. Her high-pressure sound, begun and quitted without wavering of pitch or volume, is infinitely more moving than would be what has been called for [*sic*]: 'a less robust and more "artistic" treatment'. Her interpretation is intensified by her ornaments (more like natural vocal inflexions than ornaments proper) at the beginning or end of a line. The same is true of Triste España, in which she makes the long-held final notes, and the silences between phrases, harrowingly affective instead of mere embarrassments which hold up the flow of the line.

Yet such understanding critics were few and far between. Nigel Fortune wrote of *A Florentine Festival*:[11]

> Jantina Noorman's raucous recreation of (presumably) street singing I find intensely disagreeable. If heard once it might be tolerable as an attempt at realism, but surely not perpetuated on record; moreover, her 'normal' voice elsewhere, as in *Godi, turba mortal*, detracts from the generally high standard of performance. The recording is satisfactory.

Noorman's 'normal voice' can be heard on an earlier recording for the Folkways label, *Dutch Folk Songs* (1955), which was recorded before she travelled to Illinois to study with George Hunter.[12] Almost thirty years later it is still discernible in Andrew Parrot's 1981 recording of *Dido and Aeneas*, which featured Noorman in the role of the Sorceress.[13] 'Normal' voice is, in fact, simply head-voice, and is used several times in this Purcell recording for the higher phrases of the Sorceress's music. 'The Musica Reservata holler' is how Howard Mayer Brown described the high, brash, chest-voice style singing used by Noorman in many Reservata recordings in 1978.[14] Today, we would recognise it as related to modern musical-theatre and pop techniques. As it was then, the 'Reservata holler' was a description that gained widespread currency among critics and commentators. But Morrow had already said that he did not think of Musica Reservata as having a uniform style (such as the so-called 'holler'), but rather his idea was to use a 'series of sounds, the articulation, intonation, vocal and instrumental colour that's characteristic of each particular period and country.'[15] So whilst it is tempting to highlight the 'holler' as a hallmark of Morrow's performance practice we must remember that it was only intended to be one part of a multifaceted approach.

So what happened to this Reservata sound? As David Fallows wrote 'Why has Michael's best work been allowed to disappear? Was it really a sound of the 60s that has nothing to say today?'[16] In an Editorial for *Early Music*, Tess Knighton once commented that 'the ripples felt by a thinker of such originality […] have touched on the work of Gothic Voices,… Sinfonye and … Ensemble Organum.'[17] Her view was foretold by Howard Mayer Brown who, on reviewing a 1983 disc by Ensemble Clement Janequin, claimed to have been taken unawares by their superb musicianship—but not so unawares as to pass over the similarity between their performing style and that of Musica Reservata. He wrote of their recording of *La Bataille* on this disc that '[...] they produce, in short, a French version of the Musica Reservata holler.'[18] The performer who stands out on that recording is countertenor Dominique Visse, who gave a masterclass at the NEMA conference in 2009.[19] At one point during his class, when describing the sound he wanted in a particular chanson, he asked the young participants if they had heard of Jantina Noorman. They hadn't.

The connection between Visse's style and Noorman's may be enough to link the philosophy of Musica Reservata with Ensemble Clement Jannequin, but surprisingly, the one artist who does not seem to be linked with Morrow by Knighton or Mayer Brown is David Munrow. His ensembles are the very place where we might expect to find the general influence of Morrow's performance practice (as well as his repertoire), not least of all because the two men had worked together in the late 1960s. One might go so far as to make a broad comparison between the trajectories of Morrow and Munrow's careers along these lines: Both men were, to some extent, musically self-educated. In Morrow's case this was due to frequent hospital admissions as a child, and in Munrow's it was because he was primarily a student of non-music subjects at university. Despite their lack of traditional musical education, they both admired the work of Thurston Dart and acknowledge his influence.

Alongside the influence of Dart, Morrow and Munrow were interested in folk-music styles and instruments as a model for practical research into mediaeval performance practice. This can be seen most clearly in Morrow's fascination with A. L. Lloyd's recordings of Bulgarian singers and Munrow's book *Instruments of the Middle Ages and Renaissance* (1976), which draws heavily on folk models. They also worked together in Musica Reservata. Indeed, one eminent musicologist has described this situation to me as being a 'formative influence' on David Munrow, and that he was influenced by Morrow's highly innovative approach.[20] Many of Munrow's ideas appear to have been borrowed from Morrow—and a few people were quite angry at him for being so obvious in this regard. John Southcott has written that there was a tendency at the time to borrow ideas from Morrow without acknowledgement (although he was thinking generally, and not explicitly directing his criticisms at Munrow):[21]

> The conscious and deliberately used influence of various traditional or exotic forms of music in his [Morrow's] versions of medieval music are very evident on recordings made at the time. This kind of empirical research was previously unheard of and has often been made use of by others, usually without acknowledgement.

A clear contrast between the two men can be found, however, in Munrow's appetite for commercial success—in order to secure his position as a professional musician—and Morrow's lack of interest in a career as we understand it today. John Sothcott has observed that Morrow had this particular trait:[22]

> Michael's reason for attempting performances […] was to bring the music to life for its own sake and, as he often said, so that he could hear it. He was in no ways a careerist performer and perhaps never really understood those who were.

The 1968 Morrow recording, and the 1973 Munrow recording of the lament *Triste España sin Ventura* show clearly how their approach could differ, which allow us to contextualise these observations.[23] On his recording, Morrow's no-compromise approach is far from the reflective mood that Munrow cultivates from James Bowman and Martin Hill. As John Potter remembers:[24]

> There has been no revolution in singing to compare with that of instrumental playing. In England the very musical, Oxbridge-trained light voices adjusted to the new requirements [of the early music movement] with the minimum of change in their existing techniques: the 'Reservata holler' […] proved much less enduring than the relatively conventional singing preferred by David Munrow.

It is tempting to build an argument in this manner and to suggest that Munrow's careerist zeal lead him to choose conventional singing techniques over those which Morrow was exploring because he was courting commercial success. Yet, it would be quite hard to suggest that, as a singer, James Bowman was, in the late 1960s, anything like conventional. And, in fact, the vocal styles that Munrow was drawn to were, even in the 1970s, still not conventional. Conventional singing in the 1960s and 1970s had a much more obvious vibrato, as can be heard in recordings made by the Prague Madrigal Singers.[25]

Munrow claimed to have been drawn to his sound by instinct. In a 1974 interview for *Gramophone*, he described meeting James Bowman. It was, apparently, at a madrigal rehearsal in Notting Hill Gate. Munrow remembered: 'and then I heard James Bowman and thought that here was the most fabulous "noise" I'd ever heard, so he joined us too.'[26] John Potter suggests that Munrow's instinct for lighter voices did much to encourage such singers:[27]

> I've said that no revolution has a single cause, but if there was one element that enabled the kind of intellectual and musical critical mass to kick-start change, it was the meteor-like crossing of the English music scene of David Munrow. The breadth of his musical imagination, his dynamism (and sheer physical energy), gave (the largely ex-Oxbridge) singers a huge confidence, enabling them to create an exciting alternative to what we thought of as vibrating voices which scooped all over the place. We could hear pitches, identify temperaments, we could be creative with the notes, and more than anything we could produce a new music that people wanted to listen to, unlike the avant-garde that many of us were also involved in, with its absurd complexities and unknowable parameters. It was also anti-establishment: it wasn't remotely academic and was about as far away from conservatory training as you could get.

