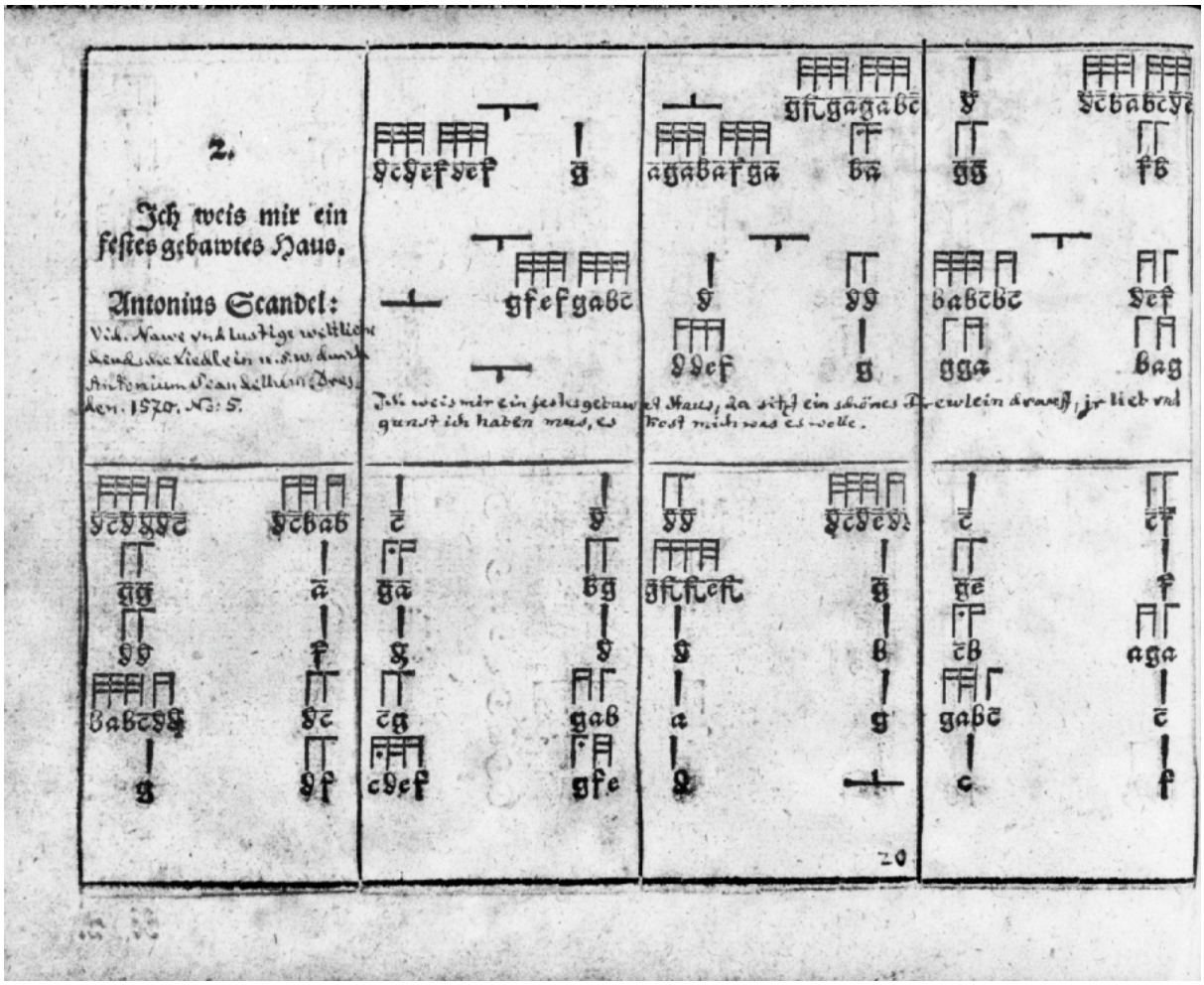
EARLY MUSIC PERFORMER



JOURNAL OF THE NATIONAL EARLY MUSIC ASSOCIATION

ISSUE 30

April 2012

I.S.S.N 1477-478X

Ruth and Jeremy Burbidge
THE PUBLISHERS
Ruxbury Publications
Scout Bottom Farm
Hebden Bridge
West Yorkshire
HX7 5JS

COVER: Intabulation of A. Scandello, 'Ich weis mir ein festes gebawtes Haus', from E. N. Ammerbach, *Orgel oder Instrument Tabulatur* (Leipzig, 1571), RISM 1571[17], GB-Lbl, K.1.c.16. Reproduced by permission of the British Library Board. Copy formerly owned by J. S. Bach. The scribal additions give details of the original vocal piece and the start of its text. (Stephen Rose)

EDITOR: Andrew Woolley, University of Edinburgh
andrewwoolley@redmail.com

Editorial

In its current manifestation, *EMP* has been going for ten years, and as our website shows, an impressive number of good-quality articles have appeared among its pages (currently located at: http://www.btinternet.com/~earlymusic/nema/Performer.htm). I think it is fair to say that this is at least a modest indicator that research on performance practice remains alive and well today. While priorities have certainly changed, the basic impulses that inspire interest in the practices of musicians of the past have remained fairly constant. As anti-romanticism subsided in the 1980s and 90s, the field extended to consider historical practices of the nineteenth and early twentieth centuries, although in a 2004 Guest Editorial (Issue 14), Clive Brown lamented of a 'chasm' existing between the evidence and compromises involved in modern performance. I have occasionally wondered why this 'chasm' is particularly acutely felt for nineteenth-century music, although one can easily see how the greater quantity, and variety, of historical evidence that exists for this period (which includes early acoustic recordings) presents greater challenges to our 'fidelity'. Clive took note of certain 'unpalatable' aspects of nineteenth-century performance practice, which many period groups remain reluctant to adopt. They include 'unconventional vibrato effects, portamento ... a free approach to notated rhythms, dislocation of melody and bass or, in nineteenth-century keyboard music for instance, unwritten arpeggiation of chords.' Among other considerations, he cited commercial expediencies and the reputations of professional performers, unwilling to compromise hard-won technique, as challenges, although he was keen to point out that 'at its best, the HIP [Historically Informed Performance] movement has conferred real benefits on contemporary music making'.

In a later Editorial from 2006 (Issue 18), Bryan White reported of the excitement generated by an attempt to adopt some of the 'unpalatable' unorthodoxies that Clive had spoken of in a concert that had recently taken place at Leeds University. It featured a programme of vocal and orchestral music by Schumann, Sterndale Bennett, Spohr and Mendelssohn, and seemed to capture the essence of what historical performance is about. One unusual feature of the concert was the fact that Clive, as the conductor, 'stood sideways on facing the leader' of the orchestra, a mid-nineteenth-century practice. The participants apparently came away with a different sort of orchestral experience. Asking them about it afterwards, Bryan found that 'they commented upon the changes this approach to conducting had on their own performance, most notably, the requirement for greater precision in rhythmic execution.' One of the main purposes of historical performance is surely to encourage us to reflect on the assumptions of current practices. As Brown pointed out in 2004, a key factor is a willingness to experiment, and an aspiration to bridge what we know from the historical evidence and a practicable performance (a process that inevitably involves compromises). Long may these attempts continue, and that *EMP* will make its modest contribution to the enterprise.

In our first article, John Powell gives a fascinating account of the varied evidence that exists for understanding the gestural practices of actors in seventeenth-century France, and by extension those of opera singers. From the point of view of NEMA members his article will be welcome, following almost on the heals of the 2009 conference on 'Singing music from 1500 to 1900' (for the recently-published proceedings, see www.york.ac.uk/music/conferences/nema). In our second article, Andrew Pink draws attention to the life and work of the harpsichordist and composer John Sheeles (d.1764), whom I briefly mentioned in the Editorial for the previous issue of *EMP* (November, 2011). The article is, in part, a response to my statement there that 'very little' is known about Sheeles. In fact, quite a bit is known about him as Pink demonstrates. In our reports section, Matthew Hall tells us about happenings at last year's biannual Boston Early Music Festival in the US, while Stephen Rose continues our series of reports on electronic resources with an introduction to the Early Music Online project. Finally, Alexander Dean gives his assessment of James Tyler's posthumously published *Guide* to playing baroque guitar, while Simon Hill remembers the life and work of Annette Heilbron.

Andrew Woolley
April 2012

Music and French Baroque Gesture

John S. Powell

We have all been there. The setting is a song recital. A tenor comes onstage dressed in a tuxedo (or worse, a soprano in an elegant gown), and begins singing the opening recitative:[1]

Frondi tenere e belle
Del mio platano amato
Per voi risplenda il fato.

which roughly translates as 'tender and beautiful fronds of my plane tree, let fate smile upon you.' You might wonder why he (or she) is looking straight at the audience when addressing a favorite piece of flora; or maybe an English translation has not been provided with the program. He goes on:

Tuoni, lampi, e procelle
Non vi oltraggino mai la cara pace,
Nè giunga a profanarvi austro rapace.

which means 'may thunder, lightning and storms never bother your dear peace, nor may you be profaned by blowing winds.' He then launches into the old chestnut 'Ombra mai fu'—and the audience remains blissfully unaware that this love song addresses a 'vegetable'. Perhaps discreet use of gesture would have made this performance more meaningful, or, if nothing else, pointed up the humorous aspect of the aria.

Gesture is a word that hardly needs to be defined; yet, in the seventeenth century, it held a very specific meaning. According to Richelet's *Dictionnaire françois* (1680) gesture refers to 'movement of the hand,' and moreover 'movement of the hand conforming to things one says'.[2] Richelet makes a fine distinction between 'gesture' ('geste'), and 'gesticulation'—which, he says, is not at all seemly ('La gesticulation n'est point agréable', [p. 371]). Gesticulators are of course those who make exaggerated gestures, and Richelet observes that 'Les Italiens sont de gran[d]s gesticulateurs.' If one continues to search Richelet's *Dictionnaire* for the usage of the term 'geste', one again finds, under the word 'réglé' or 'réglée' (p. 283), 'that which is in order, which is according to the rules, which is reasonable [an orator who has 'le geste réglé'].' Further searching turns up another reference to gesture in the definition of 'Pronunciation' ('Prononciation', p. 224):

> This is the fifth part of rhetoric. It consists of regulating [régler] so well one's voice and one's gesture [geste] that they serve to persuade the mind and to touch the heart of those who hear us. [Pronunciation is so useful that one usually calls it the first, second, and third part of eloquence.]

Gesture was allied with rhetoric, the art of oratorical persuasion. In the seventeenth century, training in rhetoric began in school, where the concept was broken down into five parts: *inventio* (invention), *dispositio* (arrangement), *elocutio* (style), *memoria* (memory), and *actio* (delivery). In his references to oratory and gesture, Richelet is clearly describing the fifth part (*actio*), the rhetorical delivery. Molière, the most influential actor of his day, studied rhetoric while a student at the Paris Collège de Clermont (later called Collège Louis-le-Grand, after Louis

XIV visited the school and offered his patronage). Typically, such institutions concluded their academic year with student performances of a Latin play (often accompanied with ballet, and sometimes operatic interludes), which would allow the students to hone and exhibit their rhetorical skills before embarking on careers as lawyers, diplomats, priests—or even playwrights and actors.

Indeed, many of the seventeenth-century's leading French playwrights—such as Pierre and Thomas Corneille—were educated in Jesuit colleges for careers in law, and were well-schooled in rhetoric and oratorical delivery. Oratory gave primacy to the delivery of the spoken word, for which meaningful gesture was widely viewed as an essential concomitant. Consequently, seventeenth-century treatises, which were targeted at orators, preachers, lawyers, princes, and other public speakers provide insight into the oratorical and gestural practices that would have been used on the French stage.

Before continuing, it might be remembered that in their theatrical collaborations, Molière and Lully (rather than Perrin and Cambert) developed the musico-theatrical model that would later become the *tragédie en musique*. The tragédie-ballet *Psyché* (1671; spoken text by Molière and Pierre Corneille, sung texts by Molière and Philippe Quinault, music by Lully, dances by Pierre Beauchamps) was the trailhead that led Lully and Quinault to the creation of serious French opera. When Molière began preparations in the spring of 1671 to produce *Psyché* at his public theatre, the Théâtre du Palais-Royal, French opera singers, as such, did not yet exist. His company hired ordinary singers, who were willing to sing *not* from latticed boxes (as had been the custom until then), but rather before the public, onstage, and dressed like the actors.[3] It stands to reason that these fledgling opera singers were instructed in proper oratorical delivery, complete with appropriate gesture.

