

# *Early Music Performer*

*A quarterly newsletter dedicated to questions of early music performance - then and now*

Issue 3, Summer 1999



## **Robert Spenser on singing in Purcell's England,** *part 2*

# *Nema*

*Early Music Performer* is the newsletter of the National Early Music Association and is sent to subscribing members. Subscription to NEMA costs £19.50 per year, and subscribers receive a copy of *The Early Music Yearbook*. For further details contact the administrator, Christopher Goodwin, Southside Cottage, Brook Hill, Albury, Guildford GU5 9DJ, UK. Tel (+ +44)/(0) 1483 202159. Fax (+ +44)/(0)1483 203088 email [Lutesoc@aol.com](mailto:Lutesoc@aol.com)

*Early Music Performer* is edited by Chris Thorn, 135 Arnison Avenue, High Wycombe HP13 6BH UK Tel (+ +44)(0)1494 523581 email [christh@nildram.co.uk](mailto:christh@nildram.co.uk) website <http://homepages@nildram.co.uk/~christh/>

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*Includes full listings of articles on early music*

# Nema

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## THE ANNUAL GENERAL MEETING OF NEMA

will be held at St Michael's Church, Cornhill, London EC3 on Saturday 27th November 1999 at 2.30pm  
[nearest Underground Bank or Monument]

The afternoon will begin at 2.30pm with the Margot Leigh Milner lecture to be given by David Skinner, Post-Doctoral Fellow of the British Academy at Christ Church Oxford, who will talk about his work as Co-Director of the Cardinall's Musick.

The AGM will follow the lecture, and after tea the afternoon will conclude with a concert by finalists of the 1999 International Early Music Network Young Artists Competition.

Visitors and guests are most welcome.

Please make every effort to come to the AGM: your chance to meet your Council, learn of NEMA's plans for the next century, make your views known about your Association, hear a stimulating talk, and enjoy the performance of the early music stars of the future!

For further details (and a map if necessary) please do not hesitate to call the Secretary, Jane Beeson, on 0171 616 5902.

## AGENDA

Apologies for absence

Approval of the Minutes of the last Annual General Meeting

Treasurer's Report and approval of the accounts for 1998/9

Subscriptions

Report of the Council

Election of members of the Council

Any other business

Date of next meeting

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### Members' Announcements

For sale: Andrew Garlick Italian style harpsichord (2 x 8'). Dark green case. Currently in Somerset. £2,400. Buyer collects. For details telephone 01460 2342221.

### Letters

Dear Editor

James Chater, in his interesting article on Marenzio (EMP issue 2), refers to "Alfredston (sic) Music, Florentine Intermedii" for examples of the composer's large scale works. This appears to be a mistaken reference to our publication *Music for a Medici Wedding* ALF. 1 to 6 (1994) which comprises a playing edition of the madrigals and intermedii written for the marriage of Cosimo de' Medici and Eleonora de Toledo in 1539. The reference obviously intended was to the intermedii for the play *La Pellegrina* performed in 1589 at the wedding of Ferdinando de' Medici and Christine of Lorraine. There is a scholarly edition by D P Walker published by C.N.R.S. and some playing parts edited by Alan Lumsden for Beauchamp Press.

However, your readers may like to know that, in recognition of the quartercentenary, Alfredston Music is publishing a selection of Marenzio's later madrigals and motets in four, five and six voices. These publications are intended primarily for instrumental performance on recorders and/or viols but the words are set in all parts and scores are available separately. Those wishing to celebrate the Guerrero quartercentenary may like to try the instrumental version of the *Missa "A la batalla escoutez"* which we are publishing in Martyn Imrie's edition with the permission of Mapa Mundi.

Yours sincerely

M Grayson

May I first absolve James Chater from any blame in this regard: I thought I would add some sources to the end of his article, but I lacked examples or catalogues and memory was inaccurate. May I say here that Martyn Grayson is helping to direct a workshop for singers and players to include Marenzio madrigals and motets (and Guerrero's Battle Mass) at Lains Barn, nr Wantage on 12 September next: phone 01235 763373 for information.

Also, Clifford Bartlett has recently reviewed and can supply John Steele's edition of: Luca Marenzio: *The Complete Five Voice Madrigals For Mixed Voices*. in six volumes.

# Singing Purcell's Songs: 17th century evidence, with suggestions for singers today

by Robert Spencer

## PART TWO: 17TH-CENTURY TEACHING OF SINGING

Pepys revealed aspects of how singing was taught during Purcell's childhood, when he noted the method of his own teacher, John Goodgroome, who was a counter-tenor in the Chapel Royal. In 1664 Goodgroome also took over the singing position of Purcell's father in the King's Private Musick. Three years earlier Pepys wrote: "This morning came Mr Goodgroome to me . . . With whom I agreed presently to give him 20s entrance [that is, to be on his list of pupils]; which I then did, and 20s a month more to teach me to sing [the teacher normally visited the pupil daily, partially supervised practice]. And so we begun and I hope I shall come to something in it. His first song is *La cruda balla*" (42).

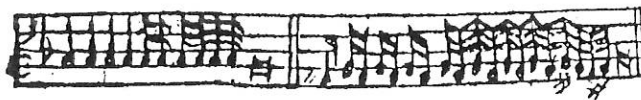
A. 3. Voc.      Italian Ayre.      CANTO.      [192]

A cruda la bella mia pastorella a' amor Eg- -nu- -da non ha- - -  
pi- e - ta. Ri - che - - - - tel - iſe di pa-ra-diſa ma' il cru- do petto non ha di  
fe non ha di fe non - - - - - ha di fe.

The Canto part of 'La cruda la bella', from *The Musical Companion* (1667) p. 192.

Six years later, in 1667: "At noon home and there to find Mr. Goodgroome, whose teaching of my wife, only by singing over and over again to her and letting her sing with him, not by himself, to correct her faults, I do not like at all but was angry at it; but have this content, that I do think she will come to sing pretty well and to trill in time, which pleases me well" (43). By "trill" Pepys could have meant Caccini's trillo, as recommended in all editions of Playford's *Brief Introduction* from 1664 (44) to 1694:

The Trillo.      Gruppo or double Relish.



The *Trill* described by me is upon one Note only, that is to say, to begin with the first *Crochet*, and to beat every Note with the throat upon the vowel [a] unto the last *Brief*. As likewise the *Gruppo* or *double Relish*. . .