Towards the end of his life, David Munrow became increasingly convinced that he was frittering his time away on the peripheries of renaissance repertoire when the solid core—unaccompanied choral music—was what he felt he should have been concerned with. In fact, such a theory is supported by Howard Mayer-Brown in the opening sentence of his 1978 article on renaissance choral music: 'instrumental music did not equal vocal music in importance until the 17th century.'[28] With this in mind, therefore, I suggest that rather than explicitly rejecting Morrow's performance theories, Munrow's instinctual preference for the voice-types he would have heard at Cambridge (King's College in particular) were a key part of his successful performance practice.

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[1] British Library Sound Archive, Musica Reservata Collection, 1CDR0005846: Morrow, Michael (speaker, male; interviewee).

[2] J. M. Thomson et al., 'Obituaries: Michael Morrow, 1929–94', *Early Music*, 22/ 3 (1994), 537–39.

[3] Ibid.

[4] See *Medieval Music: Gerald English, Tenor, with The Jaye Consort*: Pye Records, Golden Guinea Collector Series GGC 4092 (1967) (British Library Sound Archive, 1LP0113507), and *Music from the time of Christopher Columbus,* Musica Reservata directed by Michael Morrow: Philips 839 714 LY (SAL 3697) [LP] (1968) (British Library Sound Archive: 1CD0037509).

[5] Howard Mayer Brown, '[Review: Untitled],' *The Musical Times*, 114, no. 1563 (1973), 498.

[6] Michael Morrow, 'Musical Performance and Authenticity', *Early Music*, 6/2 (1978), 233–46 (237).

[7] *New York Herald Tribune*, 30 October 1940, as quoted in Virgil Thomson and Richard Kostelanetz, *Virgil Thomson: A Reader: Selected Writings, 1924–1984* (London, 2002), 127–28.

[8] 'Musical Performance and Authenticity', 237.

[9] White had been told by the conductor Léon Barzin that if he sang countertenor he would '…never be able to escape…'. See James Gollin, *Pied Piper: The Many Lives of Noah Greenberg*, (Hillsdale, NY, 2001), 306.

[10] Ian Bent, [Review of *Music from the time of Christopher Columbus*], *The Musical Times*, 110 (1969), 643–644.

[11] Nigel Fortune, [Review of *A Florentine Festival*], *The Musical Times*, 112 (1971), 353.

[12] *Dutch Folk Songs sung by Jantina Noorman with Guitar*: Folkways Records FW 6838 (1955). The album is available for download: http://www.emusic.com/listen/#/album/Jantina-Noorman-Dutch-Folk-Songs-MP3-Download/11031782.html

[13] *Purcell: Dido & Aeneas,* the Taverner Players and Taverner Choir with Emma Kirkby, David Thomas, Judith Nelson and Jantina Noorman, directed by Andrew Parrott: Chandos ABRD 1034 (1981).

[14] Howard Mayer Brown, 'Choral Music in the Renaissance', *Early Music* 6/2 (1978), 164–69 (164).

[15] J. M. Thomson, 'Early Music Ensembles 1: Musica Reservata [interview with Michael Morrow]', *Early Music*, 4/4 (1976), 515–521 (515).

[16] Thomson et al., 'Obituaries: Michael Morrow, 1929–94', 539.

[17] Tess Knighton, 'Editorial', *Early Music*, 22/3 (1994), 372.

[18] '[Review of:] *Le cris de Paris: Chansons de Janequin et Sermisy*', *Early Music* 11/1 (1983), 133.

[19] National Early Music Association, UK: http://www.nema-uk.org/

[20] Margaret Bent, private correspondence with the author, 6th November 2009.

[21] Thomson et al., 'Obituaries: Michael Morrow, 1929–94', 538.

[22] Ibid.

[23] See *Music from the time of Christopher Columbus,* Musica Reservata directed by Michael Morrow, and *Music for Ferdinand and Isabella of Spain*, The Early Music Consort of London directed by David Munrow: HMV CSD 3738 (1973) [LP] (British Library Sound Archive: 2LP0071504).

[24] 'Reconstructing Lost Voices', *Companion to Medieval and Renaissance Music,* ed. Tess Knighton and David Fallows (Oxford, 1997), 311–16 (311).

[25] A particularly clear example of this is: Kyrie from *Monteverdi: Missa da capella* Prague Madrigal Singers: Supraphon SUA 10558.

[26] There are many references for this story. For one of these, see Alan Blythe, 'David Munrow Talks to Alan Blythe', *The Gramophone*, May 1974.

[27] John Potter. 'Past perfect & future fictions', *Basler Jahrbuch für Historische Musikpraxis*, 26 (2002), 11.

[28] 'Choral Music in the Renaissance', 164.

Digital Archives at the Royal Library, Copenhagen

Peter Hauge

The Royal Library in Copenhagen, also known as the Danish National Library, and which includes the University Library of the University of Copenhagen, has had a long and eventful history. Two catastrophic events, in particular, are important to bear in mind: in 1728, around 30,000 volumes of prints and manuscripts belonging to the University Library were engulfed in the Great Fire; later, in 1794, another fire ruined large parts of the Royal Castle (Christiansborg Palace), including the King's library and most of its collections. Hence a great amount of music dating from before 1794 has been lost. This has naturally had a considerable impact on histories of Danish music, especially those charting the earliest ages until the end of the Baroque. However, through the purchase or donation of material from other institutions such as the Royal Theatre, monasteries, cathedrals, the acquisition of material from private collections, and the procuring of important items at auctions, the Library is continuously adding to its music collections, including early manuscripts and prints.

The Royal Library has, in fact, a fairly large collection of early music, both in print and in manuscript, some examples of which date back to the time of Christian IV (reigned 1596–1648). There are, for instance, copies of Michael Praetorius's *Syntagma musicum* (Wolfenbüttel, 1618–21), preserved in an early seventeenth-century binding, *Musarum sioniarum* (Wolfenbüttel, 1607), and the first four parts of his *Musae sioniae* (Wolfenbüttel, 1605–07). The latter was a personal gift from the composer to the Danish King, presumably presented when he visited Copenhagen in 1618. Another visitor was Alessandro Orologio, who dedicated his *Intradae* of 1596 to Christian IV, and also sent various musical works, such as collections of songs and madrigals, besides a treatise on the art of embellishment (in an account book they are listed as being his 'Cantiones italicas novas', 'Madrigali', 'Madrigali per concerti', 'Dialogos per concerti' and 'De coloratura'). Most of these works have since been lost. Also to be found are various madrigal books of the late Renaissance and an important and rare collection of trumpet music dating from the 1590s to the 1620s (*DK-Kk*, MS GKS 1875a, 4º), which, unfortunately, still awaits detailed study.