At any rate there was clearly a demand for handbooks on rhetoric and public speaking in the latter part of the seventeenth century. For the purposes of this article, I will refer to a handful of treatises by a variety of contemporary French authorities on oratory and expression—a Protestant preacher, a royal historian and rhetorician, a lawyer, a Jesuit teacher, and a retired actor:[4]

- *Treatise on the Delivery of an Orator, or on Pronunciation and Gesture* (1657) by Michel Le Faucheur, a Protestant preacher active in Montpellier and Charenton.[5] This treatise was frequently quoted in the eighteenth century, and was translated into English, German, Spanish, and Latin.
- *Method for good pronunciation of a speech, and for its lively delivery: a very-useful work for those who speak in public...especially preachers and lawyers* (1679) by the historiographer and rhetorician René Bary, who provides a wealth of advice with regard to facial gestures, hand and arm gestures, and body language to convey various moods and passions.[6]
- *French Rhetoric, or the Precepts of the Ancient and True Eloquence, Adapted to the customs of conversations and of Civil Society: the Courtroom: and the Pulpit* (1671), written by a prominent Parisian lawyer, Jean Le Gras.[7]
- *The Eloquence of the Pulpit and of the Courtroom, according to the most Solid Principles of Sacred and Secular Rhetoric* (1689), written by Etienne Dubois de Bretteville, a Jesuit teacher of Eloquence.[8]
- *Reflections on the art of speaking in public by M. Poisson, Actor to His Majesty the King of Poland and Elector of Saxony* (1717).[9] Jean Poisson was the son of the actor and playwright Raymond Poisson (*dit* Belleroche) of the Hôtel de Bourgogne.

It is noteworthy that the last of these was written by a retired French actor. Interestingly, there are very few written sources that directly address the acting style of the seventeenth-century French stage. After all, the profession of acting was still in its infancy in 1643 when Molière, then aged twenty-one, decided to abandon his studies at the Collège de Clermont to pursue a career on the stage. During his fifteen years of apprenticeship performing in the provinces, Molière, developed a 'new brand' of French comedy—one that featured the vivacity and physicality of the old French farce, tempered by a naturalness of character. Indeed, 'naturalness' became the guiding principle that informed his company's approach to acting: a natural tone of voice, naturalness in gesture and movement, balance, and so on, were required. This was a new approach in a craft that had heretofore valued the robust and flamboyant artifice of French tragedy as practiced by the rival companies in Paris.

Molière's 1663 comedy *L'Impromptu de Versailles* portrays Molière and his actors in staged rehearsal, moments before the players are to act a new dramatic piece before the King (see Fig. 1). During the course of this play, Molière spoofs the gesticulations and mannerisms of the grand actors at the Hôtel de Bourgogne. The play's moments of mimicry, combined with 'Molière' the character's directorial notes to his troupe, provide a twenty-first century audience with insight into the formal, declamatory acting style of the time. It is a pity that his play does not give more specific details about the gestures that accompanied stage declamation.

Figure 1. Engraving for Molière, *L'Impromptu de Versailles* (1663)

Nevertheless, it is abundantly clear that stage acting in Molière's time retained strong ties with rhetoric and oratory. As Molière's biographer Grimarest put it:[10]

> The actor must consider himself as an orator, who declaims in public a speech made to move the listener. Two essential parts are necessary for him to succeed: the accent and the gesture. Thus he must study his appearance and cultivate his pronunciation, to know what it is to vary the accents and to diversify it with appropriate gestures, without which he will never succeed. How is it that we see actors who seem tranquil when they dispute, angry when they exhort, indifferent when they show something, and cold when they are hurling abuse at someone. It is just that which is commonly called 'to not know, to not feel what one is saying, to not have heart.'

In other words, bodily gesture must directly relate to the meaning of the spoken words and the emotions they express. Etienne Dubois de Bretteville, the Jesuit teacher of eloquence, observed (p. 483) that:

> In order for this mute language of hands, eyes, face, head, and body to make a powerful impression on the mind and touch the heart vividly, it must have some connection with the subject, the passions, and the figures of discourse.

It stands to reason that that which differentiates gesture from gesticulation is precisely this 'connection with the subject, the passions, and the figures of discourse.' By extension, meaningless gesture (i.e., gesticulation) detracts from meaningful gesture, which, consequently, must be used judiciously.[11] In other words, judicious use of gesture intensifies its effect.

So, what appropriate gestures should accompany an oratorical delivery—whether it be a speech, a sermon, an address to the court, a theatrical monologue, or an operatic recitative? Here, we might return to Richelet's dictionary definition of gesture as 'movement of the hand conforming to things one says.' Notice that Richelet does not say 'hands' in the plural. All treatises agree that gesturing was done primarily by the right hand. For example, the lawyer Jean Le Gras stated categorically (p. 177) that: 'All gestures must be made with the right hand, and not the left, which only accompanies or follows the right hand.'

Many hand gestures are dictated by common sense, such as gesturing to a person when addressing or referring to him or her. Bretteville's *The Eloquence of the Pulpit* (p. 490) lists some obvious gestures, some of which enlist the involvement of the left hand:

> The movement of the right hand must suit the nature of the actions of which one speaks. For example, one must say 'attract' while drawing the hand into itself; 'repel' while pushing the hand away; 'tear away' while separating the hands; 'unite' while joining them together; 'open' while opening them; 'tighten' while clasping them together; 'to raise' while raising them; 'to lower' while lowering them, etc. . . . One must raise the [right] hand while vowing an oath.

Most authors agreed that gesture must be confined to an imaginary frame that does not, in general, extend higher than the eyes or lower than the stomach.[12] According to the actor Jean Poisson (*Sept traités*, ed. Chaouche, 417):

To raise the hands higher than the head, to strike fists together or one hand inside the other, to put the two fists on one's sides, to point with fingers, to spread them apart, to stretch out and cross the arms, to gesture too much, to gesture with regular action (which is called to gesticulate), and to gesture first with one hand then the other alternatively—these are all vicious gestures which will not be put up with on the tragic stage, and which can be suitable only to comedy, and which, consequently, cannot be accepted in a serious orator.

Here, Poisson makes an important distinction between gesture appropriate for the tragic stage, and, by extension, gesture suitable to comedy. In the frontispiece to *L'Impromptu de Versailles* (see Fig. 1), the central figure represents Molière, who demonstrates to his companions some of the mannerisms and gesticulations of the star actors of the rival Hôtel du Bourgogne. Notice in the central figure the broad gestures of both hands that exceed the imaginary frame, which contrasts with the restrained gestures and dignified postures of the actors who look on in amusement.

The frontispieces to Molière's plays that were published in the posthumous 1682 edition of the *Oeuvres de Monsieur de Molière* provide a wealth of information about gesture and staging. After his death, La Grange (Molière's friend and fellow actor) edited the playwright's works with his friend Vivot as an eight volume set that included thirty engraved frontispieces drawn by Pierre Brissart and copperplated by Jean Sauvé.[13]

Molière's 1670 comédie-ballet *Le Bourgeois Gentilhomme* culminates with a farcical Turkish Ceremony in which the protagonist becomes ennobled in a sham ritual with music and dance. According to the printed *livret*:

The Turkish ceremony for ennobling Monsieur Jourdain is performed in dance and music, and comprises the Fourth Interlude. The ceremony is a burlesque full of comic gibberish in pseudo-Turkish and nonsensical French, in which Monsieur Jourdain is made to appear ludicrous and during which he is outfitted with an extravagant costume, turban, and sword.

In Brissart's frontispiece we see two bearded Turks putting a robe on Monsieur Jourdain, who has hunched his shoulders up in what we might imagine to be a mixture of surprise and delight —a gesture more appropriate to the comic, rather than the tragic, stage (Fig. 2).

Figure 2. Engraving by Pierre Brissart and Jean Sauvé for Molière, *Le Bourgeois Gentilhomme* (1670)

Figure 3. Engraving by Pierre Brissart for Molière, *Dom Juan, ou le Festin de Pierre* (1665)

The frontispiece often depicts a key dramatic moment from the play in which the action is frozen in time. Without text, the essentials of the scene are conveyed through body posture, facial expression, and arm/hand position. Fig. 3 shows Brissart's engraving of a scene from Molière's *Dom Juan, ou le Festin de Pierre* (1665), where the statue of the slain Commandatore arrives to invite Don Juan and his servant Sganarelle to supper. Sganarelle cowers, with his shoulders hunched up (no doubt in fright) and makes the gesture of repulsion—as described above by Bretteville. The statue imperiously asks Don Juan if he has the courage to come sup with him. The statue makes the gesture of interrogation, which, according to the rhetorician René Bary (pp. 76–77), 'requires one to put the hand on the side, because this question requires a proud posture'.

Figure 4. Engraving by Pierre Brissart for Molière, *Amphitryon* (1668)

The gesture of interrogation is also seen in Brissart's frontispiece to Molière's machine-play *Amphitryon* (1668) in which Jupiter descends on his eagle at the dénouement (Fig. 4). During most of the play the god took on the physical appearance of Amphitryon (centre), and here he comes to announce that Alcmène (Amphitryon's wife, left) is pregnant by himself and will soon beget Hercules. Amphitryon's servant Sosie (right) gestures toward the god Mercury, who had in turn assumed Sosie's form. Amphitryon makes a gesture of surprise, right hand raised and fingers extended at the sudden appearance of the god. 'To share with Jupiter has nothing that in the least dishonors,' Jupiter reassures them, 'for doubtless, it can be but glorious to find one's self the rival of the sovereign of the Gods.' One of the most common gestures is also the one most frequently used on the lyric stage.

As Le Faucheur described it (*Sept traités*, ed. Chaouche, 177):

> The right hand is placed at the right moment on the chest when the orator speaks of himself, or when he refers to his feelings, his heart, his soul, or his conscience. I say simply placed, for one must only rest the hand upon it, and not strike it, as many do.

That the hand must be placed 'at the right moment' brings up another of Le Faucheur's points—'the gesture must begin with the word and finish with it.' This gesture of personal feeling is made by the centre male suitor in the frontispiece to Molière's *La Princesse d'Élide*,[14] who professes his affection for the princess (Fig. 5).

Figure 5. Engraving for Molière, *La Princesse d'Élide* (1664)

A common gesture for kings was René Bary's 'gesture of command,' by which (p. 79):

> one extends the arm in a straight line and has the hand a little cupped toward the ground, for this action marks the inferiority of those to whom one speaks.

Perrault's engraving of an equestrian statue of Louis XIV in Roman dress shows the monarch making the gesture of command; at the base of the statue are his captives in chains, and surrounding the monument are various historical figures (such as Cardinal Mazarin and Molière) and mythological ones (Fig. 6).

Figure 6. Charles Perrault, engraving of an equestrian statue of Louis XIV

This gesture of command is also depicted in the frontispiece (signed 'R. D. Looge') to Pierre Corneille's play *Tite et Bérénice* (1670). Here, the Roman Emperor Titus orders Berenice, daughter of King Herod Agrippa I, to be exiled from Rome—thereby putting his duty before love. In response, Berenice bows and makes a gesture of subjugation (Fig. 7).

Figure 7. Engraving signed 'R. D. Looge' for Corneille, *Tite et Bérénice* (1670)

It is worth emphasizing here that gesture was assigned primarily to the right hand, except for gestures that require both hands (such as applause or prayer), or for occasions in which the orator wishes to express something with force, insistence, or admiration. As Bretteville explained (p. 486):

> The body should always be turned toward the side of the hand gesture ... except in expressing refusal, or the horror one has for something, for then it is necessary to act as if to repel with the hands and turn the head a little to the other side.

One might infer from Bretteville's description that this is another occasion in which both hands may be brought into play. In the unsigned frontispiece to Thomas Corneille's 1648 comedy *Le Feint Astrologue*, Léonor believes that she is seeing a specter of her beloved Dom Juan, and repels him with her right hand while turning her body away. Dom Juan attempts to reassure her of his love with a gesture of outstretched and upturned hands. Meanwhile, her confidant Jacinte cowers, peeking out from under the table (Fig. 8).

Frontispieces to dramas of this period often provide a rich tableau in which words are unnecessary. The unsigned frontispiece to Thomas Corneille's 1651 comedy, *L'Amour à la mode* depicts Act 5, scene 8, in which Oronte (centre) is confronted for two-timing Dorotée and Lucie (Fig. 9). Behind right stands Oronte's sidekick Cliton, and behind left stands the maid Lisette. To make their respective points of reproach, the girls make Bary's 'Gesture of the Notable,' whereby 'one lifts the hand toward the face and marks things with the index finger' (p. 89). Meanwhile, Oronte's fourth-position ballet stance, with his left hand drooped on the hip, projects nonchalance.

Lamentation is another gesture that requires the involvement of both hands. In Thomas Corneille's 1673 tragedy *La Mort d'Achille*, the unsigned frontispiece shows Achilles as he lies dying at the hands of Paris (holding a dagger), while his beloved Trojan captive Briseis (left) looks on in horror and despair (Fig. 10). According to René Bary (p. 93), in order to express lamentation:

> one inclines the head, sometimes toward the right shoulder and sometimes toward the left, one intertwines the fingers, and one turns the interlaced hands toward the chest.