Or, as is just possible that Goodgroome, who lived until 1704, was already teaching the Trill (similar to Caccinmi's gruppo) as explained in Playford's Introduction from 1697 (45):

*the Skill of Musick,*

31

31

*An Introduction to*

## CHAP. VIII.

### Of the TRILL, or SHAKE.

THE Trill is the most principal Grace in Musick, and the most used; the Directions for Learning it is only this, To move your Voice easily upon one Syllable the distance of a Note, thus:



First move *slow*, then *faster* by degrees, and you'll find it come to you with little Practice; but beware of huddling your Voice too fast, for *Bfabemi* and *Alamire* ought both of them to be sounded distinctly, your *Shake* being compounded either of a whole or half Tone. This is the Method, which observ'd with a diligent Practice, will certainly gain your Ends.

I shall add a few *Instructions* to let you know where the Trill ought to be used: (*Viz.*) On all Descending *Prick'd Crochets*, also when the Note before is in the same Line or Space with it, and generally before a *Cloſe*, either in the middle, or at the end of a Song. I will now set you a small Example of it, and place a *Groß* over the Notes you ought to *shake*.

*Example.*



There are other Notes which ought to be *shak'd* besides *Prick'd Notes*, and a little Practice upon these Directions will be much more Advantageous than what I can lay here.

Apparently Goodgroome was not alone in teaching parrot-fashion. Roger North wrote before the end of the century: "Ladys hear a new song, and are impatient to learne it. A master is sent for, and sings it as to a parrot, till at last with infinite difficulty the tune is gott, but with such infantine imperfect, nay unbroken abominable, graces, in imitation of the good, that one would splitt to hear it" (46).

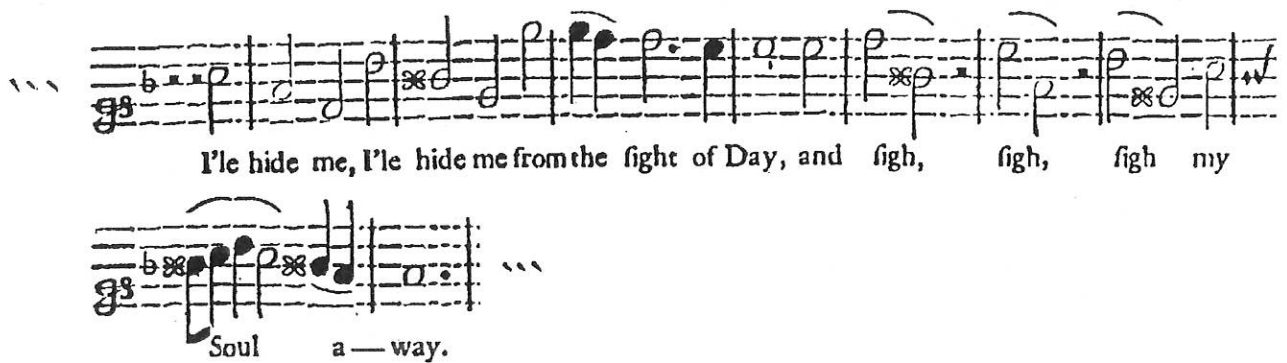
Back to Pepys in 1667: "... when I came home and find Mr Goodgroome my wife's singing-master there, I did soundly rattle him for neglecting her so much as he hath done, she having not learned three songs these three months and more" (47). And three weeks later: "This day, being dissatisfied with my wife's learning so few songs of Goodgroome, I did come to a new bargain with him, to teach her songs so much, viz., 10s a song; which he accepts of and will teach her" (48). Another teacher was Pietro Reggio, who was in London by 1664, when Pepys heard him sing "... Italian songs to the Theorbo most neatly" (49). And Evelyn in 1680 reported that "... he sung admirably to a Guitarr & has a perfect good tenor & basse ..." (50). In 1677 Reggio published in Oxford "The Art of Singing, or a Treatise wherein is shewn how to Sing well any Song whatsoever, and also how to apply the best Graces. With a Collection of Cadences plain, and then graced, for all lovers of Musick" It appears that no copy of this book has survived, which has deprived us of what must have be a most important source of information (51). However, Graham Dinnage has recently identified two manuscripts of solfeggi (Oxford, Bodleian Library, Mus. Sch. G 619-20), probably written out in England by a singing teacher, which show how sight-reading and vocal technique was taught in Purcell's day.

About 1700 Roger North commented that singing teachers “begin to teach with tunes, whereas they should begin with pronunciation . . .” (52). North’s preference was apparently followed in the following century by Charles Dibdin: “I took care they [the theatre singers Mrs Mountain, Mrs Bland and Miss De Camp] should be taught nothing more than correct expression, and an unaffected pronunciation of the words; the infallible and only way to perfect a singer” (53). The castrato Tosi’s singing tutor was not printed in English translation until 1742, but we should bear in mind that he sang in London during Purcell’s lifetime, so it is likely that his *Observation on the Florid Song*, first published in Italian in 1723, has some relevance for singing Purcell’s songs (54). Tosi distinguished between chest and head voices, and falsetto, but maintained that the registers should be united. He recommended the practice of *mesi di voce*, control of a steady crescendo and diminuendo. The first half of this exercise, the steady crescendo, is necessary when singing any long held note against changing harmony, for example:



The beginning of 'Sound the Trumpet', from *Orpheus Britannicus* 2nd ed. (1706) p. 254

Tosi recommended the use of portamento: “. . . to glide with the Vowels, and to drag the Voice gently from the high to the lower Notes . . .” (p.29): a skill required in 'The Plaint' from the *Fairy-Queen*:



Part of 'O let me weep', from *Orpheus Britannicus* (1698) p.196

This is followed by full treatment of appoggiaturas, beats, divisions and eight types of shake. Rubato, “stealing of Time” is much praised, just as Tosi himself was praised for his use of it in the 1690s by Roger North: “. . . dwelling upon some notes too long and coming off others too soon; that is, breaking time and keeping it, which Sigr Tosi sayd was the chief art of a performer, and her shewed it most lucently by his voice” (55). These are but a few crumbs from 184 pages of information to be considered.



## INTERPRETING THE WRITTEN MUSIC

Our interpretation of the songs today should stem from the instructions given by Purcell in his music, therefore we have to understand the precise connotations of his period notation.

## 1. TIME SIGNATURES

First, his "moods", or time signatures. These he defined as his "instructions" which preface *The Harpsichord Master* of 1697 (56):

Common Time: C = "a very slow movement", in which a crochet equals the tick of "a large Chamber-clock", perhaps M.M.60.

$\text{C}$  = "a little faster".

$\text{C}$  or 2 = "brisk & airy time", "as fast as the regular motions of a watch", perhaps M.M.135.

Triple Time:  $\frac{3}{2}$  = "commonly played very slow".

31 = "play'd slow".

3 = "played faster".

$\frac{6}{4}$  = "commonly to brisk tunes as Jiggs and Paspys [passpieds]", "very brisk".