Among important items from the Baroque are: the works of Johann Adolph Scheibe; the large collection of flute music in the Giedde Collection; Telemann's works; a trumpet concerto by Valentini; a Bach cantata; passion music by Hasse, Graupner, Lasnel and C. P. E. Bach; and a large collection of works that originally belonged to the Royal Theatre—including operas—consisting of scores, prompt scores, and orchestral material. The latter are important sources for the study of late Baroque performance practice at the theatre. The performance materials for one of Scheibe's cantatas reveals not only stains from candlesticks, and scorched corners, but also information on the embellishing practices among the vocal soloists. These materials also include phrasing marks in the violin parts, and a few fingerings, information on the pronunciation of the text, an indication of the number of musicians who were involved, their names, and so on. We also find cancellations and additions indicating that these pieces were reworked during or after performance. The Library's holdings also include early books on music; that is, books on music theory, composition, as well as material on performance practice and singing instructions. However, the music holdings are, of course, much richer when it comes to music of the nineteenth and twentieth centuries, especially in terms of Danish music or music related to Denmark and Scandinavia.

For many years the Music Department has had a policy of making its holdings, whether manuscripts or printed editions, easily accessible to the general public. So far, more than 5,000

works have been scanned, formatted to .pdf files, and uploaded to the internet on a sub-page of the Department's homepage (http://www.kb.dk/da/nb/samling/ma/index.html; click on 'digitale noder'). Most of the digitised material is searchable through the database called REX (on the home-page, www.kb.dk, choose 'REX'): when searching for a work, the entry will inform the user if it is available for download, and, if that is the case, include a link. Other digitised material is placed in special databases, organised by subject, which are listed on the webpage http://www.kb.dk/da/nb/samling/ma/digmus/musem.html. It is clear that the material not only includes early music but also works of later times (there are, naturally, fewer items dating from before 1800). Among the sections that might be of interest to readers of *EMP* are 'Danish theatre music c.1750–1900', 'Early printed music (before 1700)', 'Selected music, prints and manuscripts from the 18th century', and 'Early Danish dance instructions, 18th century'. It is easy to browse the items listed under these headings, and the individual items may be downloaded for study or use. It is evident that the emphasis is on Danish music, though there is a fair amount of music by foreign composers as well.

Unfortunately, it is easy to get lost in the complex web of various homepages of the Royal Library, and the user needs to be quite stubborn at times in order find what he or she is looking for. If one wishes to browse, and is not looking for something in particular, the best point of departure is the Music Department's own homepage (http://www.kb.dk/da/nb/samling/ma), where there is more information on the various digitisation projects—both in Danish and English. Alternatively, one might use the OPAC (REX) facility, mentioned earlier, if searching for specific material or holdings relevant to a specific composer.

A user who is exclusively looking for digitised material may encounter some difficulties in finding it. The library's focus seems to be based on the idea that potential users will search for a specific work or composer, and will be less concerned with the type of presentation —that is whether the material is a manuscript, printed edition, facsimile, or a scanned .pdf file available for download. Hence, the optimal approach is to search the databases for repertoire or composers. When the material has been located, it is then possible to see whether it is available as scanned images.

Some of the material available for immediate download that is hard to read, or demands a high degree of specialist knowledge in order to interpret and transcribe, might also be available for download from the site in a modern critical edition. On the homepage of the Danish Centre for Music Publication, http://www.kb.dk/da/kb/nb/mta/dcm/, established in 2009, it possible to either download a .pdf file of modern critical editions for free, or order a soft-bound printed edition, which comes with a fee to cover the production costs. The Centre is still in its early stages. Works that have been edited and uploaded include music dating from around 1600 to the early twentieth century. The selection of early music so far consists of a symphony by J. F. Frøhlich, dating from around 1833, and two wedding motets (1610, 1619) by a German composer, Georg Patermann. The editions prepared by the Centre include both a score and parts. The aim is to develop an approach to critical editing that takes advantage of the digitisation of the edition's source materials: the general reader may consult both the edition and its sources for comparison. Among planned projects are editions of some of Scheibe's works, especially his Passion cantatas, which have never appeared in print before. The digitised autograph score to his *Passions Cantate* of 1768 is available on the Music Department's homepage, as well as in REX—but as is evident when studying the manuscript, Scheibe's handwriting can be very difficult to read.

It should be emphasised that the best approach to finding digitised material is to search for a specific composer, or a particular work, and then determine whether it is available. If not, it is a good idea to contact the music department, asking if the desired work is part of a digitisation project and when it might become available. A reader's request might result in digitisation of the material.

The 1st International Conference on Historical Keyboard Music (ICHKM 2011), University of Edinburgh, 1-3 July 2011

Andrew Woolley

The '1st International Conference on Historical Keyboard Music: Sources, Contexts and Performance' took place at the University of Edinburgh at the beginning of July. This conference, an international meeting of scholars and performers working in the field of keyboard studies, brought together a diverse range of expertise (working on music from the fifteenth to the twentieth centuries), in both the academic and performance fields. It also attracted a broad base of interested listeners. Undoubtedly one of the prime attractions was the presence of the Raymond Russell and the Rodger Mirrey Collections of Early Keyboard Instruments at St Cecilia's Hall. Indeed, it was recognised from the outset that the University of Edinburgh is an exceptional location for a conference of this kind.

By intention its scope was not bound by a particular historical time-frame to encourage contact between researchers working on different periods, but who share an interest in the keyboard as a musical 'medium'. Performance was also a vital component; a guiding 'philosophy' for this conference was a belief in its importance for shaping musical scholarship and a desire to create an event that would encourage contact between specialists in research and those who are primarily active as performers. For this reason events that incorporated performances, some involving the collection of historical instruments, were placed at its heart, and we were pleased to host contributions from a number of leading exponents of historical keyboard instruments.

There were two recitals, in addition to numerous lecture-recitals over the course of the two main days of the conference (2–3 July), many of which were open to the public. The opening recital was given by John Kitchen (University of Edinburgh) on the Reid Concert Hall's Ahrend organ; while on the 2nd July Robert Hill (University of Freiburg) performed on the 1805 Kuhlbörs fortepiano. The fortepiano recital included a complete cycle of W. F. Bach's polonaises, which were exciting to listen to on the instrument chosen. On 3 July, Terence Charlston (Royal College of Music, London) presented two recital-demonstrations. The first involved a demonstration of two clavichords, an anonymous triple-fretted Flemish instrument of c.1620 and the Hubert double-fretted instrument of 1784. A video of this presentation can be viewed online at http://vimeo.com (http://vimeo.com/user8147694). It featured performances of English repertory, and thought-provokingly, a performance of Beethoven's Rondo in C major, Op. 51 no. 1. As one can easily imagine, the clavichord presents unique challenges for performing the latter work. However, as Charlston pointed out, these 'challenges' are instructive; a convincing performance is generated not only by the player's musical intuitions, but by the special qualities and limitations of the instrument (one that continued to be used widely in Germany in the late eighteenth century). In the afternoon of the same day, Charlston also gave the John Barnes Lecture on 'A Choice Collection? Performance and musical taste in late seventeenth-century English keyboard sources'. Included was a wide-ranging programme of music performed on the 1668 Stephen Keene virginals and the 1709 Thomas Barton harpsichord. I particularly enjoyed Charlston's renditions of music by John Baptist Draghi (d. 1708).