Figure 9. Engraving for Corneille, *L'Amour à la mode* (1651)

Figure 8. Engraving for Cornielle, *Le Feint Astrologue* (1648)

Figure 10. Engraving for Corneille, *La Mort d'Achille* (1673)

Another death scene, this one in Racine's *Brittanicus*, takes place off-stage, but is narrated onstage by Burrhus (Act 5, scene 5). Interestingly, François Chauveau's vivid frontispiece depicts this off-stage action, and is instructive from the point of view of gesture (Fig. 11):

The plot was carried out less openly. / Emperor Nero had hardly seen his brother arrive; / He rose, embraced him, there was silence; suddenly / Caesar [Nero] first took a cup in his own hand: / 'To end this day with better auspices, / My hand pours the first-fruits from this cup,' / He said; 'You gods, whom I thus invoke, / Come and look favorably on our reunion.' / Brittanicus bound himself by the same vows; / The cup in his hand was filled by Narcissus; / His lips, however, had hardly touched the rim, / A sword could not have worked more suddenly, / Madam: the light was snatched from his eyes; / He fell upon his couch lifeless and cold. / Imagine how this shock struck everyone: / Half of those present, stunned, cried out and left; / But those who knew the court better, stayed / And, watching Caesar's face, mended their looks. / Meanwhile, he remained bending over the couch; / He showed no trace of astonishment: / 'This attack,' he said, 'which seems so violent, / He often suffered in childhood, without danger.' / Narcissus tried in vain to look troubled; / The traitor could not help showing his joy. / As for me, whatever the emperor might do to me, / I made my way through the crowd in this odious court; / And I went, crushed by this assassination, / To mourn Brittanicus, Caesar, and the whole state.

The three main characters form a triangle, with Brittanicus splayed out on the couch, Caesar above him behind the table and gesturing with his right hand, and Narcissus to the right—with a beaker in his left hand and his right hand making a gesture of feigned horror. The other figures clearly show their surprise and distress, with their hands raised and fingers spread, and impart a kinetic energy to this dramatic tableau.

The gesture of surprise, with hand raised and fingers spread, appears in many frontispieces. Chauveau's 1669 engraving of a scene from Molière's *Tartuffe* (Fig. 12) captures the moment in which the sanctimonious hypocrite is caught in the act of trying to seduce Elmire, the wife of Orgon. However, Orgon has been eavesdropping on their interview and, no longer able to control his boiling indignation, jumps out of his hiding place to denounce the hypocrite. Tartuffe, taken aback literally, shifts his body weight away from the emerging Orgon, who gestures toward him with his right hand.

Figure 11. Engraving by François Chauveau for Racine, *Brittanicus* (1669)

Figure 12. Engraving (1669) by François Chauveau for Molière, *Tartuffe* (1664)

Corporeal expression, of course, is not confined solely to the hands. Body posture, the torso, the head, the brow, and eyes—all contribute to convey nonverbal meaning. If the head is inclined to one side, it expresses languor; if it is stiff and immobile, it conveys a brutality of character. Hunching one's shoulders is a common expression of fear, surprise, deception, pretense, or baseness. In Molière's comedy *Les Fourberies de Scapin*, Octave admits that he is anxious about meeting his father; to appear bold Scapin instructs to raise the head:

Sca. (to Octave). You must prepare yourself to receive your father with firmness.
Oct. I confess that this meeting frightens me beforehand, for with him I have a natural shyness that I cannot conquer.
Sca. Yes, you must be firm from the first, for fear that he should take advantage of your weakness, and lead you like a child. Now, come, try to school yourself into some amount of firmness, and be ready to answer boldly all he can say to you.
Oct. I will do the best I can.
Sca. Well! let us try a little, just to see. Rehearse your part, and let us see how you will manage. Come, a look of decision, your head erect, a bold face.
Oct. Like this.
Sca. A little more.

The instances in which a play's characters address the craft of acting are extremely useful in understanding period acting styles. We are reminded of Hamlet's instructions to the players: to pronounce their lines 'trippingly on the tongue' rather than in exaggerated declamation, and not to 'saw the air too much with your hand' and commit the sin of gesticulation. 'Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature.' Similarly, simplicity and 'naturalness' were the essence of Molière's own style of acting, which stood in stark contrast with the exaggerated 'Cornelian' declamation of his rivals (Beauchâteau, Hauteroche, Villiers, etc.) at the Hôtel de Bourgogne.

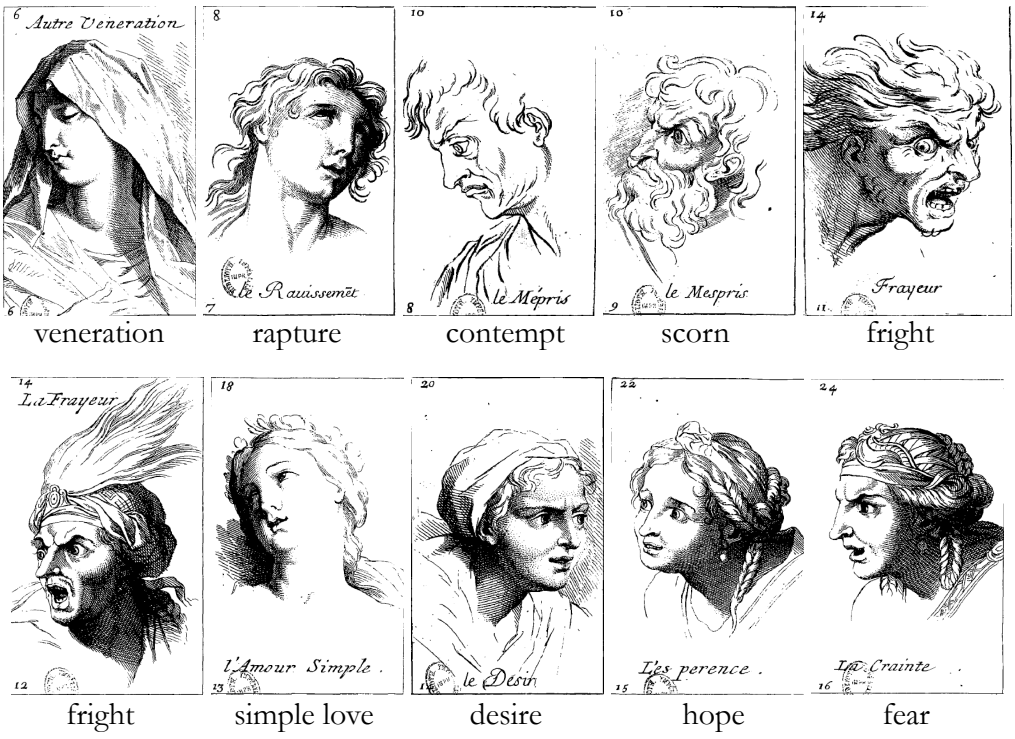


Figure 13a. Illustrations from Charles Le Brun, *Lecture by Monsieur le Brun, first Painter to the King of France, Chancellor and Director of the Academy of Painting and Sculpture, on Expression both General and Specific; enriched by Figures engraved by B. Picart* (1698)

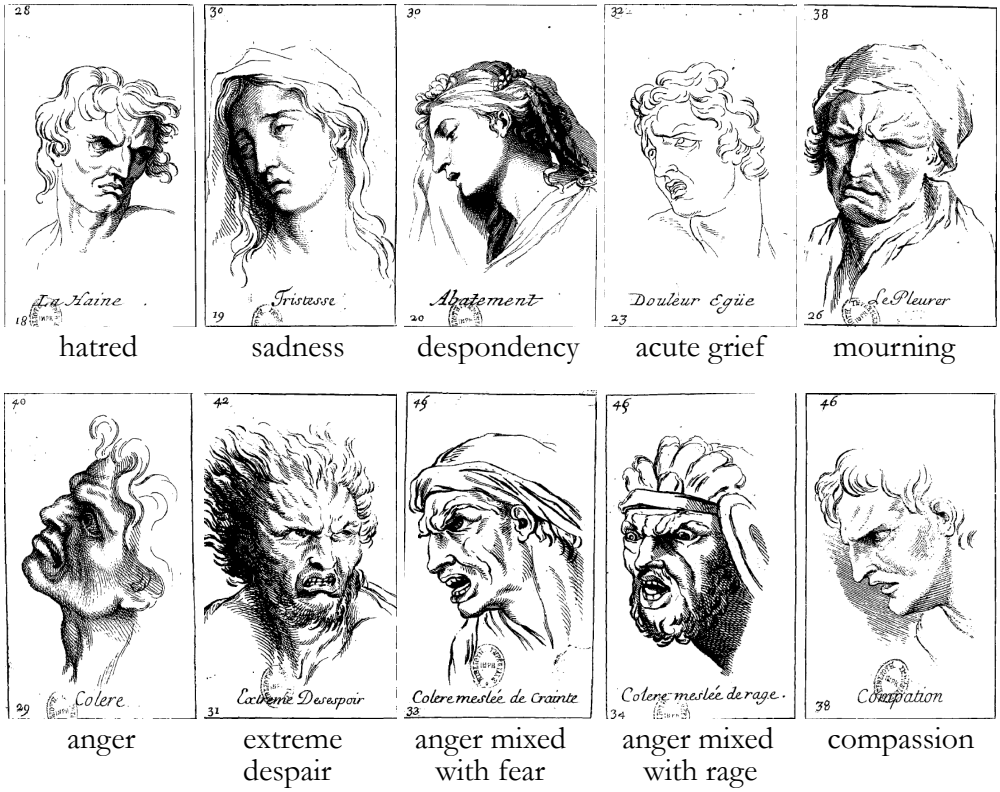


Figure 13b. Illustrations from Charles Le Brun, *Lecture by Monsieur le Brun, first Painter to the King of France, Chancellor and Director of the Academy of Painting and Sculpture, on Expression both General and Specific; enriched by Figures engraved by B. Picart* (1698)

In his comedy *Le Poète basque*, the playwright and actor Raymond Poisson (father of the aforementioned Jean-Poisson) put in the mouth of his title character instructions for bringing all expressive resources to bear while onstage. Here, the Basque poet addresses an acting troupe which is preparing to perform his play (scene 9):

I will at present discuss the subject,
and this will be for you like a tablature (i.e., a score).
I will indicate there tones, and mutations,
the facial gestures above all with the actions:
When I say nothing, observe my face,
you will see me pass from love to rage,
then, with marvelous art and with a surprising return,
I will then pass back from rage to love.
In short, I will demonstrate to your satisfaction,
and what a great actor is obliged to do,
do not overlook my smallest movement,
for the least merits an applause.

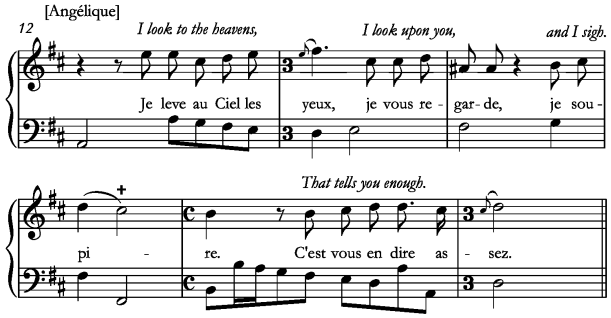
Here, the poet emphasizes that the vocal inflections and facial gestures must be coordinated with the 'actions'—presumably body and hand gestures. In order to gain a clearer idea of seventeenth-century facial expression, we turn to the visual arts. Charles Le Brun (1619–90), head of the Royal Academy of Painting and Sculpture, was deemed by Louis XIV 'the greatest painter of all time.' For Le Brun, a painting or sculpture was a story that could be 'read' by means of costumes, symbols, and hand and facial gestures. His treatise, *Lecture by Monsieur le Brun ... on Expression both General and Specific; enriched by Figures engraved by B. Picart* (1698), was intended mainly for painters and sculptors, rather than orators.[15] Yet, his illustrations of facial gestures are instructive for actors, dancers, pantomimes, singers, and basically anyone who is interested in the seventeenth-century portrayal of the passions (Fig. 13).

Much facial expression comes from the eyes, as was asserted by our retired actor Jean Poisson (pp. 29–30):

The action and force of the declamation are conveyed via the eyes of the actor. A vacillating eye, in which the looks are neither firm nor steady, and which as no expression, exerts no passion and does not move the heart of the listener.

The movement of the face without the eyes are useless, and make no impression. The eyes must speak in the speaker, since the eyes are the mirrors that represent what is happening in our soul.

