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COVER: Faustina Bordoni (1697–1781) by Bartolomeo Nazari (c.1734).
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Editorial

There has been an exciting new development this year in the form of the Early Music Performer Archive. This makes available back issues for download, free of charge, from the National Early Music Association's website (see http://earlymusic.info/nema.php). In addition to being a useful resource, it is hoped that that it will help *EMP* come to wider attention, increase readership, and encourage more submissions (at present there is a shortfall of articles; for more details on how to submit an article, and a guide to what can be considered, see the next page). Subscribers will continue to receive the latest issues in hard copy before they are added to the electronic archive a year after publication (a subscription is arranged by becoming a NEMA member; see the inside cover for contact details). At the same time, the music supplements will continue to be available to members, in electronic form, via the website. The present issue of *EMP* does not include a supplement, but many have over the past five years. The following is a list of what has appeared so far (and if you have an idea for an article framed around a supplement, I would be happy to hear):

Published within, or as inserts within, Issues 25, 27–9 and 31:
Emanuel Aloys Förster (1748–1823), *Keyboard Concerto in F major, Second Movement*, ed. Richard Maunder (score published as an insert within Issue 25, and also available electronically)
'Willaert's *Quid non ebrietas*: a revised reconstruction for performers', ed. Morris Grenfell Davies
Antonio Vivaldi, *Giga from RV 19*, ed. Michael Talbot
Facsimiles of songs from *The Spinnet: or Musical Miscellany* (London, 1750)
Sampson Estwick (1656/7–1739), *Trio Sonata in A minor, Recreated from the Surviving First Violin Part*, ed. Alan Howard (score and parts published as inserts within Issue 31, but not currently available electronically)

Published electronically as supplements to Issues 32, 33–4 (a double issue), and 36, via the *EMP* pages of the website:
Estwick, *Trio Sonata in A minor, Recreated from the Surviving First Violin Part*, ed. Alon Schab (score and parts)
Handel (attributed), *Thême avec Variations pour Harpe ou Pianoforte*, ed. Graham Pont
Charles Avison (1709–1770), *Dirge for Romeo and Juliet*, ed. Simon D. I. Fleming (score and parts)

Establishing a context for where and for whom pieces were originally written can be a daunting task, even if an approximate date of composition is known. If the composer is known, then it may be possible to make a connection with the biography, while with an oratorio or an opera, knowledge of a performance event is also likely to help. However, we are often left in the dark when dealing with smaller-scale music. The circumstances in which Maurice Greene most likely wrote a set of Italian cantatas might otherwise evade us, then, were it not for a special feature of the music, whose significance is revealed by Michael Talbot in this issue. Lamentably, Greene is still known primarily for a handful of works (simply judged in terms of frequency of performance, the anthem *O Clap your hands* is perhaps his best-known piece). His 'Italian' vocal music compares favourably with Handel's, yet only a part of it seems to have been recorded commercially to date (just once). According to Harry Johnstone, Greene's 'natural mode of expression, like Handel's, was founded on the cosmopolitan lingua franca of the day';[1] pieces such as these doubtless flamed the rivalry between these two composers, and pairings of their Italian cantatas would surely work very well in a concert.

Next, Beth Chen follows up on her earlier article concerned with bowing marks in Mozart's violin concertos (in *EMP* 33–34; May 2014), this time turning our attention to slur markings in his wind parts. As we might expect, his slurs relate to tonging, but they were also guided by who the performer was (or is likely to have been), the type of instrument, as well as the musical outcome. When writing for amateurs, Mozart was keen to ensure his slurs would help them with purely technical matters (e.g. where to breathe),

[1] 'Greene, Maurice', *Grove Music Online. Oxford Music Online*, ed. Deane Root, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11707>.

but when writing for virtuosi, and professional ensembles, they had more to do with his wanting to achieve particular effects. The apparent change in the late eighteenth century towards wanting to achieve more precise effects through notation (documented through Mozart's development as a composer) is certainly a fascinating topic.

This issue also contains a report and three reviews of books. Isobel Clarke, a research student specialising in the recorder at the Royal College of Music, gives a summary and assessment of a recent conference concerned partly with the effects on historical instruments and replicas when they are played. In my review of Rebecca Herissone's *Musical Creativity in Restoration England*, I consider its findings I think are of particular significance for performers, while John Kitchen and Uri Golomb review partly autobiographical material of two luminaries of historically informed performance.

For help in preparing this issue, I am grateful to Bryan White and Rebecca Herissone.