Throughout the conference there were a number of 40-minute lecture-recitals, which complemented the 'keynote' events that focussed on performance practice. Those on harpsichord included some excellent presentations from Mário Trilha (on João Cordeiro da Silva), Jane Clark (on François Couperin), Thérèse de Goede (on solo keyboard repertory as a source for continuo realisation, with special reference to Frescobaldi), Mario Aschauer (on Lully

transcriptions) and Joyce Lindorff (on Pasquali). There were also engaging lecture-recitals from pianists Tibor Szász (on Mozart and Liszt) and Kris Worsley (on Neefe), and from John Irving on the Haas clavichord that I unfortunately missed.

Three 'keynote' lectures that did not incorporate live performance were open to the public. Christine Jeanneret (University of Geneva), a leading Frescobaldi scholar, gave a 'whistle stop tour' of her work on Italian keyboard manuscripts, covering aspects ranging from the technologies of manuscript and print in the seventeenth-century to composers' working methods. Preceding Robert Hill's recital, Susan Wollenberg (University of Oxford) revisited C. P. E. Bach in a lively talk on his keyboard writing in solo works and accompanied sonatas. On the morning of the following day (3rd), Robert Hill delivered his presentation on 'Reverse-Engineering Late-Romantic Performance Practice: Agnes Nicholls' and Hamilton Harty's Performance of "At the Mid-Hour of Night"' (1908). The field of nineteenth-century performance practice is fairly undeveloped from the point of view of keyboard players; the literature has tended to concentrate on string performance.[1] Hill's talk considered some methodologies that might be used in the analysis of early recordings of pianists, focussing on their approach to rubato. He presented several revealing examples that illustrated the rubato technique employed in Agnes Nicholls' and Hamilton Harty's recording. These involved playing the recording with a synchronised metronome to highlight the tempo modifications used by the performers, which pointed to some preliminary observations (for instance, the regularity of the tempo fluctuation can be observed). The examples showed the sophistication of the rubato technique used by the performers, one deserving of analysis, and provided much food for thought on methodologies for exploring historical recordings as evidence of performance practice.

As an organiser of this conference I was not best placed to attend many of the presentations. However, a generous quantity of feedback was offered by the attendees after the event, and by my colleagues. The overall quality of the presentations was reported as generally high. There were sessions covering an array of subjects, although within the framework of three parallel sessions there were inevitable clashes between related subjects. A file containing the complete abstracts can be downloaded from the conference website (http://www.music.ed.ac.uk/ichkm-2011/). It may be that a future ICHKM event should reduce the number of sessions running parallel to allow for fewer clashes (although the creation of a less 'intensive' timetable in this way has other drawbacks). The venue for the next conference is yet to be determined, but it is hoped that an event could run biannually. A collection of essays arising from the conference, representative of its broad scope is forthcoming; it will be edited by Andrew Woolley and John Kitchen. I also recommend visiting the Vimeo page for updates, since it is hoped that further videos of the conference can be posted there in due course.

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[1] See esp. Clive Brown, *Classical & Romantic Performing Practice 1750–1900* (Oxford, 1999).

Peter Holman, *Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch*

Woodbridge: The Boydell Press, 2010 (Music in Britain Series, 1600–1900)
394 pp.

Nicholas Temperley

Boydell's 'Music in Britain' series has brought to light a large corpus of information from three centuries of musical history. But it is not often that all three are represented in a single book. That is the case with Peter Holman's account of the viola da gamba. Its chronological span is actually 1660–1891. Those of us who have worked in these periods have been dimly aware of the gamba's continuing presence, but I never expected to read a whole book on the subject. Holman shows that there was indeed a continuous line, if thin at times, connecting the seventeenth-century heyday of the gamba with its nineteenth-century revival. The main title is misleading, as he is actually telling a story of survival: I will return to this point later. Holman justifies writing a whole book on what might seem a narrow topic by setting each period of the instrument's history in a richly explored cultural context.

It turns out that although the gamba, through much of this period, continued to be cultivated by an elite group of English (and occasionally Scottish) amateurs, the leading figures who kept it alive were foreign professionals living in England. The most important viol player in late seventeenth-century England, Holman considers, was Gottfried Finger (c.1660–1730), who also produced the most significant music for viol after Purcell's. The gamba as a solo instrument survived the demise of the viol consort, for which England had long been internationally famous. As London's musical life became dominated by Italian influences, the gamba was one of the instruments for which Italian and other Continental musicians living in London—including Handel—composed and performed concertos, sonatas, and arrangements of arias. The next landmark figure was John Fredrick Hintz (d.1772), a Moravian instrument maker who brought the cult of exotic instruments, the gamba among them, from Germany to London. Holman has single-handedly excavated this development as well as the obscure character who led it.

After a relatively gamba-free generation, another German immigrant, Carl Friedrich Abel (1723–87), best known today for the London concerts he offered in collaboration with John Christian Bach, became famous for his performances on the gamba, and so initiated another period of cultivation by an informed minority. Among the many writers, artists, and aristocrats who intensively cultivated the instrument as 'an emblem of sensibility' were Laurence Sterne, Ann Ford, and Thomas Gainsborough. Lesser professional figures in the next generation, including the Dutch-born Johan Arnold Dahmen (1766–1813), extended the gamba's life into the beginnings of the early music revival, in which England played a pioneering role. Holman pinpoints an 1845 Concert of Ancient Music as the first British revival of early instrumental music, with Prince Albert as the leading spirit. It no longer comes as a surprise to learn that it was yet another expatriate—the French-born, Bohemian-descended Arnold Dolmetsch (1858–1940)—who led the full revival of the viol consort and its music, thus restoring the viola da gamba to its original place as the bass of a family of instruments.

In every part of this unhackneyed story, Holman examines an admirably wide range of sources. He shows equal mastery in the fields of organology, musical analysis, biographical research, and social history. He discusses a wide range of stringed instruments, and is careful to distinguish among the various hybrids that were at different times referred to by the term 'bass viol'. (It would have been all too easy to assume that the term always meant the six-stringed viola da gamba, and thus offer misleading support for his thesis, but Holman scrupulously avoids this trap.) He also offers a critical survey of the

mostly unknown gamba music that was a product of the period, with a special focus on Abel's output. This will be most welcome to performers looking for unfamiliar material. Details of the life experiences and struggles of the principal characters—especially that of Hintz, who was a furniture maker before becoming an evangelist for the Unitas Fratrum (or Moravian Brethren)—will interest historians in many fields. So will the gamba's role in the highest circles of society. Among many interesting side issues is the ever-varying opinion in elite circles as to which instruments it was proper for ladies to play.

If Holman often goes into more detail than most readers will want, he also stands back from time to time to place the narrative in a broader context. The 'Conclusion' section ending each chapter is valuable in this respect, and would be worth imitating in other specialized books. Above all, there are two topics for which the history of the gamba is treated as a microcosm of the musical history of its time and place. One is the preference of the English for foreign musicians. The other is their interest in the music of the past.