Consequently, the expression of the eyes is critical to the dramatic action. Bretteville recommends that the orator lower the eyes as a sign of modesty or shame, or when one evokes the earth, and to raise the eyes when one speaks of the heavens. In the 'petit opéra impromptu' of Molière's *Le Malade imaginaire* (Act 2, scene 5) Angélique sings to her beloved Cléante (to music by Charpentier; see Ex. 1).



Ex. 1. Charpentier/Molière, extract from *Le Malade imaginaire* (Act 2, scene 5)

Surely, Angélique (a role created by Armande Béjart, *dite* Mlle Molière, wife of the playwright) raised her eyes to the heavens, and then looked upon Cléante (a role played by the veteran actor La Grange), and brought her right hand to her chest as she heaved a sigh. Mlle Molière was known for the believability of her acting, especially in such scenes with the veteran actor La Grange:[16]

> Has not this lovely scene from Le Malade imaginaire ... always had on the stage of the Guénégaud theatre a charm that it would never have on that of the Opéra. Mlle Molière and La Grange, who sing it, admittedly do not have the loveliest voices in the world. I even doubt that they have a fine understanding of music, and while they sing correctly enough, it is not their singing that has been so highly applauded. Rather, they know how to touch the heart and paint the passions. Their portrayal [of human feeling] is so convincing and their acting so well hidden in naturalness, that one cannot distinguish reality from mere appearance. In short, they understand exceedingly well the craft of theatre, and their roles never succeed as well when performed by others ... I have often noticed that Mlle Molière and La Grange show much judgment in their delivery, and that they continue to act, even when their speeches are finished. They are never inactive on the stage. They play almost as well when they listen as when they speak. Their glances never wander. Their eyes do not scan the boxes. They know that their auditorium is filled, but they speak and act as if they saw only those who share the stage with them.

Often, characters in the play judge another character's state of mind through facial expression. In Pierre Corneille's *La Veuve*, Chrysante advises Géron to flee when seeing Philiste arrive unexpectedly, whose 'glances are filled with rage.' In *La Sophonisbe* of Mairet, Phenice refers to the 'languishing glances' of her love-smitten queen. 'See, Madam, see where the Prince appears' says Belinda in Nahum Tate's *Dido and Aeneas* (Act 3, scene 3); 'such sorrow in his looks he bears as would convince you still he's true.' One can well understand why the eyes have such importance in discourse, since they represent the prime indicator of mood and emotion.

So far we have looked only to frontispieces to spoken plays for evidence of theatrical gesture. But what about operatic gesture? A survey of around 60 frontispieces published with opera *livrets* revealed that many illustrate characters in a particular scene making hand gestures and bodily postures. However, there seems to be a fundamental difference between play frontispieces, which usually depict the interaction of characters in a key dramatic moment, and frontispieces that aim to depict a spectacular scene in an opera. A case in point is Quinault's *Persée*. Fig. 14 illustrates two frontispieces for this opera. In discussing them, Benoît Bolduc observes:[17]

> Placed at the head of the book, the tableau reads as an emblem revealing the allegorical and political scope of Quinault's tragédie en musique. We recognize the seaside décor, its sheer rocks upon which the waves are breaking, without however achieving the symmetrical arrangement that Italian scenography imposed. This asymmetry prevents reading the engraving as a reconstitution of the whole of the implantation of the scene; Bérain has chosen a fixed angle to give his composition a dynamism and symbolism that responds better to the exigencies of the engraving ... The costumes worn by Mérope, Cassiopée, and Persée are indeed opera costumes ... But what are we to make of the nearly complete nudity of the victim? The presence at the heart of the image of this nude Andromède ... is more in line with the pictorial tradition of the myth than with its scenic depictions. Did Bérain mean to anchor this archetypal depiction at the heart of his frontispiece in order to underscore the return to the Ovidian source of the myth that characterizes Quinault's livret?

Figure 14. Engraving by Jean Bérain for Quinault, *Persée* (Ballard: Paris, 1682) (left), and an anonymous copy published in 1684 (A. Wolfgang: Amsterdam) (right).

Clearly, such frontispieces were not intended to be a realistic depiction of the stage décor, but rather a composition of the various scenic elements that inform Act 4, scene 6 of Quinault's *livret*. To the left of Fig. 14, on the shore, are Céphée and Cassiope (Andromède's mother and father) and several unidentified figures. Two female figures face toward Andromède—one (presumably Cassiope) making a gesture of alarm, the other the gesture of entreaty. The former was described in more detail by Bary (pp. 102–3):

> The Horrific requires that one open extraordinarily wide the eyes and the mouth, turn the body a little toward the left side, and extend the two hands as in defense ... for those who are on the brink of suffering the final cruelties seek everywhere with the eyes the means of avoiding death; that fright stifling the heart by the retreat of spirits forces the mouth to give a wider passage for air; and that this same fright that grips the heart, expands the mouth, turns the body, and extends the hands.

We also see the two tritons (right of Fig. 14) who have chained Andromède to the rock and, in the background (seen through the grotto) three nereides—apparently also making gestures of entreaty. On the rocks above are a group of Ethopians who have come to witness the sacrifice, while, across from them, we see Persée flying to the rescue. To the far right is Mérope, Andromède's rival for Persée's affections, who looks on (perhaps gloating?) from a safe distance. Notice that in the Amsterdam copy the scene has been compressed, the characters enlarged, and their hand gestures and bodily postures enhanced.

In closing, let us return to our tuxedoed tenor singing the opening aria of Handel's *Serse*:

> Frondi tenere e belle
> Del mio platano amato
> Per voi risplenda il fato.

Xerxes is clearly enamored with the plant, and the tenor's face might express the 'simple love' illustrated in Le Brun's treatise (see Fig. 13a, row

2, image 2). Whether or not there is a plane tree onstage, the singer needs to imagine that there is one—turning his body while addressing it, and outstretching his hand (or hands) in its direction. Every lover worries about the well-being of his beloved, and Xerxes is no exception:[18]

Tuoni, lampi, e procelle
Non vi oltraggino mai la cara pace,
Nè giunga a profanarvi austro rapace.

The 'thunder, lightning, storms, and blowing winds' arrive from the heavens, and therefore the singer's eyes should be upraised and express fear —while fixing his gaze at various places in the balcony where these natural threats might suddenly appear.

Now comes the long, slow orchestral introduction to the aria. There are only a limited number of actions appropriate to this introduction: gaze upon the tree with love, or walk around the tree and admire its charms. Modern directors might think it amusing to have the singer prune the tree and play with its branches, or to lie down in the shade of the tree; the former is a mimetic action that is discouraged by the aforementioned authors on public speaking,[19] whereas the latter posture would have been considered indecent and therefore contrary to historical practice. Then Xerxes launches into his love-song: 'A shade there never was, of any plant, dearer and more lovely, or more sweet.' The singer might express on his face a succession of emotions illustrated in Le Brun's treatise (veneration, simple love, and rapture), all with appropriate body postures and (right) hand gestures. The long postlude would provide yet another opportunity to give outward expression to his dendrophilic obsession.

Granted, 'Ombra mai fu' is a very silly example, and such a performance would quickly knock this aria off its iconic pedestal. Yet it shows the potential for facial expression, body posture, and gesture to enhance and illustrate the sung word. Furthermore, authentic seventeenth-century gesture should rightly be considered an extension of Baroque performance-practice. Were such facial expressions, body postures, and hand gestures actually used during the seventeenth century in performances of operas, cantatas, and solo songs? This is a moot point, for we will never know for sure—although printed frontispieces suggest that they were. Perhaps the question should be 'would historic gesture enhance early-music performance?'

---

[1] I confess that I had a specific performance in mind: <http://www.youtube.com/watch?v=u_oeKld3zxc> ('countertenor David Daniels - Ombra mai fu - Xerxes').

[2] Pierre Richelet, *Dictionnaire françois* (Jean Herman Widerhold: Geneva, 1680), 371; consulted on Google Books. 'Geste, s. m. Mouvement de la main. Mouvement de la main conforme aux choses qu'on dit. [Orateur qui a le geste beau. Faire des gestes.]'

[3] 'Jusques icy les Musiciens et Musiciennes n'avoient point voulu paroistre en public. Ils chantoient à la Comédie dans des loges grillées et treillissées. Mais on surmonta cet obstacle et avec quelque légère despance on trouva des personnes qui chanterent sur le Theastre à visage descouvert, habillez comme les Comédiens ...'. See *Le Registre de La Grange, 1659–1685*, facsimile ed. Bert Edward Young and Grace Philputt Young, 2 vols. (Paris, 1947), i, 124–6.

[4] Modern editions of two of these treatises may be found in *Sept traités sur le jeu du comédien et autres textes de l'action oratoire à l'art dramatique (1657–1750)*, ed. Sabine Chaouche (Paris, 2001); many of the original editions used in this research may be found online at the Gallica website <gallica.bnf.fr>

[5] *TRAITÉ DE L'ACTION DE L'ORATEUR OU DE LA PRONONCIATION ET DU GESTE À PARIS. Chez Augustin Courbé, au Palais, en la Galerie des Merciers, à la Palme. M. DC. LVII. Avec Privilège du Roi.* (Reprinted in *Sept traités*, ed. Chaouche.)

[6] *MÉTHODE POUR BIEN PRONONCER UN DISCOURS, ET POUR LE BIEN ANIMER. Ouvrage très-utile à tous ceux qui parlent en public, & particulièrement aux Prédicateurs, & aux Advocats. Par RENÉ BARY, Historiographe du Roy. À PARIS, Chez Denys Thierry, ruë S. Jacques, à l'enseigne de la Ville de Paris. M. DC. LXXIX. AVEC PERMISSION.* <http://gallica.bnf.fr/ark:/12148/bpt6k618490>

[7] *LA RÉTHORIQUE FRANÇOISE, OU LES PRÉCEPTES DE L'ANCIENNE ET VRAYE ÉLOQUENCE. Accommodez à l'usage des conversations & de la Société civile: Du Barreau: Et de la Chaire. Par le Sieur LE GRAS. À PARIS, M. DC. LXXI. AVEC PRIVILÈGE DU ROY.* <http://gallica.bnf.fr/ark:/12148/bpt6k507556>

[8] *L'ÉLOQUENCE DE LA CHAIRE, ET DU BARREAU. SELON LES PRINCIPES les plus solides de la Rhétorique Sacrée & Profane. Par feu M. l'Abbé DE BRETTEVILLE. À PARIS, Chés DENYS THIERRY, ruë S. Jacques, devant la ruë du Plâtre, à l'Enseigne de la Ville de Paris. M. DC. LXXXIX. AVEC PRIVILÈGE DU ROY.* <http://gallica.bnf.fr/ark:/12148/bpt6k504750>

[9] *RÉFLEXIONS SUR L'ART DE PARLER EN PUBLIC. Par M. POISSON, Comédien de Sa Majesté le Roi de Pologne, & Électeur de Saxe. M. DCC. XVII.* (Reprinted in *Sept traités*, ed. Chaouche.)

[10] J. L. de Gallois, Sieur de Grimarest, *Addition à La Vie de Monsieur Molière contenant une réponse à la critique que l'on en a faite , in La Vie de M. de Molière ... Réimpression de l'édition originale (Paris, 1705) et des pièces annexes. Avec une Notice par A. P.-Malassis et une figure dessinée et gravée à l'eau-forte par Ad. LaLauze* (Paris, 1877), 223–24. [Le Comédien doit se considérer comme un Orateur, qui prononce en public un discours fait pour toucher l'Auditeur. Deux parties essentielles lui sont nécessaires pour y réussir : l'accent et le geste. Ainsi il doit étudier son extérieur, et cultiver sa prononciation, pour savoir ce que c'est que de varier les accens, et de diversifier les gestes à propos, sans quoi il ne réussira jamais. D'où vient que nous voyons des Acteurs, qui semblent tranquilles, quand ils contestent; en colère, quand ils exhortent; indifférens quand ils remontrent; et froids quand ils invectivent? C'est là ce qu'on appelle communément, ne pas savoir, ne pas sentir ce que l'on dit, n'avoir pas d'entrailles.]

[11] I am reminded of the 2004 Opéra Atélier production of the Quinault/Lully tragédie en musique *Persée*, in which constant gesticulation marred what was otherwise a lovely performance. The 2005 DVD of this production is one of the few period performances available of French Baroque opera; an excerpt illustrating this uninformed style of gesture may be viewed at: <http://www.youtube.com/watch?v=rDRqer1LYnY&feature=related> ('Lully - Persée, Act II, Scene 2').

[12] This was another failing (or flailing) of the Opéra Atélier production of *Persée*, in which nearly all gestures surpassed the imaginary frame.

[13] See Roger W. Herzel, 'The Décor of Molière's Stage: The Testimony of Brissart and Chauveau,' *Publications of the Modern Language Association* 93/5 (Oct. 1978), 925–954 (at 926). According to Herzel, 'There is reason to believe that Molière himself, near the end of his life, had contemplated some such illustrated edition of his works but had abandoned the idea because of the cost.'