This last definition indicates, for example, that the end of 'Let the dreadful engines' should not be slow, as one can hear it sung today:

one of them proves right, but all, all are Witches by this light, And

so I fair-ly bid e'm, and the World good night, good night, good night, good

night, good night, good night.

Final section of 'Let the dreadful engines', from *The Songs to . . . Don Quixote, 1st Part* (1694) p. 26.

## 2. DYNAMIC MARKINGS

Next, his dynamic markings. Earlier in the 17th-century, most repeated words or phrases were composed for emphasis, therefore should be sung louder or with more intensity the second time. But some of Purcell's repetitions are musical echos. When copying by hand, for example in the Gresham holograph Songbook, c.1692-5 (57). Purcell frequently wrote "loud", "soft". Printed music rarely contains these instructions, but we should be aware of such implications.

Handwritten musical score for "The Rose Tree". The score is written on four staves. The first staff is for the Soprano voice, the second for the Alto voice, the third for the Piano accompaniment, and the fourth for the Bass voice. The lyrics are written below the vocal staves. The music is in 3/4 time and G major. The piano part includes dynamic markings like "p" (piano) and "f" (forte). The score ends with a large curly brace on the right side.

*left* *low*

Strike & viol strike & viol touch touch touch touch touch touch & Lute Wake & Harp

*soft* *low* *soft* *if*

Wake & Harp Wake & Harp inspire & Flute Wake & Harp inspire & Flute Flute

The image shows a musical score for a piece titled "The Dance of the Lute Player." The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a lively, dance-like style, featuring many eighth and sixteenth notes, often beamed together. There are several measures with rests, suggesting a melody that is not always present. The lyrics are written below the staff, and the music is divided into measures by vertical bar lines. The overall appearance is that of a handwritten manuscript.

The lyrics are:

Strike the Vi-ol, strike the Vi-ol, touch, touch, touch,  
 touch, touch, touch the Lute; wake the Harp, wake the Harp,  
 wake the Harp, In-spi- re the Flute, wake the Harp, In-spi- re the

Beginning of 'Strike the viol', from the *Gresham Songbook*, f.56v, and *Orpheus Britannicus* (1698) p.189

### 3 TAKING BREATHS WITHIN A PHRASE

Should we breathe in the middle of a phrase where no rest is marked? Probably not, if we wish to maintain the phrase tension intended by the composer. This could dictate a faster speed. For example:





Excerpt from 'Sweeter than roses', from *Orpheus Britannicus* (1698) p.87.

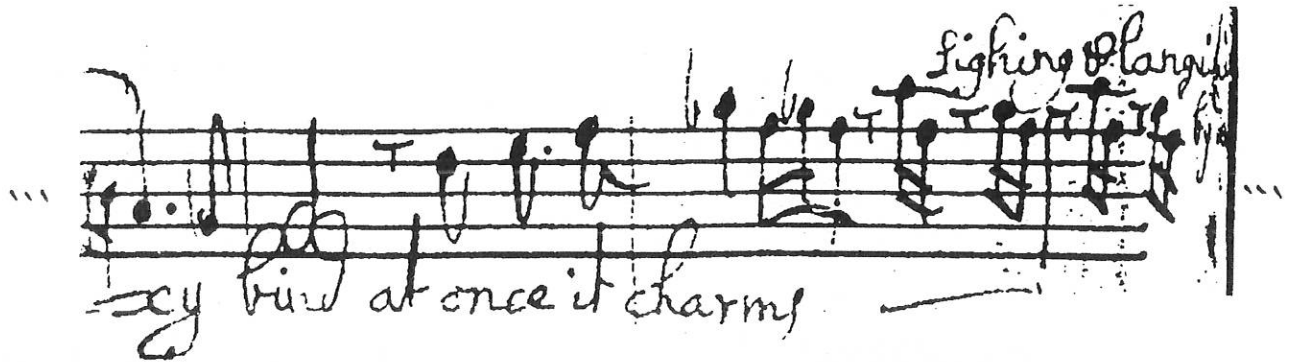
Following this principle produces many apparently impossibly long phrases. But if we start from the position that the composer could have written functional rests had he thought them necessary, other solutions suggest themselves. For example, @An Evening Hymn@ is marked with the slowest triple time mood, underlined with the extra instruction "Slow", but if taken at the slowest one in a bar and sung inwardly, that is, quietly to oneself, as the poem implies, it is not necessary to breathe in the middle of Purcell's phrases. Possibly triple time then could imply a tactus of one bar rather than three. I think that 'Fairest Isle' is another song that should be sung at a slow one in a bar, but that is marked the faster 31.

Beginning and end of 'An Evening Hymn', from *Harmonia Sacra* 1688) pp 1.& 3.

Another possibility we should bear in mind is that some songs with particularly long phrases could have been written specifically for the many castrati who sang in England, and were renowned for "their long-winded Throats . . . They'll execute Passages of I know not how many Bars together, they'll have Eccho's on the same Passages and Swellings of a prodigious Length, and then with a chuckle in the Throat exactly like that of a Nightingale They'll conclude with Cadences of an equal length, and all this in the same Breath" (58). Purcell heard the castrato Siface in 1697, when Evelyn commented on his "holding out & delicatenesse in extending & loosing a note with that incomparable softnesse, & sweetnesse" (59). Tosi, another castrato, came to London in 1693 (60), and we should note that in his *Opinione*, 1723, translated by Galliarde in 1742, Tosi wrote: "Let him [the Master] forbid the Scholar to take Breath in the Middle of the Word, because the dividing it in two is an Error against Nature", though pedantic insistence appears to have been occasionally relaxed: "in long *Divisions*, it is not so rigorously required, discreet breaths on dotted notes should take note of Tosi's wagging finger: "Let not the Master neglect to shew him how great there Error is who . . . take Breath on the *syncopated* or *binding* Notes; and how much better Effect the holding out the Voice has" (62).

#### 4. SIGHTS

In the largely holograph manuscript of the 1692 St. Cecilia Ode, Purcell himself wrote in the margin of "At once it charms the sense" in 'Tis Nature's Voice: "sighing & languishing by degrees" (63).



Part of 'Tis Nature's Voice', Oxford, Bodleian Library, MS.Mus.c.26, f.38v.

I think Purcell meant the singer to make an audible "sigh" (intake of breath) on each quaver rest, in a style which had been prevalent in all European song from at least the 1590s (64). There are many other passages in Purcell's songs which perhaps should be treated in the same way.



The beginning of 'From Rosie Bow'rs' from *Orpheus Britannicus* (1698) p.90.