Andrew Woolley
October 2015

Call for Submissions: Early Music Performer
Journal of the National Early Music Association (UK)

The bi-annual journal **Early Music Performer** is a valued publication in the field of performance practice research edited by Dr Andrew Woolley. With contributions by leading performers and scholars, reports, news items, and reviews of recent publications, it appeals to a broad spectrum of early music lovers, students, musicians and academics with interests in performance practices of any period and early music.

- Articles are usually between 4000 and 6500 words in length, although shorter submissions are welcome (these could take the form of responses to recent historically-informed performances, for example).
- They may be paired with a supplement of a complete piece of music, which has not been published before, or in a reliable edition, or with parts. Supplements are published electronically on the NEMA website, and may also be published without a connection to journal content. Short supplements in score (up to 2 pages) can be published within the journal itself as well as electronically, depending on available space.
- Relevant topics include the study of notation and performance, historical recordings, under-performed repertoire, and any music-historical or organological topic of special relevance to research on historical performance, and to performers.
- Most articles are sent out for peer-review, usually to a member of the editorial board, before acceptance.
- Queries and submissions should be sent to: andrewwoolley@sapo.pt. A Style Guide is available from the EMP page of the NEMA website.
- Articles are added to the electronic archive (at http://www.earlymusic.info/EMperformer.htm) a year after publication, where they will be accessible for free.

For more information about Early Music Performer and the National Early Music Association (UK) visit the NEMA website: www.earlymusic.info

Maurice Greene, Faustina Bordoni and the Note E

Michael Talbot

Today Maurice Greene (1696–1755) is best known to scholars, performers and the wider public alike for his Anglican church music and keyboard music, and to a lesser extent for his dramatic music, songs and cantatas on English texts. There is a consensus that he was the leading native-born composer among Handel's close contemporaries in England – as his accumulation of posts and honours during his career (organist of St Paul's in 1718, organist and composer to the Chapel Royal in 1727, Professor of Music at Cambridge in 1730, Master of the King's Musick in 1735) already suggests – and if he had written as much instrumental ensemble music as his German rival, his stock might be higher today. But even within his vocal music there is a further, hitherto almost hidden side to his production: a sizable and varied corpus of vocal chamber music on Italian texts written between the early or middle 1720s and the mid-1740s. This corpus, of which I first became aware only recently through casual internet browsing, comprises: (1) eleven three- or four-movement cantatas for soprano and basso continuo, in one instance with added violin; (2) seven chamber arias for soprano, violin and continuo;[1] (3) four chamber duets, of which three have simple continuo support, while the other adds a full complement of strings; (4) fifteen settings of Paolo Rolli's Italian translations of Anacreon's *Odes*, variously for soprano and bass voice plus continuo. Remarkably, it is equal to the best of Greene's English-language vocal music in sheer musical quality and, moreover, handles the Italian language with great understanding and flair. It is easily the most significant contribution by an English composer to the domain of late-baroque Italian vocal chamber music.

Manuscripts of the above works (except for one evidently early cantata, *Lascia di tormentarmi, tiranna gelosia*) are preserved in a single bound volume belonging originally to the composer's personal archive.[2] The number of different hands exhibited (seven in addition to Greene's own), the variety of paper types employed and the fact that individual compositions (or groups of compositions) occupy discrete gatherings (or complexes of gatherings) suggest an earlier existence in unbound state over a long period. The binding probably took place during the period of the music's ownership by William Boyce (1711–79), a former pupil of Greene who later became a close friend, a colleague in the Chapel Royal, his successor as Master of the King's Musick and the heir to his musical estate.[3] If this surmise is correct, it must have seemed logical to the new owner to unite within two covers, in a more or less rational sequence, the whole of Greene's output of vocal chamber music with Italian words, this having presumably been left in a mostly, if not entirely, unbound state at the time of the composer's death in 1755.