[14] *La Princesse d'Élide* premiered on the *seconde journée* of *Les Plaisirs de l'Isle enchantée* on the evening of 8 May 1664.

[15] *CONFERENCE DE MONSIEUR LE BRUN PREMIER PEINTRE DU ROY DE FRANCE, CHANCELIER ET DIRECTEUR DE L'ACADEMIE DE PEINTURE ET SCULPTURE. Sur l'Expression générale & particulière. Enrichie de Figures gravées par B. Picart. PARIS, 1698.* <http://gallica.bnf.fr/ark:/12148/bpt6k1118743.r=.langEN>

[16] 'Cette belle scene du malade imaginaire, que Celinde vient de nous citer, poursuivit Berelie, n'a-t'elle pas toûjours eu, sur le theatre de Guenegaud, un agrément qu'elle n'auroit jamais sur celuy de l'Opera. La Moliere & la Grange qui le chantent, n'ont pas cependant la voix du monde la plus belle. Je doute mesme qu'ils entendent finement la musique, & quoy qu'ils chantent par les regles, ce n'est point par leur chant qu'ils attirent une si generale approbation. Mais ils sçavent toucher le cœur, ils peignent les passions. La peinture qu'ils en font est si vray semblable & leur jeu se cache si bien dans la nature, que l'on ne pense pas à distinguer la verité de la seule apparence. En un mot, ils entendant admirablement bien le theatre, & leurs rôles ne reussissent jamais bien, lorsqu'ils ne les jouent pas eux-mêmes ... J'ay remarqué souvent, que la Moliere & la Grange font voir beaucoup de jugement dans leur recit; Et que leur jeu continue encore, lors même que leur rôle est fini. Ils ne sont jamais inutiles sur le theatre. Ils jouent presqu'aussi bien quand ils écoutent, que lors qu'ils parlent. Leurs regards ne sont pas dissipez. Leurs yeux ne parcourent pas les loges. Ils sçavent que leur sale est remplie, mais ils parlent & ils agissent, comme s'ils ne voyoient que ceux qui ont part à leur rôle & à leur action.' *Entretiens galans, ou conversations sur la mode, la musique, le jeu, les louanges*, ii, 42-47 (Ribou: Paris, 1681); available online at Google Books.

[17] 'Placée en tête de livre, l'image d'action se lit comme un emblème relevant la portée allégorique et politique de la tragédie en musique de Quinault. On y reconnaît le décor marin, ses rochers escarpés où viennent se briser les vagues, sans toutefois retrouver la disposition symétrique qu'impose la scénographie à l'italienne. Cette asymétrie empêche de lire la gravure comme une reconstitution de l'ensemble de l'implantation de la scène; Bérain a choisi un certain angle pour donner à sa composition un dynamisme et un symbolisme qui répondent mieux aux exigences de la gravure ... Les costumes que portent Mérope, Cassiopée et Persée sont bel et bien des costumes d'opéra ... Mais que dire alors de la nudité presque intégrale de la victime? La présence au coeur de l'image de cette Andromède nue ... est plus en accord avec la tradition picturale du mythe qu'avec ses représentations scéniques. Bérain a-t-il voulu enchâsser au coeur de son frontispice cette représentation archétypale pour mettre en valeur le retour à la source ovidienne du mythe qui caractérise le livret de Quinault?' Benoît Bolduc, *Andromède au rocher: fortune théâtrale d'une image en France et en Italie, 1587–1712* (Olschki, 2002), 85; available online at <http://cesar.org.uk/cesar2/imgs/images.php?fct=edit&image_UOID=334000>

[18] The 2000 staged production of *Serse* at the Semperoper in Dresden, with Les Talens Lyriques (cond. Christophe Rousset), presents this scene with a religious solemnity and devoid of nearly all gesture. *Serse* (Paula Rasmussen) opens the scene seated and facing upstage before a plane tree in a terrarium to deliver her recitative, raising her arms to the heavens on 'Tuoni, lampi, e procelle'. She then stands, steps up to the terrarium, and slowly turns to face the audience on the orchestral introduction, and sings the aria with arms outstretched and resting on a ledge of the terrarium; her facial expression seems to begin with Le Brun's 'simple love' (Fig. 13a, row 2, image 2) and to end with 'rapture' (Fig. 13a, row 1, image 2). Philip Behren's film of this production is available for viewing online at Medici.tv.

[19] About such mimetic actions, Le Faucheurs states 'There are particular actions that you must never try to represent with the hand, nor put yourself in the posture of those who do them: such as fencing, drawing a bow, firing a musket, playing musical instruments ... as if you had a spinet under your fingers or a harp between your hands.' (see *Sept traités*, ed. Chaouche, 135.)

John Sheeles: eighteenth-century composer, harpsichordist, and teacher

Andrew Pink

Writing in the November 2011 'Editorial' of *EMP*, Andrew Woolley briefly discussed music by the English composer John Sheeles (d.1764). He described Sheeles's learned and conservative style, 'which was beginning to fall out of fashion', while noting that of the man himself 'very little is known'. I took particular notice of this last comment having just completed the writing of a short biographical description of John Sheeles that will soon appear in a forthcoming French dictionary devoted to the lives of eighteenth-century freemasons. *Le monde maçonnique* is edited by Cecile Revauger and Charles Porset (Paris: Champion, 2012), and will run to 2010 pages, with 1013 entries by 120 authors. And so, with the approval of the dictionary's editors and publisher, here is a simplified English version of my short biographical sketch of John Sheeles, which although designed for non-music specialists might nonetheless be of some interest here. A full set of references accompanying this biographical account are to be included in the French edition.

John Sheeles, d.1764

According to Sir John Hawkins, Sheeles was a harpsichord player who was well known for two collections of harpsichord music and his contribution of songs to the *Musical Miscellany*. We also find, in the records of The Royal Society of Musicians, that Sheeles was a harpsichord player and composer at the Little Theatre, Haymarket (See Betty Matthews, *The Royal Society of Musicians of Great Britain: a history, 1738–1988* (London, 1988), 131). John Sheeles's masonic interest is known by the fact that he collaborated with two other theatre musicians, Henry Carey (1687–1743) and Richard Charke (c.1709–c. 1738), to produce music for *The Generous Freemason* (1730). This ballad opera, written by William Rufus Chetwood (d.1755), was the first overtly-masonic English theatre-piece. It seems probable, judging from Sheeles's involvement with *The Generous Freemason*, that he was not only employed at the Haymarket but also at Drury Lane, since each of his co-collaborators worked there. The work's three performances at the Haymarket (28–29 December 1730 and 1 January 1731) are partly explained by Sheeles's association with that theatre.

Sheeles's surviving published works all date from the period 1720–36, and with the exception of two collections of harpsichord music (1725 and 1730), consists entirely solo songs. Apart from a single set of sacred songs, they draw on typical classical themes and settings, with lovesick swains and trysts in shady groves. The earliest of these songs appeared in 1720 in a collection called *The Harmonious Entertainment ... figured for the harpsichord.* A handful of single-sheet songs also survive from this year and are listed in the British Library catalogue. In 1725, Sheeles issued *A Collection of Eight Songs with a thorough bass to each song for the harpsicord* [sic] published by Walsh and Hare. Four of these songs make use of various obbligato instruments, either two violins, one violin, or a trumpet, and are the only examples of such scoring among Sheeles's surviving work. Walsh's *A Catalogue of English & Italian Music, Vocal & Instrumental* ([1744]) records the publication of a collection called *Sheele's Songs*, but no copy of this is known, and it may have been a re-issue by Walsh, without his partner Hare, of *A Collection of Eight Songs*.

In 1730, Sheeles's collection of seven sacred songs, with the title *The Skylark*, was published by the freemason publisher William

Smith (also responsible for many editions of the *Freemasons Pocket Companion*). The texts on sacred themes were written by Alexander Pope (1688–1744), Joseph Addison (1672–1719) and Thomas Tickell (1685–1740), and according to the title page had previously appeared in *The Spectator*. The setting of Addison's lines beginning 'The spacious firmament on high' has become a well-loved English hymn. Sheeles's tune, known as 'Addisson's', is still in use today. Like all good eighteenth-century English hymn tunes, as Nicholas Temperley has noted, it is urbane and melodious, and supported by a strong, well-shaped, bass.

In 1730–31, Sheeles contributed two straight-forward stophic songs to *The Generous Freemason*. 'Be still ye Monsters of the Deep', and 'Neptune from all Ills shall Guard You', are typical of the period, although they contain nothing of especially masonic interest. In the same period, Sheeles contributed 33 songs to volumes of the *The Musical Miscellany*, for which Sir John Hawkins had thought him worthy of note.

Unlike the other musicians who collaborated with Sheeles on *The Generous Freemason*, we are certain that he was a freemason, for in 1723 we find him a member of a lodge that met at the Fountain tavern on the Strand, London. The influential antiquary and Anglican priest Dr William Stukely was already a member of this lodge, and this no doubt explains Sheeles's dedication to Stukely of his first collection of harpsichord pieces, the *Suites of Lessons for the Harpsicord or Spinnett*, published by William Smith (1725):

> To Dr William Stukely
>
> Sir, I take the Liberty to address the following Compositions to You, but can't easily say whether most engag'd to it by Duty or Choice. I am sensible how inconsiderable they are to retaliate for the many Obligations You have heap'd upon me, and in that View look upon them as a Debt justly owing to Your generous Protection and Encouragement of my mean Performances; which, in my own Opinion, have no other Merit than what You have been pleas'd to stamp upon them by Your Approbation. And as You are fully acquainted with all the Liberal Sciences, it cannot seem strange that Music should claim Your particular Regard, whose Noble Theory is fetch'd from the Depths of Philosophy, and so nearly ally'd to the general Track of Your Studies. Your favourable Acceptance hereof will animate my Endeavours to deserve better of You and the Public. I am Sir, in all Respects, *Your most obliged, And most humble Servant,* John Sheeles.

Sheeles had already published a setting of words by Stukely, 'Hail Janus who shut'st out the sliding Year' (1720), perhaps in an initial attempt to attract Stukely's patronage, or even as a result of it.

The dedication, in 1730, of Sheeles's second collection of harpsichord pieces, *Suits of Lessons for the Harpsichord or Spinnett*, to his pupils Mary and Anna Petronella Elletson indicates that Sheeles was also earning a living as a harpsichord teacher, while the dedication of *The Skylark* to Lady Mary and Lady Albinia Bertie (daughters of the 2nd Duke of Ancaster and Kesteven), also in 1730, suggests that his career had attained a certain respectability.

Sheeles's wife, Ann Elizabeth, was the Mrs Sheeles who ran a school for girls in Queen Square, in the parish of St George the Martyr, Bloomsbury, and we may suppose that it was here that Sheeles taught his well-to-do pupils. The composer Charles Burney was employed at Mrs Sheeles's school from 1760 until about 1773, and during his wife's final illness his children Frances (Fanny) and Susan, with their brother Charles, were boarding pupils there. The organist and composer Theodore Aylward (1731–1801) also taught at the school, probably taking over from Burney.

Sheeles lived for another thirty-five years after the publication of his second collection of harpsichord pieces. No information relating to his life between then and his death in early 1764, by which time he was a wealthy man living in Queen Square, has been uncovered. In his will he left several properties to Ann Elizabeth and £1000 to each of his children; a son Thomas and a daughter Martha Sophia, to whom he also left his best harpsichord. However, Sheeles must have had more than a music teacher's interest in his wife's school because in his will he says that the money he left to his wife 'was saved during the course of our business.'

The parish priest of St George the Martyr was none other than Sheeles's patron from the 1720s, Dr William Stukely, who since 1747, through the patronage of John, second duke of Montagu (also a freemason), had been rector of the parish, and also lived in Queen Square. Three manuscript verse anthems by Sheeles, now in the British Library (in GB-Lbl, Add. MS 31820), may be further examples of music written by Sheeles with Stukely in mind.

Both Stukely and Sheeles were to die within weeks of each other in early 1764. Stukely was buried in an unmarked grave in East Ham,

London, while Sheeles was buried in February that year at Long Burton, Dorset, in accordance with his own last wishes. The parish records there show that all Sheeles's immediate family were also buried there, and this suggests that John Sheeles originally came from Long Burton. Two children pre-deceased John: the Rev James Sheeles, who died in November 1762 at the age of 23 (his epitaph was written by the poet Christopher Smart (1722–1771), and was published in his *Poems on Several Occasions* of 1752), and Anne Frances Sheeles, who died in June 1764.

Ann Elizabeth, John's widow, died in August 1777 at her house in Welbeck Street and was buried at Long Burton. Sheeles's surviving son Thomas had died in India at some time before his mother. John Sheeles's daughter Martha Sophia married barrister Christopher Thompson Maling in 1769.