Fol-ly, is come to cure her Love-sick Me-lan-cho-ly :

Part of 'Bess of Bedlam', from *Choice Ayres*, 4th Book (1683) p.45  
"Languishing by degrees" presumably meant getting softer and slower.

## 5. THE PETITE REPRISE

In some of Purcell's songs the last phrase is repeated as an echo (a 'petite reprise'). Purcell himself marked these passages "soft" in his manuscripts:



The end of 'When first I saw ye bright Aurelia's Eyes', from the Gresham Songbook, ff.49v-50.

Printed songs often have a 'petite reprise' marked by a repeat sign, implying that the second time should be sung 'soft':



the end of 'The Fatal Hour' from *Orpheus Britannicus*, 2nd Book (1702) p.31.

## 6. PITCH AND TRANSPOSITION

There is no reason to think that songs accompanied by harpsichord or theorbo in Purcell's day would have been sung at a standard pitch. It might have been approximate across the country, but not as standard as today's A440. However, where pitch was fixed by obligatory wind instruments, it is thought that, for secular song, pitch was lower than today's - somewhere between a semitone and a tone (65).

For us now, the important issue is to sing every song at a comfortable pitch. If the voice is at the extremes of its range, the listener's attention will be diverted from the song to the singer. And, if the listener is to hear the words clearly, sopranos in particular should beware of singing at very high tessitura. This is not a reflection on the articulation of sopranos, but on the hearing limitation of our ears. We should feel free to transpose songs - Purcell

did so in the Gresham Songbook, suggesting that there is nothing sacrosanct about the original key. But beware when being accompanied by instruments tuned in other than equal temperament - some keys would be unusable. If in doubt, ask the accompanist what is possible.

## 7. INSTRUMENTS FOR ACCOMPANIMENT

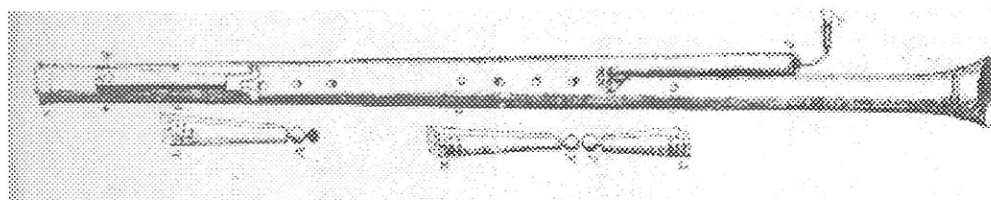
As a choirboy Purcell learnt to play the lute, theorbo and keyboard instruments. Seventeenth-century printed songbooks state that song accompaniment up to 1685 was preferred on theorbo or bass viol, not both together. With bass lines becoming more active, melodic and wider ranging, from 1685 organ and harpsichord (which cope better than theorbo) were added to the list. Never is it implied that a bowed bass should be added to the keyboard, but it may be considered appropriate in the aria section of a Purcell song when the bass introduces the melody taken up by the voice. The guiding principle is that the accompaniment should never draw attention to itself (apart from pre-echo melodies), but should support the voice and colour the text. The piano is not as suitable as the instruments named mainly because its equal temperament will soften some of the intentionally harsh intervals and harmony sought by Purcell.



## References

42. *The Diary of Samuel Pepys*, II, 126: 25th June.
43. *The Diary of Samuel Pepys*, II
44. J. Playford, *A Brief Introduction to the Skill of Musick*, 4th ed, much Enlarged (London, 1664) 68.
45. J. Playford, *A Brief Introduction to the Skill of Musick*, 13th ed. (London, 1697) 31-2.
46. Roger North on Music, 21
47. *The Diary of Samuel Pepys*, VIII, 378: 9th August.
48. *The Diary of Samuel Pepys*, VIII, 411: 31st August.
49. *The Diary of Samuel Pepys*, V, 217: 22nd July.
50. *The Diary of John Evelyn* IV, 220: 23rd September. There is a little-known manuscript of Italian songs with guitar accompaniment, dated 1669 and bearing Reggio's signature on a flyleaf, in the Clark Library, Los Angeles (MS.f.C.697.M.4).
51. Many modern writers have doubted that this book was ever printed, but the copy in Marsh's Library (now missing) was given a shelf mark (A4.3.48) and size (8vo) in the manuscript catalogue (see *A Catalogue of the Printed Books on Music . . . in Archbishop Marsh's Library in Dublin*, compiled by R Charteris (Clifden, Ireland, 1982) 132). It was also advertised with the price of 2s in the Term Catalogue of Easter 1678 (*The Term Catalogues*, ed E. Arber (London, 1903) I, 311).
52. Roger North on Music, 216
53. *The Professional Life of Mr. Charles Dibdin, written by Himself* (London, 1803) II, 113-4.
54. P. F. Tosi, *Opinioni de' Cantori* (Bologna, 1723) translated by J.E.Galliard as *Observations on the Florid Song* (London, 1742).
55. Roger North on Music, 151.
56. *The Harpsichord Master* (1697), op.cit., f.[4]: "Example of the time or length of Notes". J.Playford, *An Introduction to the Skill of Music*, 13th ed. (London, 1697) 9-12. Although a rough guide, these definitions are not as clear as one would like. A full consideration of the confusing evidence can be found in A.M. Laurie, 'Continuity and tempo in Purcell's vocal works', in *Purcell Studies*, ed. C. Price (Cambridge, 1995) 192-206.
57. London, Guildhall Library, G Mus. VI.5.6. The Gresham Autograph [Songbook]: facsimile edition (Novello, 1995).
58. A Comparison between the French and Italian Music and Operas. Translated from the French [of François Ragueneau, 1702] (London, 1709) 38.
59. *The Diary of John Evelyn*, IV, 547: 19th April.
60. The London Gazette, 30th October, listed in *RMA Research Chronicle* 1, 1961, 13.
61. Tosi, op.cit., 36: "Gli proibisca di prender fiato in mezzo d'una parola, imperciocche il divideria in due respiri e un errore, che la natura non soffre . . . in un Passaggio lungo non v'e questo rigore, allorché non si possa cantare . . . in un sol fiato": translated Galliard, op.cit., 60.
62. Tosi, op cit, 38: "Non trascuri il Maestro di fargli comprendere quanto sia grande l'errore, . . . ripiglia il fiato sulle note sincopate, o legiate: e quanto sia grato l'effeto di chi vi distende la voce . . ."; translated Galliard, op cit., 62.
63. Oxford, Bodleian Library, MS.Mus.c.26, f38v.
64. R. Spencer, 'Performance style of the English lute ayre c.1600', in *Singing: Voice of The Association of Teachers of Singing*, VII (Autumn 1984) 11-22.
65. For discussion of pitch in Purcell's day, see A. Parrott, op.cit., 413-7; and B. Haynes, 'Pitch Standards in the Baroque and Classical Periods', Ph.D. thesis, University of Montreal, January 1995.