A lot label (bearing the number 49) dating from the volume's sale in 1779 at the auction of Boyce's own library of music is still affixed to its front cover.[4] The purchaser of the volume was Philip Hayes (1738–97), Professor of Music at Oxford, who added a description of its content on the front endpaper. After Hayes's death the volume was briefly owned by his friend the Reverend Osborne Wight (1752/3–1800), from whose estate it passed in 1801 to its present location, the Bodleian Library in Oxford. For almost a century the volume remained uncatalogued and probably unstudied. Finally, in Falconer Madan's *Summary Catalogue of Western Manuscripts* of 1897, it received a brief description.[5] Madan's account of the contents is full of glaring errors and omissions that do not need discussion here except to say that their recognition and correction has proceeded very slowly and is not yet complete.[6] In three pages of his article of 1910 listing and evaluating the Greene manuscripts held by the Bodleian Library, Ernest Walker corrected some of Madan's mistakes and, more important, made

critical observations on the music, mostly favourable, that are still of interest today.[7] A further layer of corrections to the catalogue, this time with extra observations that are bibliographic rather than evaluative, arrived in the second volume ('A Descriptive Catalogue of the Works of Maurice Greene') of the doctoral thesis of H. Diack Johnstone (1968), the fullest study to date of Greene's life and achievement.[8] Since 1968 nothing new of significance appears to have emerged.

Each of the four genres represented in the volume contains music of great value, originality and interest, but none more so than the seven chamber arias. Six of them form a continuously running block with the original pagination 1–29, which corresponds to the foliation 29r–37r introduced by the library. These must have originated as a discrete group, and in Greene's archive were possibly stored in a common wrapper, or even stitched or bound together. From this fact alone one would assume (and subsequent analysis strongly confirms) that they form a homogeneous set in the fullest sense, having the same original destination. The seventh aria (*La Libertà*, on ff. 14r–17v), which is set to a radically different type of literary text – with far-reaching consequences for its musical form – is in that respect an outlier, but it shares so many features with the group of six as regards scoring, vocal specification and general musical character that the idea of a common recipient and period of composition immediately suggests itself.

Folio nos.	Textual incipit	Textual source	Key	Vocal compass
23r–24r	Quanto contenta godi	A. Salvi/F. Gasparini *Gli equivoci d'amore e d'innocenza* Venice, S. Giovanni Grisostomo 1723 autumn II.7 Raimondo (G. B. Pinazzi)	e	e'–a"
25r–28r	Spiega il volo e passa il mar	C. N. Stampa/G. Porta *L'Arianna nell'Isola di Nasso* Milan, Regio ducal teatro 1723 August II.8 Arianna (M. Laurenzani)	a	c'–b" flat
28v–30v	Langue il fior sull'arsa sponda	M. Noris/A. Vivaldi *L'inganno trionfante in amore* Venice, S. Angelo 1725 autumn II.13 Stesicrea (C. Posterla)	a	e'–b" flat
30v–31v	T'amo, o cara, e da te 'l core	A. Salvi/G. Giacomelli *Ipermestra* Venice, S. Giovanni Grisostomo 1724 carnival II.9 Linceo (A. Bernacchi)	A	e'–a"
32r–35r	Nell'orror della procella	M. Noris-P. Rolli/F. Gasparini *Ciro* Rome, Capranica 1716 February III.13 Ciro (M. Berscelli)	A	c' sharp–b"
35r–37r	Farfalletta festosetta	B. Pasqualigo/G. M. Orlandini *Ifigenia in Tauride* Venice, S. Giovanni Grisostomo 1719 carnival III.7 Oreste (A. Bernacchi)	A	d' sharp–a"

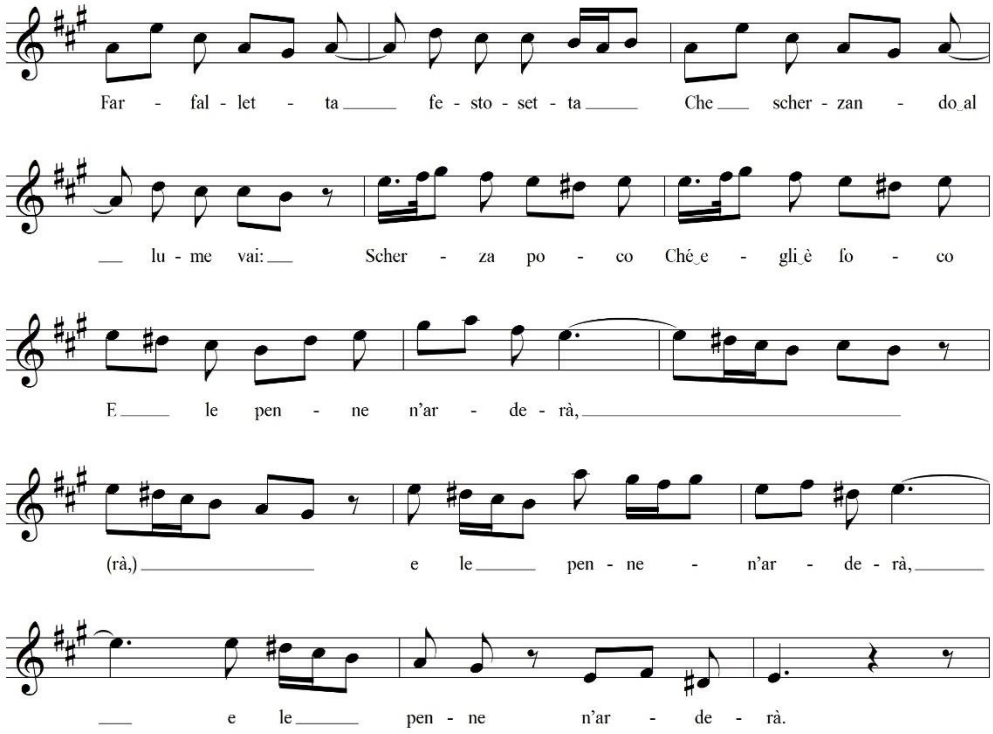
Table 1. Greene's set of six chamber arias: selected data