The Boston Early Music Festival 12–19 June, 2011

Matthew Hall

This past summer's Boston Early Music Festival (BEMF) was one of the more interesting festivals in memory: in addition to the usual excellent performances, it evidenced a decisive move towards the involvement of young artists, it showed an ever-broadening awareness of the repertoire on the part of performers and increasing discernment on the part of audiences. In the view of this reporter, it also raised some interesting questions on performance practice.

This festival saw the inauguration of the BEMF Young Artists' Training Program. The international competition selected eight young singers who joined the production of Steffani's *Niobe Regina di Tebe* (1688) as apprentices. In addition to attending all production rehearsals, the apprentices learned one lead-role as an understudy, and performed in the opera in one or more supporting roles. It should be mentioned that, due to concerns about the economic climate at the time of the 2009 festival, an extravagant production of Christoph Graupner's *Antiochus und Stratonica* (1708), requiring a cast and crew in the hundreds, was cancelled and replaced with Monteverdi's *L'incoronazione di Poppea* (1642), requiring about fifty personnel. (Happily, it has been announced that *Antiochus und Stratonica* will be mounted as the centre-piece opera of the next festival in June 2013.) Practically speaking, then, the apprenticeship programme is a natural way for BEMF to swell the ranks of the supernumeraries without breaking the bank. But this should not be viewed cynically; for, indeed, it is wise to develop a programme that both lessens the cost of mounting BEMF's spectacular productions, while at the same time provides a convenient venue for the established generation of performers to interact with, and train, the younger generation. Such a programme benefits the art and the profession, and ultimately the public. (In future, we would hope to see the introduction of a student ticket-rate for BEMF concerts and operas. With bottom-rung tickets to the opera set at $56 at this past festival, the lack of a concession ticket is conspicuous by its absence.)

Another remarkable new initiative to involve young performers was the joint effort by Early Music America (EMA; America's equivalent of NEMA) and BEMF to mount a Young Performers' Festival. This was a week of concerts offered by fourteen college, university, and conservatory early-music ensembles from across North America. Performances ranged from intimate trios and cantatas (Oberlin Conservatory, Boston University), to orchestral concerts (Stony Brook University, Indiana University), to a full operatic *entrée* (Harvard University). In addition to providing these promising young musicians with an international audience, the festival offered a venue for their interaction and collaboration. Members from all the participating groups came together as the EMA Young Performers' Festival Ensemble, and their efforts culminated in a performance of polychoral music of Giovanni Gabrieli and Michael Praetorius. It is helpful to take stock: in 1970 there were no North American institutions of higher learning with a formal programme of study in early music, historical performance, or the like; today there are twenty-five. Perhaps early music has not been a 'fringe', or purely specialist, field in classical music since at least the mid-1980s, thanks to such eminent figures as John Eliot Gardiner or William Christie. But just now we are seeing that first wave of 'native' early musicians. The phenomenon of students having had harpsichord lessons from a young age, or having always played a violin with a baroque bow, will soon bear fruit. Executive director of EMA Maria Coldwell says, '[early music] is accepted in the conservatory structure, and the tension between the "modern" and "early" teachers has gone away.'

The festival's collection of Fringe Concerts—performances by some 100 soloists and ensembles that complement the official

festival offerings—were varied and novel. In addition to the usual fare of trio sonatas, cantatas, Renaissance choral music, and lute songs, there were innovative, even obscure offerings, the enthusiastic reception of which speaks of the sophistication of the BEMF audiences. Benjamin Katz offered a harpsichord recital paying homage to the art of improvisation, much neglected in our modern practice. His recital presented some of the Bernado Pasquini's figured-bass sonatas and fugues, Mr. Katz's own transcriptions of lute music by Dufaut (pupil of the Gaultiers) and Reusner, as well as improvised dances, either based on motives derived from other pieces on the programme, or invented extempore. Ensemble El Feugo presented villancicos and xácaras (early Hispanic song genres) from various obscure Jesuit composers working in Spain and the New World in the late-sixteenth and seventeenth centuries. Harold Liebermann, viola d'amore, and colleagues, gave a recital of music for that instrument by Ariosti, Grobe, and Telemann. Travassenda, a consort of Renaissance flutes, performed Attaingnant's 1533 collection *Vingt et sept chansons musicales*, the earliest printed music for transverse flute. Phoebe Carrai and Timothy Roberts collaborated in a recital of music for two cellos from the late-eighteenth and nineteenth centuries, which included works by Boccherini, Cirri, Kummer, and Klengel. Especially remarkable was the performance of Klengel's *Hymnus for twelve 'cellos*, Ms. Carrai and Mr. Roberts being joined by the 'cello sections of the Handel & Haydn Society and Boston Baroque. The Harvard Early Music Society presented Mondonville's *Bacchus et Érigone* (1758) and ably showed that Mondonville deserves to be considered the equal of Glück and Haydn. These concerts were all magnificently performed, thanks to the competitive audition process for naming official BEMF Fringe events. In 1968, Paul Henry Lang (founder of the American Musicological Society) wrote 'who would have thought thirty years ago that Telemann and Vivaldi would have become popular composers?' Today, we might similarly marvel at the popular enthusiasm for concerts such as these.

Early Music Online

Stephen Rose

Early Music Online (earlymusiconline.org) is a new internet resource consisting of digitised copies of early printed music from the British Library. The project is led by Royal Holloway, University of London, and its first phase was funded by the 2011 Rapid Digitisation Programme of the Joint Information Systems Committee (JISC). This first phase involved digitising more than 300 anthologies of sixteenth-century music, containing over 9000 individual compositions. The digitised music is freely available to all, and PDFs of the original books can be downloaded for educational or non-commercial uses. Early Music Online will transform access to the primary sources of sixteenth-century music, particularly for those musicians unable to use a research library.

The project has made available digitised polyphonic music from across the sixteenth century, including sacred works by Alexander Agricola, Andrea Gabrieli, Josquin des Prez, Orlande de Lassus, Clemens non Papa, Giovanni Pierluigi da Palestrina, Cipriano de Rore, Ludwig Senfl and Adrian Willaert; and secular vocal music by Jacob Arcadelt, Thomas Crecquillon, Nicolas Gombert, Clément Jannequin, Josquin, Palestrina, and Tielman Susato, among others. It also makes available lute tablatures from Germany, Italy and the Low Countries, and keyboard tablatures by Nikolaus Elias Ammerbach and Jacob Paix.

Early Music Online has digitised music that was published at the main printing-centres of sixteenth-century Europe, including Venice, Rome, Lyon, Paris, Munich, Nuremberg, Antwerp and Leuven. It includes monuments of English music printing, such as the first printed English partbook, *XX Songes* (London, 1530),

and also Thomas Tallis and William Byrd's *Cantiones sacrae* (1575).

To date, Early Music Online has concentrated on anthologies—those books with works by more than one composer, as listed in RISM B/I (*Répertoire International des Sources Musicales. Series B/I: Recueils imprimés, XVIe-XVIIe Siècles* (Munich, 1960)). Such anthologies contain some of the most popular music of the sixteenth century, but their contents are often hard to establish from library catalogues or databases alone. Until 2011 the British Library catalogue records were minimal, rarely giving more than the book's title and the date and place of publication. Inventories of some anthologies can be found in bibliographies such as Howard Mayer Brown's *Instrumental music printed before 1600* (Cambridge, MA, 1965), but these reference books are available only in major libraries.

Consequently, a crucial part of Early Music Online consists of detailed online inventories, listing each piece in the anthologies that have been digitised. It is now possible to search the contents of anthologies by name of composer and title of work, as well as by categories such as name of printer/publisher and place of publication. This makes it much easier to find individual pieces and concordances, and also to locate groups of pieces issued by a particular printer, or within a specific anthology.

The digitised music available from Early Music Online can be reached via four portals, all of which are open-access and do not require a password. It is possible to browse the content via the digital repository at http://digirep.rhul.ac.uk. It can also be accessed via links from the following catalogues:

- The British Library Catalogue, <http://explore.bl.uk>
- COPAC, <www.copac.ac.uk>
- The RISM UK Database of Music Sources, <www.rism.org.uk>

Users can locate the digitised items in the three catalogues above by typing '"Early Music Online"' into the search box. You can also search for a specific composer or work. The most sophisticated search facilities are available within the RISM UK Database and the British Library Catalogue, which offer various ways of narrowing down the search results, for instance by musical genre, or by the language of the sung text.

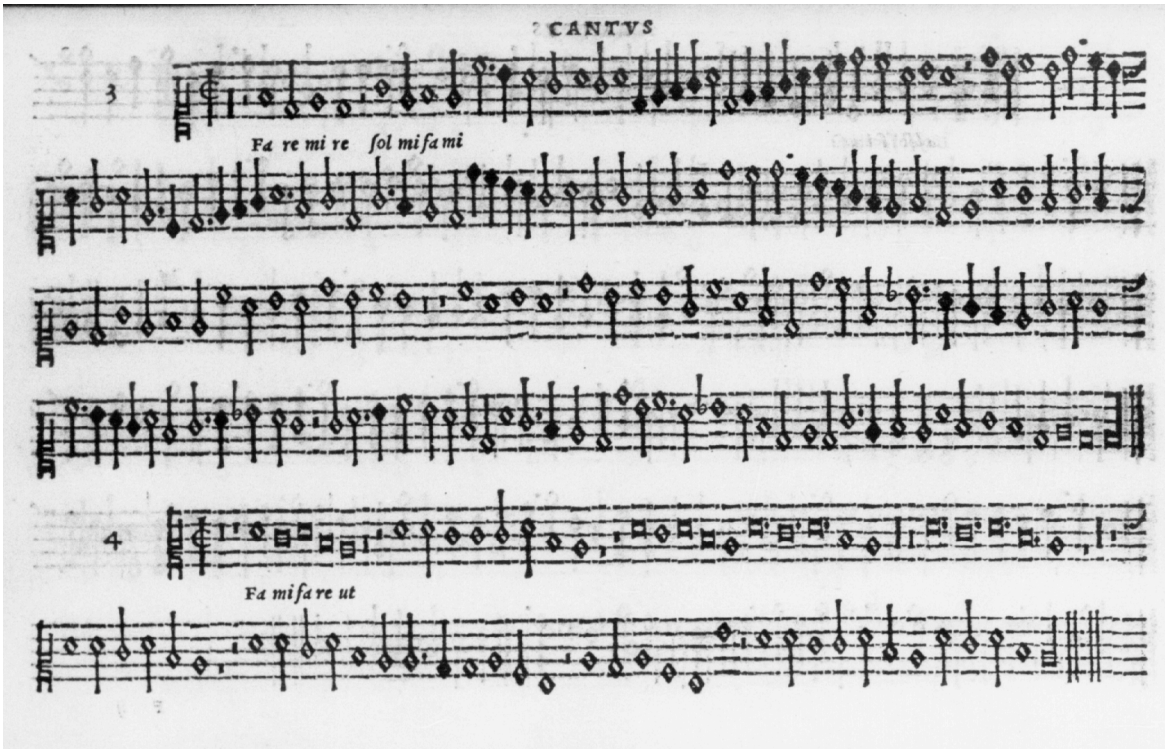


Figure 1. Giuliano Tiburtino, Ricercar 'Fa re mi re sol mi fa mi' (cantus part), from *Fantesie et recerchari a tre voci* (Venice, 1549), RISM 1549[34]. GB-Lbl, K.3.b.4. Reproduced by permission of the British Library Board.

Because of time constraints, we were unable to catalogue the scoring of each composition included on Early Music Online. Consequently, it is not possible to search systematically for a piece in a particular scoring. However, our team added general comments about the scoring of each collection to the catalogue records. So, if you are seeking music for (say) four-part choir, you could try searching the British Library Catalogue (http://explore.bl.uk) for "'Early Music Online" AND "four parts"', or "'Early Music Online" AND "SATB"'. As sixteenth-century scoring was very flexible, these descriptions will give only an approximate guide to the possible ways in which the music can be performed.

Each digitised book has a persistent URL, which can be used for citations as well as quick navigation. The URLs are based on the existing RISM identifiers for the anthologies. For instance, Friedrich Lindner's anthology of motets *Sacrae cantiones, cum quinque, sex et pluribus vocibus* (Nuremberg, 1585) has the RISM identifier 1585[1], and its persistent URL is http://purl.org/rism/BI/1585/1.

Early Music Online offers two main opportunities to performers, students and scholars. First, by allowing anyone to experience the original printed notation of sixteenth-century music, it can give many insights into performance style (for recent consideration of these, see Stephen Rose, 'Introducing Early Music Online', *Early Music Review* 143 (August 2011), 14–16). Second, it gives access to repertory that is largely unknown or unavailable in modern editions. Most of the digitised books contain vocal polyphony, either sacred or secular. This is a boon for choral and consort singers, but of course much of the motet, madrigal and chanson repertory of the sixteenth century can be performed on instruments too. There are also some books of music expressly intended for instrumental consorts, such as the *Fantesie et recerchari a tre voci* (Venice, 1549[34]) containing contrapuntal fantasias by Giuliano Tiburtino and Adrian Willaert (Fig. 1).