Curtal from Mersenne

NEMA Conference: From Renaissance to Baroque  
University College of Ripon and York St John, The York Early Music Festival  
2-4 July, 1999.

Jeremy Montagu

This was a highly successful conference, dealing with the changes in all instruments which took place in this period for which we have no discrete name and which yet includes great composers from Monteverdi to Lully and such major encyclopaedists as Praetorius and Mersenne. As Peter Holman, to whom we owe so much for its success, said in his introduction to the programme, 'Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century . . . yet this process is still poorly understood, in part because each instrument has traditionally been considered in isolation.'

No longer can that be said. We had papers on flutes, bassoons, recorders, oboes, lutes, continuo, violin family, organs, orchestras and ensembles - only the brass and percussion were under-represented, though both were mentioned in a more general paper. We were fortunate that many of the acknowledged leaders in research on these instruments in this period were with us, and especially fortunate that the conference was run in conjunction with the York Early Music Festival, for several of the concerts which took place during the course of the conference were highly relevant to our theme and to our discussions.

Nor was the coverage only theoretical. As well as some demonstration during the papers, there was a workshop directed by Andrew Parrott covering the problems raised by Bach's *Actus Tragicus*. This was intended to explore in particular the problems of pitch, intonation and tempo, and while the performance by single voices, two recorders, bassoon, two gambas, and organ was convincing, one wonders to what extent one can come to any positive conclusions while using modern recorders, a bassoon somewhat later in style than the music, and a small positive box of whistles as the organ - surely sonority is a basic element, and indeed the element, with its use, which the whole conference was about.

As one would expect, there was heavy reliance on iconography, especially in the two papers on the recorder, the first by Eva Legêne, who presented a superb survey, including specific references to instruments which we should be using as models, and the second by Anthony Rowland-Jones, who concentrated on the symbolism of the instrument and its use. He introduced us, also, to the archive of recorder iconography on the Web ([www.iinet.net.au/~nickl/art.html](http://www.iinet.net.au/~nickl/art.html)). Bruce Haynes's paper on the development of the oboe from the shawm, which interlinked with that of Marc Ecochard on the musette and hautbois, was also well illustrated as readers of Early Music who remember his article in 1988 would expect. He discussed in detail the practical reasons for the change and the detailed distinctions between the two types of instruments, while Marc Ecochard concentrated on De La Barre's reminiscence in the latter part of the eighteenth century of what happened fifty or so years earlier; hearsay may not be evidence in court, but it can be vital when there is nothing else on which to depend.

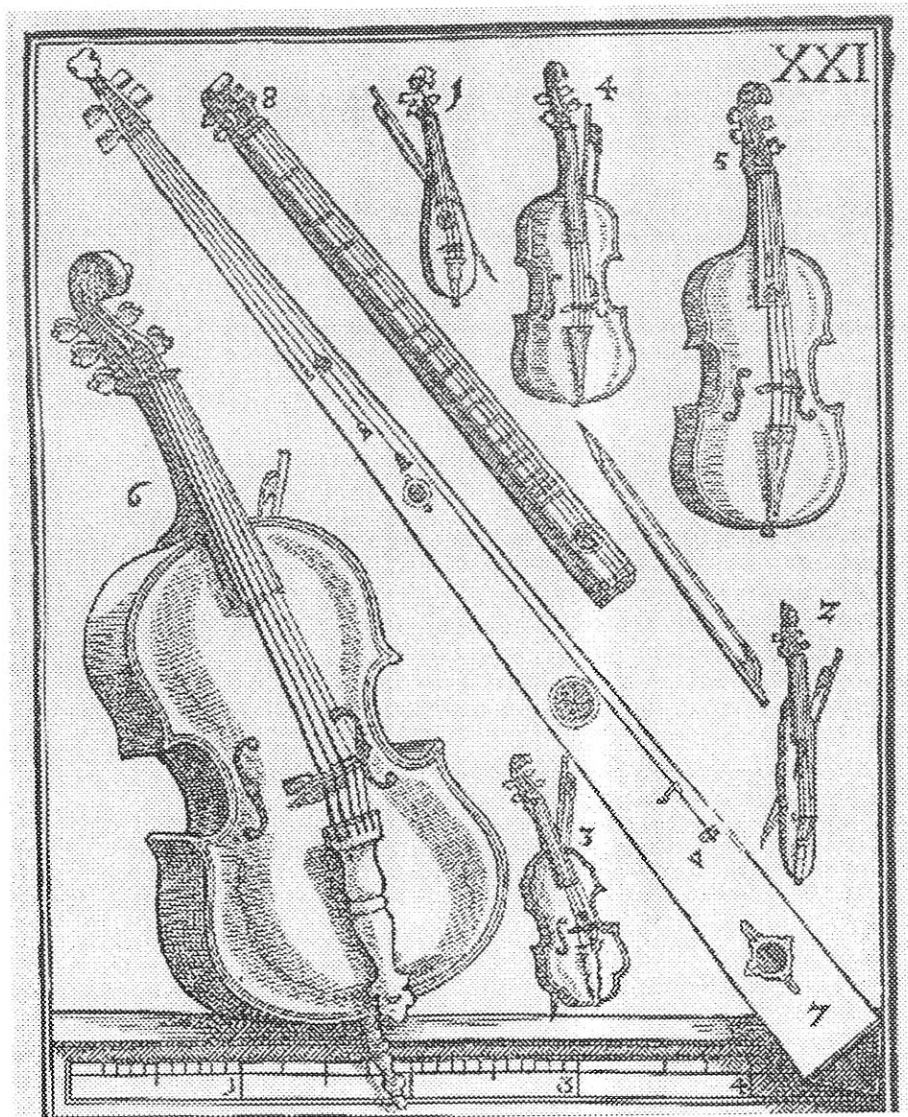
The third paper on the oboe, by Jan Bouterse, was on the instruments of Richard Haka, some of which were in the new baroque style but others transitional. Graham Lyndon-Jones spoke on, and demonstrated, an earlier transition, that of Mersenne's fagot into the basson, showing quite conclusively that it was the basson which led the transition for all the woodwind, for this change towards the baroque form had already begun to take place before 1636. This was not the only demonstration. Two other papers that were particularly memorable were Dr Legêne's of Van Eyck on a Fred Morgan narwhal ivory copy of the early seventeenth-century Rosenberg recorder, and Peter Trevelyan's on William Baker instruments. Especially important were his evidence that



violin stringing in this period was equal in tension across the four strings, and the connection with the so-called Alemannic school of violin making in Germany.