The English have always welcomed foreign music and musicians into their society. Between 1700 and 1900, however, their xenophilia went to the extreme of discouraging native composers; I am one of many writers who have explored this phenomenon. In a remarkable passage (pp. 49–51) Holman locates its origin in the political changes resulting from the Glorious Revolution of 1688, which gave the middle classes far more power and influence than they enjoyed in most Continental countries. The rise of music clubs and public concerts was clearly a phenomenon of the burgeoning middle classes. Holman quotes Richard Steele's characterization of the bass viol as an instrument suiting 'Men of rough Sense, and unpolished Parts'. He rightly points out that the upper classes, on the contrary, discouraged their sons from wasting energy on musical accomplishment, 'something best left to women or (preferably foreign) professionals'. There is plenty of evidence to support this view. The bass viol is a good example, since its use was to be increasingly confined to English middle-class amateurs and foreign professionals.

Yet it is far from obvious why these developments would have discouraged English composers. The middle classes, knowing little of Continental manners and modes, could have been expected to favour music of native origin, and their increasing wealth should have raised the demand for it. And if noblemen and gentlemen did not want to be musicians themselves, why would they not seek out and encourage talented English professionals to provide music for their delight, as they had in other periods, and still did in other countries? True, Italian music was fashionable in high society. But this was equally true in German-speaking Europe, where it hardly hindered the development of native schools of composers. We still lack a convincing explanation of this mystery: that the period of British economic and political dominance, while stimulating a boom in music making, failed to generate a consistently high level of creative accomplishment and influence.

On the question of musical antiquarianism, Holman again provides an overview (pp. 302–5) before embarking on a detailed account of the revival of old instrumental music and then, more specifically, on the gamba's part in this movement. Citing William Weber's seminal study, *The Rise of Musical Classics in Eighteenth-Century England* (Oxford, 1992), he points to a political motive in the Tory and Anglican desire to maintain the traditions of pre-Civil War church music. Like Weber, however, he draws no clear distinction between simple conservatism and the deliberate search for *unfamiliar* music of the past. 'Until the eighteenth century music was essentially a fashionable novelty that hardly outlived the composers who brought it into existence,' he begins. He treats counter-examples like Palestrina, Lully, and Corelli as exceptions, due to special circumstances. But these were merely familiar, old composers whose music was still cherished by conservatives. In every period and culture there is disagreement between innovators and conservatives, sometimes giving rise to open conflict. In this respect seventeenth- and eighteenth-century England was little different from other periods and places.

True 'life after death' involves the effort to search out and recover lost traditions. It had happened before. The humanists of the Renaissance had aimed to restore the arts of ancient Greece. But musicians, unlike poets, architects or sculptors, had no models available, so they invented recitative to stand for supposed classical ideals. Later, the monks of Solesmes would do much the same thing with their new manner of performing Gregorian chant, though the chants themselves had survived. To some extent the revivers of Renaissance and early

Baroque music in the nineteenth century faced this quandary. They too lacked living models, but at least they had access to partially-understood notated music, and to surviving if silent instruments, which could provide some historical foundation. More recently, intensive research has led to improved factual knowledge as a basis for reviving certain performing practices: here, of course, Holman himself has played a prominent role.

In studying the history of musical antiquarianism, we still need to identify the first successful attempts to restore lost musical styles, instruments, or compositions, as opposed to the ordinary wish to preserve and maintain a beloved or venerated body of music that was still alive in performance but was threatened with obsolescence. The viola da gamba is hardly a candidate, since, as Holman tells us, it never really died. The collected editions of Handel and the various printed collections of early English cathedral music, both of which he cites, were also primarily conservationist in nature, though Thomas Tudway's manuscript collection for the Earl of Oxford may have sought out forgotten works. Were the Academy of Ancient Music or the Madrigal Society, both primarily concerned (as Holman points out) with vocal music, true pioneers of discovery, or only conservationists? Weber's list of the repertory of the Concert of Ancient Music (1776–1790) contains only one composer born before 1660. The Bach Revival seems to me a fairly clear example of discovery, even if there was never a total break in knowledge of the music. The revival of the English viol consort may be considered another. When did the process begin, and did it really begin in England? Two early English examples are William Crotch's *Tallis's Litany* of 1803 and John Stafford Smith's *Musica antiqua* of 1812.

As far as I know, neither Weber nor Holman, nor any other researcher, has established just when antiquarians began looking for unfamiliar kinds of music of the past, finding out how they were performed, and reviving them, to satisfy historical curiosity (Romantic or otherwise). It was surely this specific activity, as distinct from mere conservatism, that ultimately led to the comprehensive appreciation of all periods of music that we enjoy today. But who started it?

To return to the matter in hand: This is a monumental history of an important instrument. Even if few people will read and absorb all the details, we have here a goldmine for future research on many different subjects. It is well equipped for that function, with a comprehensive and properly designed index and an extensive bibliography listing editions of music as well as written materials. It is also elegantly written. The standard of production is high, including many music examples and a fascinating group of visual illustrations.

Giovanni Stefano Carbonelli, *Twelve 'Sonate da camera' for violin and continuo* 2 vols., ed. Michael Talbot

(Edition HH: Launton, 2011)

Peter Holman

With one or two exceptions, migrants and exiles have not fared well in our received narrative of musical history. This is partly because until relatively recently musicologists tended to have a nationalistic agenda, seeing music as part of their nation's artistic heritage and often using it to assert cultural superiority over other countries—witness the nineteenth-century competition between Germans and Austrians to find the person who had supposedly 'invented' the Classical symphony. Migrants did not generally fit in to this agenda (Handel being the exception that proves the rule), particularly those who had left their native land at an early age to settle permanently in another country, as Carbonelli seems to have done. He came to England around 1720, married an English girl, and worked in London for the rest of his life as a virtuoso violinist, eventually becoming a successful wine merchant as well as a musician. Like most of the Italian composers who flocked to England in the eighteenth century, attracted by its extraordinary

wealth and its relatively egalitarian and peaceful society, Carbonelli has been largely ignored by Italian and English scholars alike—until now.

In Carbonelli's case there are several other factors that have conspired to ensure his neglect. He is known to have written concertos, sinfonias and songs, though the only music by him that seems to have survived is the present set of twelve *Sonate da camera*, published in 1729, which has given the mistaken impression that he was an unimportant, limited composer. Also, the contemporaries of Bach, Handel and Vivaldi have suffered from the 'great men' conception of musical history, with its assumption that their least important works are somehow intrinsically more important and worth performing than the finest works of their contemporaries. This is all changing rapidly, thanks in part to the increasing availability of facsimiles of original sources and the willingness of recording companies to explore new repertory, often before modern editions are published.