Early Music Online includes some of the most significant printed tablatures of the sixteenth century. Lutenists will find a wealth of dance movements, ricercars and intabulated vocal music in such collections as: Dominico Bianchini's *Intabolatura* (Venice, 1546[24]); the two books of Francesco da Milano's *Intabolatura de lauto* (Venice, 1546[27], 1546[29]), plus the third volume edited by his pupil Fiorentino Perino (Venice, 1562[23]); Melchiore de Barberiis's *Intabolatura* (Venice, 1549[39]); the two books of Melchior Neusidler's *Intabolatura* (Venice, 1566[29], 1566[30]); and William Barley's *New Booke of Tablature* (London, 1596[20]). Compared to lutenists, few keyboard players are prepared to play from tablature. Yet, for anyone wishing to learn German organ tablature, a good starting-point is Nikolaus Elias Ammerbach's *Orgel oder Instrument Tabulatur* (Leipzig, 1571[17]) or his *New kunstlich Tabulaturbuch* (Leipzig, 1575[17]). The tablature letters are much easier to read in these printed editions than they are in manuscripts of the period (see the cover of this issue of *EMP*, and its accompanying caption on p. 1).

About ten per-cent of the editions digitised are (to the best of our knowledge) unique to the British Library. These include lute tablatures such as: *Des chansons reduictz en tabulature de luc à trois et quatre parties, livre deuxieme* (Leuven, 1546[21]) and Melchiore de Barberiis's *Intabulatura di lautto de la messa di Antonio Fevino* (Venice, 1546[22]); Jacob Arcadelt's *Il primo libro di madrigali* (Venice, 1546[16]); Cristobal de Morales's *Mariae cantica vulgo magnificat dicta* (Lyon, 1550[4]); and the book of Vesper music *I sacri et santi salmi di David Profeta* (Venice, 1554[17]).

Finally, a word of warning: some of the items digitised for Early Music Online are incomplete. This is due to the perennial problem met when studying music preserved in partbooks. As anybody who acts as a librarian for an orchestra or choir knows, it is all too easy to lose a part from a set. The catalogue entries indicate cases where the British Library copy is incomplete, and if so, which partbooks survive. In the future, we would like to collaborate with libraries that own copies of the missing partbooks so that Early Music Online holds a complete digital version of partbook sets where possible. This will not be feasible for incomplete copies of anthologies that are unique to the British Library, such as the collection of villanellas, *Il primo libro di villanelle alla napolitana* (Paris, 1565—not in RISM) (see Fig. 2). In such cases, perhaps our digitised version of the surviving partbooks will inspire musicians to reconstruct the missing voice-parts.

Figure 2. 'Scis'ana font' e vidd'una zitella' (cantus part), from *Il primo libro di villanelle alla napolitana* (Paris, 1565), not in RISM. GB-Lbl, K.2.b.12. Reproduced by permission of the British Library Board.

If you have comments on Early Music Online or would like to receive updates about the project, please contact me (stephen.rose@rhul.ac.uk) or the Project Manager, Sandra Tuppen (sandra.tuppen@bl.uk).

James Tyler, *A guide to playing the baroque guitar*

Bloomington: Indiana University Press, 2011

Alexander Dean

A guide to playing the baroque guitar is the last to appear among the substantial body of recordings, articles, and books by the late James Tyler, a scholar, performer, and teacher of early music performance practice, who specialized in the guitar. Tyler's earlier book, *The guitar and its music* (Oxford, 2002), which he co-authored with Paul Sparks, remains the standard work for research on the five-course guitar. His *Guide* fills a gap that has persisted since its predecessor, *A brief tutor for the baroque guitar* (Helsinki, 1986), a short guide to five-course guitar performance, went out of print; the current book is, in fact, an expansion of *A brief tutor*, which until now was the only source-book geared specifically to the performer.

The five-course guitar has always lived in the shadow of larger, more versatile plucked string instruments: in its early history, these were the lute and theorbo, while it is the six-string classical guitar today. Early critics of the guitar tended to decry its influence on musicians who, attracted by its popularity and simplicity, became corrupted by imperfections of style and technique that would have been unthinkable had they played the lute, keyboard or viol. For example, Nicolo Tagliaferro, a singer in the Neapolitan Royal Chapel in the late sixteenth century, reported that:[1]

> There have also been many [lute players] in this city, as there are still some today, who (thanks to the guitar) have remained almost buried, as there also are [players] on the theorbo. Since they have lost their facility, they walk around in the dark not minding their imperfection. The significance of this is that those who study to become perfect in the lute turn out imperfect in both instruments, 'as written in the verse, the blind lead the blind'.

In our own day we have somewhat of the inverse situation: many performers come to the five-course guitar having already gained the virtuosity and sophistication necessary for the classical guitar or lute. Their talents are then transferred to the smaller five-course guitar, which as a result can, in performance, sound a bit like a lesser version of their primary instrument, as when Jimi Hendrix played the bass—the problem being that those very 'imperfections' bemoaned by contemporaries like Tagliaferro became part of an aesthetic and stylistic language specific to the five-course guitar. Although complex compositions by the most fluent of the five-course guitar composers, such as Francesco Corbetta, Angelo Bartolotti and Santiago de Murcia, will sound impressive when played with classical guitar or lute technique, there will yet be something lacking.

And Tyler seems to have understood this perfectly. His *Guide*, then, should be recommended for three reasons: firstly, it offers concise information on performance practice for those who do not wish to spend hours pouring through the sometimes bizarre and incomprehensible primary sources; secondly, it offers a wealth of original repertory, both in tablature and transcription, much of which is otherwise unavailable in modern edition; and thirdly, it provides substantial examples of compositions that, in and of themselves, lead the performer to an understanding of the peculiarities of the five-course guitar.

Many of these pieces have been ignored for precisely that reason; when transcribed for another instrument, even the modern guitar, they sound like nothing at all. One example from Tyler's book is a wonderful little suite from a manuscript of British provenance (US-CAh, Ms. Mus. 139). This manuscript, one of many similar surviving sources, contains miniature dance movements that consist of little more than open strings, ornaments, and notes on the first few frets, seeming at first to have neither melody nor harmony. But when one finds the proper execution of the ornaments, and when one allows the *re-entrant* tuning to assert itself, a fully-fledged dance suddenly appears, sketched out by these small, but precise, gestures that are suited

perfectly, and uniquely, to this particular instrument. Similarly, the selections by Giovanni Battista Granata and Francesco Asioli, which rely on a facility with strummed chords and a particularly insouciant attitude towards voice-leading, function in an almost Zen-like manner to strip away previous assumptions about playing the guitar. Reading these 'mixed tablature' pieces can be an incredibly frustrating experience; frustrating, that is, right up to the point when they suddenly start sounding like music.

And Tyler obviously realised that the best guide to style is the repertory itself. He does open, however, with a short discussion of the basics of technique, including a few exercises on *campanela* fingering and the ornamental strumming patterns known as *repicci*, which are particularly counterintuitive for those of us accustomed to flamenco-style rasgeuado strumming. Tyler quite rightly stresses the importance of learning the *alfabeto* chord notation, as well as both French and Italian tablatures. In *A guide to playing the baroque guitar*, all pieces are given in the original notation, so that the performer must read both types of tablature, a feature that represents the biggest improvement to Tyler's earlier, smaller-scale method book. However, as readers of *EMP* will be aware, the question of how to interpret the two types of tablature is not the most pressing issue facing the modern editor of five-course guitar music: the real problem concerns tuning.[2]

Tyler does us the service of stating aloud what many of us have long sensed: although discovering the proper arrangements of the strings for any given source is vital, it is not always possible, and one stringing pattern must sometimes do double duty. So Tyler's eminently practical suggestion, while it is not specifically supported by primary sources, is to place the *bourdon* (the lower-octave string in a paired course) on the inner side of the course, farther from the thumb, so that the upper-octave string can be played alone with a slightly altered attack. In this wise one can strike both strings for a bass note, or isolate the upper octave string for use in a melodic line; Tyler even adds asterisks to the tablature to guide our choice, although the context will make it clear.

Having disposed of one ambigiuity regarding stringing, Tyler felt free to organize his anthology around the three basic stringing patterns. Within each section, the repertory tends to go from simpler to more complex; so, for 'stringing A' (with no *bourdons*), for instance, we go from the well-known pavane of Gaspar Sanz to the aforementioned English suite, to a mixed-tablature *corrente* from Valdambrini, and finally to a pair of dances by Antoine Carré. The final section of the book is another gentle reminder of the distance between seventeenth-century practice and modern performance, since it takes the form of three pieces for baroque guitar and basso continuo, a combination heard rarely in modern recitals. In recommending a continuo instrument, Tyler writes that 'a small chamber organ with wooden pipes and single eight-foot stops would be an excellent choice'. His use of the subjunctive is telling; I'm sure that it would be an excellent choice, and perhaps someday such a continuo instrument will be used for a performance of these pieces, but it is far from standard practice today.

The arrangement of pieces according to tuning makes good sense at first view. But most of us do not have three guitars lying around at our disposal, and will therefore end up playing at least some of these pieces using the 'wrong' stringing; what is more, I suspect that a similar situation often pertained in the seventeenth century. Tyler himself acknowledges that some of these pieces actually seem to require a higher-octave string on the third course (which string would be the highest on the instrument; this is a popular stringing, suggested by the tablature, but rarely described outright by the primary sources). Given this, and given that Tyler has already suggested a work-around for the fourth course *bourdon*, I found myself wishing for more: why not go further out on a limb and suggest how to negotiate tablature that cannot be reconciled with one's current stringing? Some of the very repertory in this book seems to beg that same question, especially a *corrente* from Granata's *Novi capricci armonici musicali*, which, in two places, uses the fifth course to fill out a melodic line that is otherwise an octave higher. In one instance, the a′ on the fifth course seems to function as the highest point of the line, with g′′ sharp leading notes on either side. Tyler's transcription gamely sets the a′ as an isolated bass note under an eighth rest in the melody. And perhaps that is what was intended; after all, there is no known recommendation for a stringing that would allow the high a′′ to sound on the fifth course. But, since Tyler already broached the topic by including instructions on negotiating similar passages involving the third and fourth courses, this would seem to be the perfect time to go out on a limb with some practical advice. Could it be that, amidst the over-ringing *campanelas*, an octave

displacement could be slipped 'under the mat', so to speak, to fool the ear into hearing a complete melody? Might this account for other mysterious octave discrepencies in the repertoire? Or should the fingering in all such cases be altered to produce the 'correct' note? But perhaps Tyler was right to let the repertoire speak for itself, rather than venturing into these murky waters.

Those accustomed to scholarly discussions may be put-off by Tyler's somewhat vague and chatty tone in places (some may naturally smile at a discussion of metre that introduces the Corbetta *sinfonia à 2*: 'in those days the beaming of notes into rhythmic groupings was rare in staff notation and sometimes there weren't even any bar lines!') And Tyler also betrays a tendency to build scholarly straw-men, railing in two places about musicological biases regarding the guitar. Such biases were surely present in Tyler's earlier career, but it seems a bit cranky to bring them up in 2010 after so much progress has been made (much of it facilitated by Tyler's own work).

Still, the careful editing and well-informed choices that went into *A Guide to Playing the Baroque* guitar make it a worthwhile addition to the scholar's collection as well as the performer's. The binding may not hold up to regular music-stand use, but the contents are a boon to everyone. The book is, indeed, a fitting testament to Tyler's pioneering work.

---

[1] 'Nolti anco sono stati in questa Città, come oggi ve ne sono i quali (merce delle Chitarra) sono quasi rimasti sepolti, com'anco ne la torba, perche spenti dala facilità, non curando l'imperfettione ne camiano per l'oscuro, e quel che importa si è, che coloro che studiavano de divenir perfetti nel liuto, riescono imperfetti, nell'uno, e nell'altro instrumento, 'unde versus cecus cecum ducit'. Conn tutto ciò, non lascerrò tener vivo nela memoria del mondo Gioan Domenico Montella, che ancor che molto giovane sia, và mostrando con la frequenza del studio quel che vale nell'arti del liuto, e nele cose dela Musica.' Tagliaferro, *L'esercitio* (I-Nf, MS SM.XXXVIII.1.66, f. 82v), as quoted in Giovan Domenico Montella, *Primo libro de madrigali a cinque voci,* ed. Chih-Hsin Chou, Recent Researches in the Music of the Renaissance 129 (Middleton, Wis, 2001), ix.