Peter Holman presented much new research on the violin band and its progress into the orchestra across Europe, and Samantha Owens used archival inventories to chart this same process in the court of Württemberg, an interesting contrast between the general and the localised. It was a conference whose subject impinges on the work of many people in the early music world and it was good news to hear, during the final session, that there are already plans to publish the papers. It is always difficult to absorb everything on such occasions, and impossible to cover all the details, even all the papers, in a synopsis such as this, and of course there are always many who would have wished to attend but could not do so. Indeed, the local organiser to whom we owe much for its success, Jonathan Wainwright, was unable to be present for most of the time because he was involved in concerts for the Festival. We look forward to the publication and we look forward also to further conferences on this theme, perhaps again in York if the Festival, with which it was so valuable to coincide, would again make it possible with such generous support and help.

We are grateful to *Early Music* magazine for permission to reprint this report, which will appear in the November issue.



Violins, etc from Praetorius

## IN BRIEF . . .

Here are the contents of recent issues of early music periodicals, with brief summaries of the contents of some articles with particular bearing on performance practice issues.

### Annual Byrd Newsletter (with Early Music Review)

Douglas Bolingbroke: *English Catholics at the time of Byrd*

David J Smith: *Byrd reconstructed: in search of consort models for keyboard dances by Byrd*

David Buckley: *A comparison of William Child's Sing we merrily with William Byrd's Sing joyfully*

John Irving: *William Byrd and Thomas Tomkin's Offertory: (re-)evaluating text and context*

### Chelys vol 26 1998

Bruce Bellingham: *Alfonso Ferrabosco II: the art of the fantasia*

Derry Bertenshaw: *Madrigals and madrigalian fantasies: the five-part consort music of John Coprario and Thomas Lupo*

Virginia Brookes: *The four-part fantasies of John Ward: one composer or two?*

Caroline Cunningham: *Variety and unity in the fantasias of John Coprario*

**Reviews:** William Young, *Twenty-nine pieces for solo viol*.

Lescat & Saint-Arroman (eds): *Viola de gambe: Méthodes et traités, dictionnaires, préfaces des oeuvres, correspondences*

### Early Music, XXVII/24, May . 1999

Andreas E Beurmann: *Iberian discoveries: six Spanish 17th-century harpsichords*

Keith McGowan: *The prince and the piper: haut, bas and the whole body in early modern Europe*

Michael Fleming: *A bridge to the past: investigating an old viol bridge at Haddon Hall*

John Michael Cooper: *Timpani parts in German baroque music: the Schlagmanieren revisited*

Laurie H Ongley: *The reconstruction of an 18th-century basso group*

David Rowland: *Piano music and keyboard compass in the 1790s*

Christopher D S Field: *Stephen Bing's copies of Coprario fantasia suites*

**Book Reviews:** Bernard D Sherman: *Inside early music: conversation with performers*

Victor Anand Coelho, ed: *Performance on lute, guitar, and vihuela: historical practice and modern interpretation*

**Noted:** Gilbert Reaney, ed: *De musica libellus...* (anonymous treatise c1300)

Heinz Ristory, ed: *Ars cantus figurati...*

John Hothby, *La Calliopea legale* (15c theory, well received)

*Musica disciplina* xlix & l: tribute to Nino Perrotta

*I manoscritti liturgici della Biblioteca musicale L Feininger* (chant manuscript sources)

Bryant & Pozzobon: *Musica devozione città* (reconstruction of Treviso manuscripts)

Nensi: *Catalogo del fondo musicale della Biblioteca Comunale di Treviso*

Coeurdevey: *Bibliographie des oeuvres potétiques de Clément Marot mises en musique*

Lesure & Vanhulst, ed: *'...La musique, de tous les passetemps le plus beau...': hommage à Jean-Michel Vaccaro*

**Music reviews:** Kolb, ed: Barbara Strozzi: *14 Arien aus opus II* (1651)

Archer, ed: Barbara Strozzi: *Cantate, ariete a una, due e tre voci, opus 3*

Navarre, ed: *Giulio Caccini: Le Nuove Musiche (Florence 1602), Nuove Musiche e nuova maniera di scriverle (Florence 1614)*

Cannell, ed: Matthew Jeffries: *Consort, full and verse anthems* (Wells, late 15th-century)

Bartlett, ed: George Frederic Handel: *Messiah*

### Early Music Review 49, April 1999

Bent & Wathey, ed: *Fauvel Studies: Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS française 146*

Bärenreiter Opera : *Tamerlano*, ed Best

Robinson, ed: Johann Klemm: *Partitura seu Tablatura italica*

Burdette, ed: Giovanni Battista Somis: *Sonatas for Violin and Basso Continuo Opus 3*

Connelly, ed: Philippus Hacquart: 4 suites for bass viol

Connelly, ed: Montécair: *Premier Concert* (two flutes)

Halton, ed: Scarlatti: *Clori mia, Clori bella*

Powell, ed: *Traverso: Historical Flute Newsletter*, vol 1-10

Boyd, ed: *Music in Spain during the eighteenth century*

Francesco Durante: *Misere mei, Deus: Psalmus L per coro (SSATB) e basso continuo*  
Pasquale Cafaro: *Stabat Mater [a quattro voci e a due in canone, con violini, viola e continuo]*  
Grayson, ed: *Mozart: Piano concertos 20, 21*  
Glickman & Schleifer, ed: *Women Composers: Music through the Ages vol 3-5 (1700-99)*

**Early Music Review 50, May 1999**

Cook & Everist, ed: *Rethinking Music*  
Thistlethwaite & Webber, ed: *The Cambridge Companion to the Organ*  
Brandenburg, ed: *Haydn, Mozart & Beethoven: Studies in the Music of the Classical Period. Essays in honour of Alan Tyson*  
Hildegard von Bingen: *Symphonia armonie celestium revelationum*  
Cross, ed: Guillaume de Machaut: *Messe de Nostre Dame, Mixed Voices*  
Guthrie, ed: Elisabeth Jacquet de la Guerre: *Le Passage de la Mer Rouge*: cantata for voice, violin & basso continuo (1708)  
Roche, ed: Claudio Monteverdi: *Magnificat a 6 voci SV 206*  
Montagnier, ed: Marc-Antoine Charpentier: *Messe de Minuit, Te Deum H146*  
Jenkins, ed: Johann Sebastian Bach: *St John Passion*  
Wolff, ed: J S Bach: *Messe in H-Moll* (study score)  
Holman, ed: reconstructions of incomplete Haydn, etc