Carbonelli's published collection is a case in point. A facsimile was published by King's Music in the 1980s, presumably inspiring the fine 2003 recording of five of the sonatas by Hélène Schmitt on Alpha 046. Portions of her CD can be heard on YouTube, and another facsimile, made from the copy in the Utile Dulci collection at the Musik- und theaterbiblioteket in Stockholm, is now freely available online (http://www3.smus.se/UtileDulci/pic/C1-R/C/Carbonelli,%20G.%20S/12%20Sonatas/Carbonelli_12_Sonatas.pdf). Incidentally, this Stockholm copy shows that the collection exists in two states. Talbot, who used the British Library copy, describes it as 'privately printed' and mentions a newspaper advertisement showing that it was sold by John Walsh. However, he does not mention that the Stockholm copy is an example of an issue that has the statement 'Sold by JOHN WALSH at the Harp and Hoboy in Catherine Street in the Strand' added rather crudely at the bottom of the ornate title-page, followed by an advertisement for Walsh's publications of Handel. This is a rare omission from Talbot's extremely full and illuminating introduction, which is a model of its kind, telling the prospective performer everything s/he needs to know about the composer, the collection, and the musical style of the sonatas, as well as discussing relevant issues of performance practice.

Talbot makes out a good case for Carbonelli's sonatas in the introduction, rightly praising their seriousness and artistic ambition, their 'stylistic richness' (drawing on Valentini, Albinoni and Vivaldi as well as Corelli, the main model), and their 'command of musical form, with logical development and skilful combination of memorable musical ideas'. Playing through them I was struck by the balance struck between the considerable technical demands of the solo part and the rich harmonic implications of the carefully figured continuo part. Even prominent early eighteenth-century composers sometimes found it difficult to write convincingly in only two parts, but it is a test that Carbonelli passes with flying colours.

It is good to report that the edition is worthy of the music. It is clearly and elegantly printed, with the continuo figures included in the bass part (allowing performances in which the cellist replaces the keyboard by adding chords), and with a sturdy ring-bound score that sits flat on a music desk. My only reservation is that editorial slurs have been rendered by dotted lines rather than the slashed slurs used in most British scholarly editions—a more elegant symbol, in my opinion. Talbot provides a simple and generally well conceived continuo realisation, though he mentions that Italian keyboard players at the time might have played in a more elaborate style. He refers to a sample realisation by Giorgio Antoniotto, but he could also have mentioned the written-out realisations for the whole of Corelli's op. 5 by Antonio Tonelli (1686-1765) (modern edition: http://petrucci.mus.auth.gr/imglnks/usimg/9/9c/IMSLP52777-PMLP28348-Opus_5__Tonelli_BC_.pdf). They often have full chords in both hands and double fugal entries and other features of the solo part —which Talbot avoids doing. All in all, this is a fine edition of fine music. I hope that it will lead to more performances and recordings, and will encourage Talbot to explore more of the music by Italians in England. Perhaps he could give us an edition of the orchestral arrangement he mentions of Carbonelli's Sonata no. 10, made by William Hayes, Professor of Music at Oxford.

Santiago de Murcia *Cifras selectas de guitarra*

(Biblioteca Campus Oriente, Pontificia Universidad Catolica de Chile: uncatalogued)

Published in facsimile and transcription by A-R Editions.
Edition with introduction and commentary prepared by Alejandro Vera.
397 pages in two volumes
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Martyn Hodgson

The manuscript *Cifras selectas de guitarra*, dated 1722 and held in the collection of Pontificia Universidad Católica de Chile (currently uncatalogued), is the most recently-discovered source for the guitar works of Santiago de Murcia (1673–1739), nowadays one of the most popular composers for the solo 'baroque' guitar. This new publication by A-R Editions is edited by Alejandro Vera, who identified the manuscript in Santiago, Chile, in 2004. It is spread over two volumes: one in roughly A4 portrait format contains Vera's Introduction, notes and Critical Report (all in English) and his staff notation transcription aimed at players of the modern guitar (of which more later); the other contains a 'facsimile' in roughly A4 landscape format to accommodate the oblong original (240 x 165mm) and a (modern) index of pieces. This publication therefore promised to make a welcome contribution to the early guitar repertoire and had been keenly anticipated by players of the period instrument.

Much of Professor Vera's Introduction, in particular that part relating to Murcia's life and contemporary Spanish culture, is especially good and extends his earlier articles on Murcia's background, his life and work and on this present manuscript.[1] Five pages of the Introduction are devoted to the composer and previously identified sources of his work. Six pages focus on the manuscript itself including: description (bindings, paper, etc); context of production (with discussion about the copyist); suggestions ('hypothesis') on the circulation and reception of the manuscript. Fourteen pages deal with the music covering: notation and theory (including ornaments, time signatures, modalities); general contents (description of contemporary musical/dance forms); music and society in Spain around the time of compilation; comments on concordances, recompositions and quotations. But only two pages are devoted to performance practice with the principal focus being on Murcia's fingerings and nothing at all on the crucial issue (for the five-course guitar) of how he was likely to have strung and tuned his instrument (there is a very brief mention of alternative guitar tunings in the Critical Report). An Appendix lists sources and the contents with concordances (three pages), abbreviations and sigla, and there are seven pages of generally informative footnotes. This volume also contains a useful transcription and translation of Murcia's own preliminary texts to the manuscript covering one aspect of the tuning (it results in the first course being at a nominal *e'*), some features of technique (holding notes, the playing of ornaments, arpeggios, slurs) and, of particular importance to players, where to pluck the strings (beginners pluck close to the bridge like a lute, but skilled players vary the position to suit and generally strum in the middle of the strings).

The other volume of the edition contains a black on dark grey background 'facsimile' of the manuscript. Murcia employs the normal 'Italian' tablature (also widely used in Spanish sources) with arabic numerals on a five-line stave to indicate frets and also uses the system of alfabeto whereby strummed chords are indicated by an alphabetic letter (or other symbol). The collection consists principally of Spanish and Italian dances (including examples of the *Jácaras, Marionas, Pavanas, Españoleta, Folias, Tarantelas, Pasacalles, Villanos, Cabellero, Canarios, Cumbé, Zarambeques*), and some French dances (*Menuet, Paspied, Burée, Gavota*) all for five-course guitar in an idiosyncratic but attractive mixture of plucking and strumming play.

Santiago de Murcia was born in 1673 near Madrid to humble parents, but by 1705 had risen to become the guitar teacher of Queen Marie Louise of Savoy (the first wife of Philip V) and probably the leading guitarist in Madrid. However, as early as 1714 he seems to have fallen on hard times, perhaps to do with the declining popularity of the guitar as a solo

instrument, and in 1729 he was even obliged to submit a formal declaration of poverty. Vera has unearthed a lot of new information about Murcia's life but there is still much that is largely speculation (for example how and where he was trained), and probably more details are to emerge, in particular on his links to the theatre.

For many years only two sources for Murcia's compositions were known. The earliest was a printed collection *Resumen de acompaner la parte con la guitarra,* dated 1714 but with no imprint, containing a treatise on playing thorough bass accompaniment on the guitar together with a collection of mostly fashionable French dances.[2] Also known for some time has been a manuscript in the British Library *Passacalles y obras de guitarra por todos los tonos naturales y accidentales*, dated 1732.[3] This collection contains a greater variety of music than the *Resumen* and includes Spanish passacalles and transcriptions of Italian music (Corelli is the only named composer) as well as French and Italian dance suites in both the strummed as well as the plucked style. A few concordances are also found in Francois Campion's 1705 publication (*Nouvelles decouvertes sur la guitarre*), in the manuscript collection compiled by De Castillion in 1730 (B-Bc, MS 5615), and in a manuscript of Spanish dances copied in 1705 (*Libro de diferentes cifras de guitara*, E-Mn, M. 811).