[2] For further comment on the tuning issues relating to five-course guitar music, see Martyn Hodgson's review of Santiago de Murcia's *Cifras selectas de guitarra*, ed. Alejandro Vera, in *EMP* 29 (November, 2011), 17–19.

Annette Heilbron

1928–2011

Annette was amongst the earliest members of NEMA, and by 1986 was serving on the Council (initially, I believe, as representative of the Cambridgeshire College of Arts and Technology, later Anglia Polytechnic, where she taught). She had been a professional keyboard player (harpsichord and fortepiano), as soloist, accompanist and founder member of the Helicon Ensemble, having trained at Guildhall, but by that stage she had already retired from performing due to problems with her hands (which, with hindsight, were the early signs of Parkinson's Disease), and she now gave herself to full-time teaching.

Within NEMA Council, she was soon co-opted onto the Education Sub-committee, and in 1987 was elected Information Officer, which made her NEMA's first port-of-call for all enquiries. The following year, she volunteered to take on the job of Minutes Secretary, and her work in both these fields was acknowledged with the unofficial title of Honorary Administrator.

In 1995, when funds became available to pay an Administrator's honorarium, Annette resigned from the Council in order to take up the post, which she fulfilled with remarkable efficiency and dedication, in spite of increasing health problems, driving up regularly from Cambridge to attend meetings in London (usually acting as chauffeuse for our then Chairman, Christopher Page).

By the time that her illness was finally diagnosed as Parkinson's Disease she was already finding the duties of Administrator too onerous, and she resigned in 1997. However, she allowed herself to be persuaded to stand for election as Secretary, a post she held for another year before finally resigning from Council.

In addition to her teaching and her work with NEMA, Annette was involved in a number of other activities. She had been a phone counsellor for the Samaritans, and after her retirement she served as a volunteer at Wimpole Home Farm, a local National Trust property. (After she could no longer play, she donated her piano to Wimpole Hall, to be enjoyed by others. Her harpsichord now resides at the Wighton Heritage Centre in Dundee, where the world-famous Wighton Collection of early printed music is kept, and, now called The Wighton Harpsichord, it continues to be used to teach a new generation of students, and brings pleasure to many at concert recitals).

After the diagnosis of her illness, she joined Parkinson's UK, and became a committee member of the local branch in 2009, taking on a number of roles relating to information and administration, and still found the time and energy to get involved with various other projects within her local community—she had a wide circle of influence.

Although we kept in touch, I rarely saw Annette after we had both left NEMA Council, and by the time I last saw her, (at the NEMA AGM in 2009), she was already suffering from increasing deafness. When I last heard from her, in September 2011, she told me that three months previously she had been diagnosed with pancreatic cancer. She said that she had not been given long, but that she had 'warned all the doctors that I am going to fight to go on for as long as possible', and was hoping to be able to report progress at Christmas. Sadly, that was not to be. By late November, she admitted to feeling unwell, and was admitted to Arthur Rank Hospice, where she died peacefully on 27th November.

As a committed Humanist, her express instructions were that there should be no funeral, but that her family and friends were to meet, hold a party and enjoy each other's company, and so a party was duly held at the David Rayner Centre in Great Shelford on 7th January 2012, attended by around 130 people who had all been influenced in some way by knowing Annette, either as family members, neighbours, friends, members of the pub quiz team, pupils, fellow musicians, or fellow volunteers for one of the many good causes she supported.

Simon R. Hill
January 2012

Recent Publications Relating to Performance Practice

Compiled by Matthew Hall

Early Music, Vol. 40/1 (February 2012)
Articles
Peter Schubert and Julie E. Cumming, 'Text and motif c.1500: a new approach to text underlay'
Rebecca Cypess, '"Memento mori Froberger?" Locating the self in the passage of time'
Patrizio Barbieri, 'Harpsichords and spinets in late Baroque Rome'
John A. Rice, 'Did Haydn attend the Handel Commemoration in Westminster Abbey?'
Andrew Parrott, 'High clefs and down-to-earth transposition: a brief defense of Monteverdi'
Claudio Annibaldi, 'Was Frescobaldi a chameleonic scribe?'
John Byrt, 'Inequality in Alessandro Scarlatti and Handel: a sequel'
Book reviews of
Sean Gallagher, *Johannes Regis* (Brepols, 2010)
Arne Spohr, *'How chances it they travel?' Englische Musiker in Dänemark und Norddeutschland 1579–1630* (Wiesbaden: Harrossowitz, 2009)
The Mulliner Book, ed. John Caldwell, Musica Britannica i (Stainer & Bell, 2011)

Early Music, Vol. 39/4 (November 2011)
Articles
Tim Carter, 'Winds, cupids, little zephyrs and sirens: Monteverdi and *Le nozze di Tetide* (1616–1617)'
Gordon Haramaki, '"In grebe a Citherea": the representation of *ingenium* and *ars* in Claurdio Monteverdi's *Tempro la cetra*'
Ilias Chrissochoidis, 'An emblem of modern music: temporal symmetry in the prologue of *L'Orfeo* (1607)'
Roger Bowers, '"The high and lowe keys come both to one pitch": reconciling inconsistent clef-systems in Monteverdi's vocal music for Mantua'
Michael Alan Anderson, '"His name will be called John": reception and symbolism in Obrecht's *Missa de Sancto Johanne Baptistia*'
Minji Kim, 'Significance and effect of the *stile antic* in Handel's oratorios'
Andreas Glöckner, '"The ripienists must also be at least eight, namely two for each part": the Leipzig line of 1730—some observations'
Andrew Parrott, 'J. S. Bach's *Tauer-Music* for Prince Leopold: clarifcation and reconstruction'
Book reviews of
Christopher Page, *The Christian West and its singers: the first thousand years* (Yale University Press, 2010)
Bruce Wood, *Purcell: an extraordinary life* (ABRSM, 2009)
Jiří Sehnal, *Pavel Vejvanovský and the Kroměříž music collection: perspectives on 17th-century music in Moravia,* trans. Judith Fiehler (Olomouc: Palacký University, 2008)
Charles E. Brewer, *The instrumental music of Schmeltzer, Biber, Muffat and their contemporaries* (Ashgate, 2011)
Stephen Rose, *The musician in literature in the age of Bach* (CUP, 2011)
Robert C. Ketterer, *Ancient Rome in early opera* (University of Illinois Press, 2009)
John Irving, *Understanding Mozart's piano sonatas* (Ashgate, 2010)
Jean Henry D'Anglebert, *The collected works*, ed. C. David Harris (Broude, 2009)

Early Music America, Vol. 18/1 (Spring 2012)
Article
Martin Pearlman, 'Armand-Louis Couperin and his Keyboard Instruments'

Journal of the Royal Musical Association, Vol. 136/2 (November 2011)
Article
Illias Chrissochoidis, 'Reforming Handel: John Brown and *The Cure of Saul* (1763)'

Music & Letters, Vol. 93/1 (February 2012)
Book review of
The Cambridge History of Eighteenth-Century Music, ed. Simon P. Keefe (CUP, 2009)

Music & Letters, Vol. 92/4 (November 2011)
Article
Bryan White, '"Brothers of the String": Henry Purcell and the Letter-Books of Rowland Sherman'
Book reviews of
Essays on the History of English Music: Sources, Style, Performance, Historiography, ed. Emma Hornby and David Maw (Boydell, 2010)
David Hiley, *Gregorian Chant* (CUP, 2009)
Fiori Musicali: Liber amicorum Alexander Silbiger, ed. Claire Fontijn and Susan Parisi (Sterling Heights, MI: Harmonie Park Press, 2010)
John Birchensha: Writings on Music, ed. Christopher D. S. Field and Benjamin Wardhaugh (Ashgate, 2010)

Journal of the American Musicological Society, Vol. 64/3 (Autumn 2011)
Article
Cheryll Duncan & David Mateer, 'An Innocent Abroad? Caterina Galli's Finances in New Handel Documents'
Book review of
Rebecca Maloy, *Inside the Offertory: Aspects of Chronology and Transmission* (OUP, 2010)

The Musical Times, Vol. 156/1 (Spring 2012)
Articles
Kerry McCarthy & John Harley, 'More books from the library of William Byrd'
Alan Howard, 'The Sources of John Blow's *Ode on the death of Mr Henry Purcell* (1696)'
Ian Bartlett, 'Was Boyce a Mason?'
Simon Fleming, 'Charles Avison jnr. and his book of organ voluntaries'
Book review of
John Harley, *The world of William Byrd: musicians, merchants and magnates* (Ashgate, 2010)

The Musical Times, Vol. 155/4 (Winter 2011)
Book reviews of
Ian Bartlett with Robert J. Bruce, *William Boyce: a tercentenary sourcebook and compendium* (Newcastle-upon-Tyne: Cambridge Scholars Publishers, 2011)
Stephen Rose, *The musician in literature in the age of Bach* (CUP, 2011)

Musica Disciplina, Vol. 55 (2011)
Article
Esther Criscuola de Laix, '"Venus's Cupid Commands me to Sing": Jacob Praetorius's Wedding Motets for Hamburg, 1600–1635'

The Journal of Musicology, Vol. 29/1 (Winter 2012)
Article
Blake Stevens, 'Monologue Conflicts: The Terms of Operatic Criticism in Pierre Estève and Jean-Jacques Rousseau'

The Journal of Musicology, Vol. 28/4 (Fall 2011)
Article
Beth Anne Lee-De Amici, '"Et le moyen plain de paine et tristesse": Solution, Symbology, and Context in Ockeghem's "Prenez sur moi"'

The Musical Quarterly, Vol. 94/4 (Winter 2011)
Articles
Don Harrán, 'Another look at the curious fifteenth-century Hebrew-worded motet "Cados cados"'
Raymond Erickson, 'The Early Enlightenment, Jews, and Bach'

The VDGS Journal, Vol. 5 (2011)
Articles
Andrew Ashbee, 'The Mystery of Polewheel and his Ground'
Patxi del Amo, 'A fresh look at B-Bc, MS Litt. XY 24910'
Richard Carter, 'An investigation into the anonymous setting of William Byrd's Ne irascaris, Domine for two lyra viols'
Peter Holman, 'Viol music on the internet'
Book reviews of:
Peter Holman, *Life after death: the viola da gamba in Britain from Purcell to Dolmetsch*
Charles E. Brewer, *The instrumental music of Schmeltzer, Biber, Muffat and their contemporaries*
Christopher Marsh, *Music and Society in Early Modern England*
John Harley, *The world of William Byrd*

New from CUP
Colin Lawson & Robin Stowell, *The Cambridge History of Musical Performance* (2012)
John Potter & Neil Sorrell, *A History of Singing* (2012)
Robert Nosow, *Ritual Meanings in the Fifteenth-Century Motet* (2012)
David Yearsley, *Bach's Feet: The Organ Pedals in European Culture* (2012)
Bettina Varwig, *Histories of Heinrich Schütz* (2011)

New from OUP
Jon Verbalis, *Natural Fingering: A Topographical Approach to Pianism* (2012)
Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (2012)

New from Ashgate
Jessie Ann Owens, *Thomas Morley's Plaine and Easie Introduction to Practicall Musicke* (forthcoming, 2012)
Bennett Zon, *Music and Performance Culture in Nineteenth-Century Britain* (forthcoming, 2012)
Philip Olleson, *The Journals and Letters of Susan Burney* (forthcoming, 2012)
Rebecca Herissone, *The Ashgate Research Companion to Henry Purcell* (forthcoming, 2012)
Mary Cyr, *Style and Performance for Bowed String Instruments in French Baroque Music* (forthcoming, 2012)

New from Boydell
Mary Tiffany Ferer, *Music and Ceremony at the Court of Charles V: The Capilla Flamenca and the Art of Political Promotion* (2012)
Michael Talbot, *The Vivaldi Compendium* (2011)

New from The Packard Humanities Institute
Carl Philipp Emanuel Bach, *Keyboard Concertos from Manuscript Sources IV & VI*, eds. Bernhard Schrammek, Miklós Spányi, and Barbara Wiermann, CPEB:CW vol. III/9.4, III/9.6 (2012)
Annette Richards, *The Portrait Collection of C.P.E. Bach*, CPEB:CW vol. VIII/4 (2012)
Carl Philipp Emanuel Bach, *Keyboard Sonatinas from Prints*, ed. Stephen Fisher, CPEB:CW vol. III/11 (forthcoming, 2012)
———, *Magnificat* (Berlin and Hamburg versions), ed. Christine Blanken, CPEB:CW vols. V/1.1, V/1.2 (forthcoming, 2012)
———, *Einführungsmusiken I, II, & III*, eds. Uwe Wolf, Jason Grant, and Wolfram Enßlin, CPEB:CW vols. V/3.1, V/3.2, V/3.3 (forthcoming, 2012)

New from DIAMM
The Eton Choirbook: facsimile and introductory study, ed. Magnus Williamson (2010)