**Early Music Review 51, June 1999**

Earnest H Sanders: *French and English Polyphonie of the 13th and 14th Centuries: Style and Notation*  
Lucie & Roddie Skeaping: *Let's Make Tudor Music* (for schools KS2)  
Elena Quaranta: *Oltre San Marco: Organizzazione e prassi della musica nelle chiese di Venexia nel rinascimento*  
Channon, ed: Handel: *Judas Maccabaeus...*  
Petech, ed: J H Fiocco: *Pièces de clavecin* (1730)  
John Stanley: *Six Solo's for a German Flute, Violin or Harpsichord* (1745) facsimile  
Hymnquest: *A Dictionary of Hymnody* vol 1  
Kurtzman, ed: Claudio Monteverdi: *Vespro della Beata Vergine*  
Roche, ed: Claudio Monteverdi: *Vespro della Beata Vergine*

**Early Music Review 52, July 1999**

Scheifer & Glickman, ed: *Women Composers: Music Through the Ages* vol 1 (before 1599), vol 2 (1600-1699)  
Roger Bowers: *English Church Polyphony: Singers and Sources from the 14th to the 17th Century*  
Richard Sherr: *Music and Musicians in Renaissance Rome and other Courts*  
Steele, ed: Luca Marenzio: *The Complete Five Voice Madrigals For Mixed Voices*. 6 vol  
Spiessens & Cornelis, ed: *Harpsichord Music of the Southern Low Countries* (17c)  
van Beckmann, ed: Johan Gottfried Walther: *Sämliche Orgelwerke*  
Reinthal, ed: Lotti: *Missa in C*  
Richard Rastall: *The Heaven Singing: Music in Early English Religious Drama*

**Early Music Today, vol 7 no. 2**

Jeremy Barlow on the Haslemere Festival  
George Stoppiani on making gut strings  
Andrew Geen on the Hirsch Collection, British Library  
**Book reviews:** Walter Kolneder: *The Amadeus Book of the Violin, construction, history and music*  
Jeremy & Gwen Montagu: *Minstrels and Angels: carvings of musicians in medieval English churches*  
Michael Borden, ed: *A Woman Scorned: responses to the Dido myth*

**FoMHRI Quarterly No. 95, April 1999**

Review of Montagu: *Minstrels & Angels*  
B Folkestad *Direct access to medieval sounds in 1999? [trump/Jew's harp]*  
Bouterse: *A recently discovered traverso by I W Oberlander Senior*  
Badiarov: *Violin neck - the changes from baroque to modern*  
Segerman: *Talbot's bass violin; fiddle iconography; multiple string bowing in the Renaissance; Origin of 'violin' and lirone*

*The Galpin Society Journal* no lii, April July 1999

- Richard Maunder: *Viennese stringed-instrument makers, 1700-1800*  
 Beryl Keaton de Pascual: *Keyboard and drum iconography: 17th & 18th century fans and brocades*  
 Ephraim Segerman: *A short history of the cittern*  
 Grant O'Brien: *Use of simple geometry...Italian keyboard instruments...organological analysis*  
 William Waterhouse: *The double flageolet - made in England*  
 Annette Ottersstedt: *What old fiddles can teach us*  
 Maggie Lyndon Jones: *A checklist of woodwind instruments marked !!*  
 Stephen J Weston: *Choir-band instrumentation: two county surveys*

The Journal of the British Institute of Organ Studies. Volume 21 1997

- HOPKINS Jose. ; Organs in Ely Cathedral before 1851  
 NEARY Denise M. ; Organ building in seventeenth- and eighteenth- century Dublin and its English connection.  
 REYNOLDS William ; Chirk Castle Organ and Organbook: an insight into performance practice involving a seventeenth-century 'transposing' organ.  
 COLLIER James ; Dean Bargrave's organ in Canterbury.  
 KNIGHT David ; The Battle of the Organs, the Smith organ at The Temple and its organist.  
 GWYNN Dominic ; A description of the organ from the middle of the eighteenth century in William Emerson's 'Principles of Mechanics' of 1758.  
 OLLESON Phillip ; A perfection of Harmony itself ; the William Hawkes Patent Organ and its temperament..  
 RENSHAW Martin ; Mills of Albion. Large Russell organs of the 1820's.  
 BUCHAN Alan ; Early nineteenth-century Scottish chamber organs : pipe markings and other identifiers.  
*Books reviews :*  
 The History of the English Organ - Stephen BICKNELL 1996 (Cambridge University Press)  
 Restoration Cathedral Music - Ian SPINK 1995 (Clarendon Press)

The Journal of the British Institute of Organ Studies. Volume 22 1998

- GRAY Christopher ; The Highest Style of Art. An introduction to the life and legacy of T. C. Lewis.(1833-1915)  
 CLARK Rolfe ; Some reflections on small organ design 1855- 1944  
 KNIGHT David ; The Schrider organ from Westminster Abbey : Lord Thynne donor?  
 WICKENS David C. ; The study of English organ pipe scaling.  
 KENT Christopher ; The George Pike England organ in the Church of Nossa Senhora do Monte, Island of Madeira.  
 HORTON Peter ; 'An organ should be an organ'. Samuel Sebastian Wesley and the organ in St. George's Hall, Liverpool.  
 YOUNG Percy ; The notorious Dr Rimbault (1816-1876)  
 BROWNE Nigel ; Henry Phillip Dicker - organ builder.

*Book reviews:*

- The Organ in Western Culture 750 - 1250. Peter WILLIAMS (1993) Cambridge University Press.  
 Recollections of R. J. S. Stevens, an organist in Georgian London. (1992)  
 Mark ARGENT (ed.) Macmillan.  
 A Musical Directory for the Year 1794 Joseph DOANE (facsimile) (1993) ----- The Royal College of Music.  
 La Fabbrica d'Organi di William Trice a Genova (1881-1897) ----- (1993) Editrice Liguria.  
 Gazetteer of New Zealand Pipe Organs. Part one - The North Island (1996).  
 Part two - The South Island (1997). ----- The New Zealand Organ Preservation Trust. Christchurch.  
 The Organs of Oxford : an illustrated guide to the organs of the University and City of Oxford (1997). PACEY Robert & POPKIN Michael. Positif Press Oxford.  
 Pyporrels in Suid-Afrika (Pipe organs in South Africa).TROSKE Albert. (1992) J. L. van Shaik. Pretoria.  
 The English Organ in Purcell's Lifetime GWYNNNE Dominic, in 'Performing the Music of Henry Purcell'  
 BURDEN Michael (ed) 1996. Clarendon. Oxford.