In 1943, another manuscript source of Murcia's guitar works was discovered in Leon, Mexico. Now named *Saldívar Codex, No. 4* after the Mexican musicologist Gabriel Saldívar, who discovered it, the manuscript is clearly in the same (fine and clear) hand (Murcia's own perhaps?) as the 1732 manuscript.[4] *Saldívar Codex, no. 4* contains many popular Spanish *bailes* and *danzas* such as the *jácaras, marionas* and *españoletas* as well as some French dances and, particularly relevant to the latest manuscript discovery, some New World forms which became popular in Spain such as the *cumbé* and the *zaramebeque.*

Remarkably, in 2003 yet another Murcia manuscript, and the subject of this new A-R publication, was identified in the Americas (specifically in Santiago, Chile) and in 2004 Professor Vera negotiated the purchase of the work for the Pontificia Universidad Catolica de Chile. It appears to compliment the two other manuscript sources: again there is the same clear, distinctive hand and it contains a mix of works in a popular and accessible style including some very fine settings of Spanish and American dances often with the vigorous rhythmic strummed interludes. Before Vera's latest research, the presence of American dances had suggested the possibility that the manuscript was compiled in the New World and there was even speculation that Murcia had travelled there. However, with new research building on his previous work (see endnote 1), Vera convincingly shows that the new manuscript was not compiled in South America but was probably written in Madrid though perhaps intended for the amateur South American market. He points out there was an established trade of exporting manuscript music books to the Spanish colonies: a particularly good record being the inventories of books put before the Inquisition for approval to dispatch to America contained in the Archivo General de Indias. Indeed, there is even some evidence that this particular manuscript might have found its way to conservative South America in the later eighteenth or even early nineteenth centuries. From what can be made out from the 'facsimile', the quality of works (all for solo guitar) in this new manuscript source is fully as high as that in the other two and thus, all things being equal, one would normally expect this new edition to be well received by period guitarists today: unfortunately the quality of the facsimile is so very poor (of which more later) that this cannot be the case.

The exciting atmospheric arrangements found in Murcia's Spanish dances for solo guitar have also had one unexpected consequence: to give a degree of license to some guitar continuo players to indulge in much thrashing about in a modern flamenco manner (perhaps to differentiate their instrument from the rather more refined theorbo)—and not only in the performance of Spanish dance music. That such widespread strumming represents late seventeenth/early eighteenth century guitar continuo practice is highly questionable: certainly Murcia in his *Resumen* suggests a more lute/theorbo-like style of basso continuo play; as do the instructions of other guitarist contemporaries like Matteis.

To turn to the staff transcription of *Cifras selectas de guitarra*: Vera has employed the modern octave transposing G2 clef, which was first used for the guitar in the later eighteenth century and continues up to today—it covers the instrument's range tolerably well without the need for too many ledger lines. Clearly a big advantage is that modern guitarists with no facility at tablature can play directly from such a transcription. Unfortunately, rather than trying to identify the particular tuning pattern Murcia is

likely to have employed and then transcribing the tablature accordingly, Vera has decided to create an interpretative 'artistic' transcription which imagines all the tuning alternatives are available at the same time (even where in direct conflict) so that, for example, a note on the fifth course is transcribed as being at the higher octave in one place whilst elsewhere in the same piece it is transcribed at the lower. As he puts it in the Critical Report (p. 96) ' …a performance on a modern guitar [i.e., one with six single and overwound strings] can also represent a legitimate and artistic way of re-creating Murcia's music with an appropriate transcription, that is, one fitting well with the modern instrument but preserving some of the character and idiomatic devices of the baroque guitar'. Of course, the real issue here is how much 'some' of the character is preserved in such a transcription.

For non-'baroque' guitarists, the attention paid by players of the instrument to the minutiae of tuning may seem arcane in the extreme—but, in fact, it can make a tremendous difference as to how the music actually sounds. Essentially, the difficulty is that many earlier guitar sources indicate a form of tuning whereby the top three courses of the five-course 'baroque' guitar are tuned exactly as nominal (generally *e′e′ bb gg*) but the fourth and fifth course may have a variety of configurations: ranging from having *both* strings of these courses at the higher octave (*d′d′ aa*); through to both strings having only the lower fundamental bourdons (*dd AA*); and in-between a variety of configurations, which often included one string of a course at the high octave with the other at the fundamental pitch. A particularly common arrangement for solo music, and perhaps the one most likely to have been employed by Murcia himself, was to have an octave and lower bass pair only on the fourth course but with a high octave unison pair on the fifth. A further peculiarity of the period guitar is that, unlike on the lute, the high octave string is placed to the 'bass' side of the instrument and this can give a strong impression of a note at the higher octave gently supported by one at the lower. The resulting ambivalence is much exploited in early guitar music so that, for example, scalic passages which on the page may seem suddenly to jump an octave can, by judicious action of the plucking thumb, be made to sound much smoother. But therein lies the rub: if we are not anchored to a particular tuning for a particular piece (or even an entire collection) there is no possibility of producing a satisfactory staff transcription which reasonably reflects what Murcia might have intended and expected his auditors to hear. Certainly many of Vera's 'artistic' transcriptions, which now favours one tuning and now another, seem at odds with what the tablature and the period instrument suggests.

All this business of tunings and transcription would be largely immaterial if the guitarist were to play directly from the tablature as, indeed, most period guitarists generally prefer to do. So serious players would normally ignore the transcription and turn directly to the facsimile of the tablature. Regrettably it is here that the greatest problem with this edition is immediately apparent; the 'facsimile' is so dark as to be virtually unreadable: black tablature symbols on deepest dark grey background—wholly unreadable on a stand and only possible at a desk under very good illumination. One might suppose this was an inherent failing of the original manuscript but, having seen other quite satisfactory reproductions from it,[5] it is very clear that this is not the case—it is rather nothing short of a major editorial or production error. In fact, I was so taken aback at the very poor reproduction produced by such a reputable house as A-R Editions that, on the assumption I may have been sent a duff copy by mistake, I took the very unusual step of contacting them (and explaining the problem) and was kindly sent another copy. Sadly this was just as bad—I can conceive of no reason why the editor and A-R Editions should think it acceptable to publish such a poor reproduction.

In summary, it is with very real regret that this edition of Murcia's *Cifras* cannot be recommended for private or institutional buyers: the poor quality and very limited legibility of the facsimile wholly negates the principal reason why anyone, especially players, would wish to procure the edition. It is to be hoped that A-R Editions, which usually produces such fine and useful publications, will have a rethink and produce a significantly improved facsimile volume (perhaps even sending a gratis copy to those unhappy souls who have already purchased the first edition)—in this eventuality I would be the first to recommend it.

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[1] Alejandro Vera, 'Santiago de Murcia's *Cifras Selectas de Guitarra* (1722): a new source for the Baroque guitar', *Early Music*, 35/2 (2007), 251–269, and Idem., 'Santiago de Murcia (1673-1739): new contributions on his life and work', *Early Music*, 36/4 (2008), 597–608.