*Die Laute II (1998)*

- Wolf Dietrich: *Zur Frühgeschichte und Verbreitung der Lauten*  
 Andrea Cordula Baur: *Die handschriftlichen Eintragungen im Floregium des Adrian Denss*  
 Ilona Ferenczi: *Genfer Psalmsätze für Laute aus dem 18 Jahrhundert....*

Peter Király: *Ein Falkenhagen Concerto sowie andere Denkmäler der Lauten und Mandoramusic des 18j in Ungarn*  
Per Kjetil Farstad: *Ornaments in 18c German Lute Music*

*Lute News*, 49, 1999

David J Smith: *Lute intabulations of music by Peter Philips*  
Tim Crawford: *A splendid decline: the lute in the last years of the 18c*  
Peter Király: *Biographical sketches of Valentin Bakfark and Matthaeus Weissel*  
Jonathan Rubin on how to beat shoulder tension

*Lute News* 50, 1999

David van Edwards: *A Caravaggio re-discovered*  
*Gut reactions or lute strings, a guide for the confused*  
Ephraim Segerman: comments on Martin Shepherd's paper on graces (The Lute, 1996)  
Kristian Buhl-Mortensen on more repertoire for 5 course guitar and continuo  
More references to the lute in tablature  
Peter Croton on an approach to holding the lute

*Lute Society of America Quarterly*, vol XXXIV, no. i, 1999

Hiro Minamino: *The viola da mano in renaissance Italy: a synopsis*  
Gus Denhard: *An Introduction to late 17c harmony for theorbo*

*Lute Society of America Quarterly*, vol XXXIV, no. ii, 1999

Karl-Ernst Schröder: *Reconstructing the Dresden lute duos of Silvius Leopold Weiss*  
Scott Witzke: *The language of basso continuo: some practical and theoretical considerations*  
James Rogers: *The In nomines for lute: an introduction*

*Musica Antiqua* 16/2 1999

Bruno Bouchaert: *Muziek en repertoire to Gent (18de)*  
Astrid Nielsch: *De harp als continuo-instrument in Spanje in de vroege 18de eeuw...Diego Fernández de Huete (1702/1704)*

*Music and Letters* vol 80 no 2, May 1999

David Yearsley: *Towards an allegorical interpretation of Buxtehude's funerary counterpoints*  
**Book reviews:** Thomas Brothers: *Chromatic beauty in the late medieval chanson: an interpretation of manuscript accidentals*  
David & Mendel, ed: *The New Bach Reader: a life of JSB in letters and documents*  
Rosselli: *The life of Mozart*  
Sisman, ed: *Haydn and his world*

*The Organists Review* (1999 no 3.)

Matthew Owens *Practice makes perfect - an introduction to early fingering*

*Plainsong and Medieval Music* v7 n02

David G Hughes: *The alleluia Dies sanctificatus and alleluia Vidimus stellam as examples of late chant transmission*  
Joan Malcolm: *The Ampleforth fragments: a preliminary survey*  
Günther Michael Paucker: *Liturgical chant bibliography*  
**Book reviews:** Hagh, Daelemans & Vanrie, ed: *Musicology and archival research*  
David Fallows: *Songs and musicians in the fifteenth century*  
Margaret L Switten: *Music and poetry in the middle ages: a guide to research on French and Occitan song*

*The Recorder Magazine*, 19/2 1999

Alan V Loretto: *Catajo and Ganassi - an Italian castle and a flauto dolce*  
Anne Martin: *The In nomine*  
Dennis Thomas: *Harmonics and fingering*



*Royal Musical Association, Journal of vol 123 part 2 1998*

Álvaro Torrente & Pablo-L Rodríguez: *The 'Guerra Manuscript' (c1680) and the rise of solo song in Spain*

**Book reviews:** Ian Woodfield: *English musicians in the age of exploration*

Emanuele Senici: *La Clemenza di Tito di Mozart*

Hervé Lacombe: *Les voies de l'opéra français au XIXe siècle*

*Tablature 14, 1999*

Gaspard Sanz: *Instruccion de musica sobre la guitarra española* (in French)

Jean-François Christoflour: *Les trios au luth au XVIIIe siècle*

Joël Dugot: *Les plus beaux luths: un archiluth de M Sella (Venise, 1638)*

Michel Cardin: *Le luth de la fin du "Baroque"*

*Tidig Musik 2/99*

Anna Eriksson och Elisabeth Belgrano: *Drottning Kristinas franska frestelser*

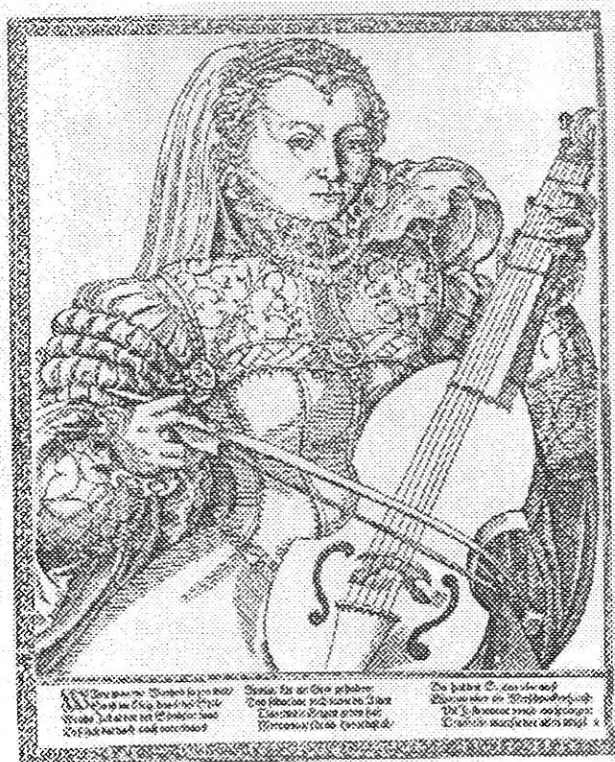
Gérard Lingre: *Guillaume de Machaut I Baltikum*

*Viola da Gamba Society of Great Britain Newsletter no. 105, April 1999*

reports the following discovering written on parchment binding a copy of Byrd's Psalms Sonets and Songs (1611). This cannot be a new discovery: surely Walter Bergmann must have known about it when he formulated his rules for recorder players?

*Sevene Rules for assembleyng wth vialles*

1. Bee sure you know whe wape to thwe ho[use] of your ho[st]
2. Attend on the appoynted daye, and [at] the appoynted ty[me]
3. The instrum[en]tes must be [right] for the musick
4. Every manne should playe the same peece of [mu]sicke
5. {Re}member your k[ey]
6. {Re}member your cleffe
7. Alwaies lyssen to youre ffrriends



Maybe they think the sound holes are inauthentic...