[2] See Santiago de Murcia, *Resumen de acompañar la parte con la guitarra*, facsimile edition with Introduction by Monica Hall (Monaco, 1980).

[3] Santiago de Murcia, *Passacalles y obras de guitarra por todos los tonos naturales y accidentales* (1732), facsimile edition with Introduction by Michael Macmeeken (Monaco, 1979).

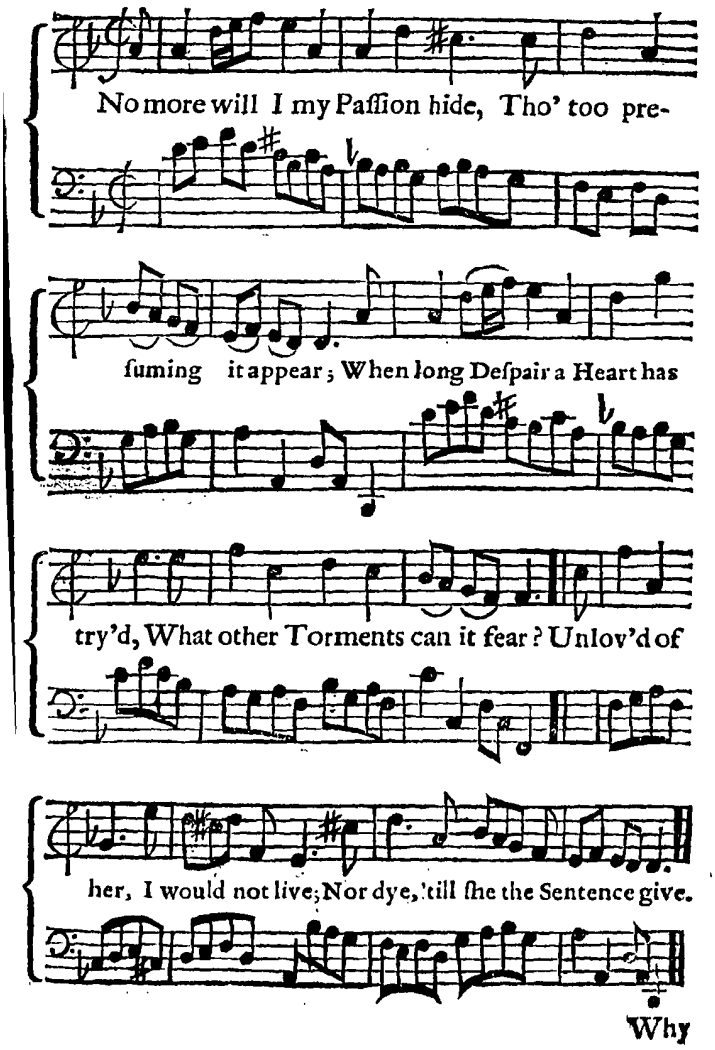
[4] Santiago de Murcia, *Saldívar Codex, No. 4*, facsimile edition, ed. Michael Lorimer (Santa Barbara, 1987).

[5] See Vera, 'Santiago de Murcia's *Cifras*', esp. 256.

Two songs from *THE SPINNET: OR MUSICAL MISCELLANY* (London, 1750)

'No more will I my passion hide' (Dryden)

The CONSTANT LOVER.



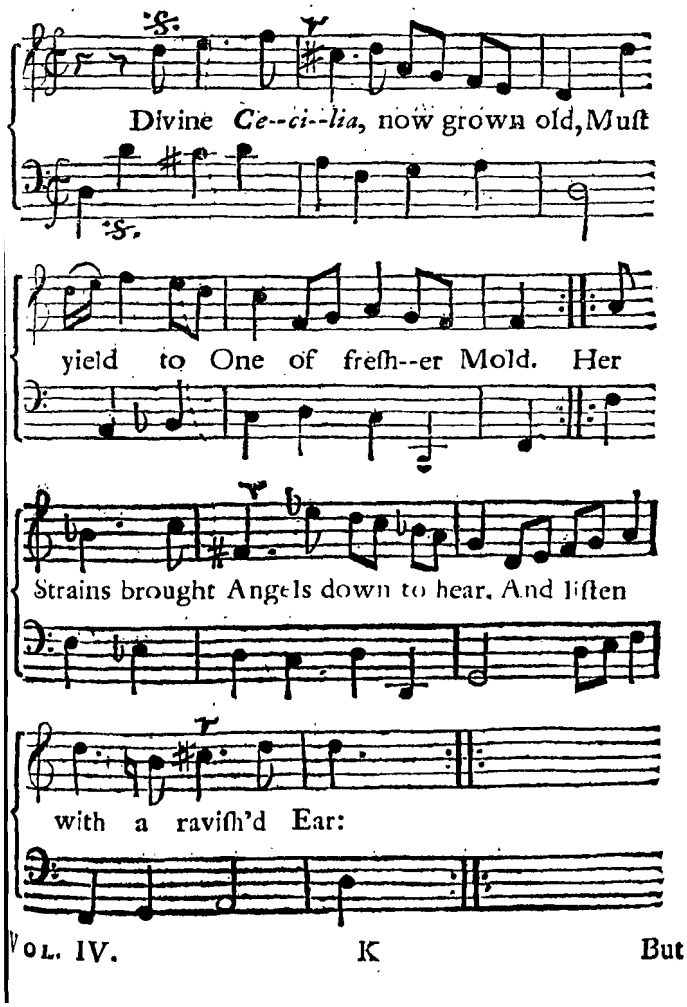
Why ſhould the Fair offended be,
If Virtue charm in Beauty's Dreſs;
If where ſo much Divine I ſee,
My open Vows the Saint confeſs?
Awak'd by Wonders in her Eyes,
My former Idols I deſpiſe.

Charles Dieupart (d. c. 1740), 'Divine Cecilia'

On Mrs. CECILIA B---, *on St.* CECILIA's *Day.*

By Mr. *WILLIAM BEDINGFIELD.*

Set by Mr. DIEUPART.



But here's ſuch Harmony of Shape,
Might tempt them to another Rape;
And make them leave their Heav'n behind,
To wed the Daughters of Mankind.

There needs no Angel from the Skies,
A real Goddeſs charms our Eyes;
As *Venus* to *Æneas* prov'd,
So look'd, ſo talk'd, ſo ſmil'd, ſo mov'd.

When *Purcel*'s melting Notes ſhe ſings,
Applauding *Cupids* clap their Wings,
Miſtake her for their *Cyprian* Dame,
Her Infant too for one of them.

She graceful leads the dancing Quire,
As ſmooth as Air, or quick as Fire;
Now riſing like the bounding Roe,
Now ſinks as Flakes of feather'd Snow.

In ſacred Story may be read,
How Dancing coſt St. *John* his Head;
We here expoſe a nobler Part,
For ſure no *Head* is worth a *Heart*.

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Annette Richards, *The Portrait Collection of C.P.E. Bach*, CPEB:CW vol. VIII/4 (forthcoming, 2012)