Discussion of the group of six chamber arias can conveniently start with an exposition of the data of particular relevance to the present article (Table 1). Column 1 gives the folio numbers, where it should be noted that in two instances one aria ends, and the next begins, on the same leaf – a clear pointer to their contemporaneity and connection. Column 2 gives the aria's first line of text, which serves also as its title. Column 3, which identifies the literary source (in every case, an opera libretto), gives on separate lines: (a) the names of the librettist and composer; (b) the title of the opera in question; (c) the theatre of the first known performance; (d) the year and season (or month); (e) the act and scene, character and designated singer.[9] Column 5 gives the key (upper case for major, lower case for minor). Immediately striking is the tonal homogeneity – unusual for such sets, in which much greater variety is generally sought. 'Flat' keys go unrepresented, and the note E, as either tonic or dominant, is a prominent diatonic note in every instance. Column 6 gives the vocal compasses. The impression given by the table is certainly that a single singer is the intended recipient of the arias, and that his/her 'ordinary' compass is e'–a", with occasional extensions down to c' and up to b"; this perception is reinforced by close examination of the music.

The reader may well have been wondering why Greene, known for his vocal music in several genres employing English words, should have troubled at all to set Italian texts. The likely explanation is probably a combination of the search for professional opportunity and advantage (at a time, the 1720s, when Italophilia and its cousin operamania were sweeping through the English aristocracy and gentry) and a genuine relish for this challenge fuelled, perhaps, by rivalry with Handel and closeness to Bononcini. Surprisingly but significantly, Greene is the only English musician found subscribing in 1723 to Angelo Maria Cori's primer *A New Method for the Italian Tongue*, whose subscription list is otherwise a Who's Who of the British royalty and nobility, and also of the Italian musical and literary community in London, which needed such a book for the instruction of its eager pupils.[10] Greene's 'Italian' works show how quickly he mastered the language and its poetic conventions. He identifies the not always obvious stress patterns accurately, knows where to employ the tricky devices of synaeresis and synaloepha (respectively, the coalescence of adjacent vowels belonging to the same word and to different words) – and cultivates exactly the same licences in the handling of words (such as the playful jumbling of phrases) as his Italian colleagues. Most impressively, he employs word-painting applied to selected words and phrases with flair and often originality. Truly, he becomes an 'honorary Italian' in these works even if, here and there, he infuses them (like Handel in comparable instances) with a freshness born of his 'outsider' status.

It was evident to me already at an early stage that these arias belonged to the mid to late 1720s since they do not yet employ a particular form of cadence (I call it the 'arch' cadence) introduced during the second half of that decade by Italian composers, most conspicuously Porpora, and taken up enthusiastically by Greene soon afterwards.[11] But an unanticipated reminder of a forgotten fact allowed me to pinpoint their date much more accurately and, moreover, identify a recipient. In a footnote in the last volume of his *General History*, Charles Burney writes of the *diva* Faustina Bordoni (1697–1761): 'E was a remarkably powerful note in this singer's voice, and we find most of her capital songs in sharp keys, where that chord frequently occurred'.[12] At least two Handel scholars have elaborated on this statement: Winton Dean writes, 'Half the arias Handel composed for [Faustina] are in A or E, major or minor',[13] while C. Steven LaRue demonstrates how, in Handel's last five operas written for the 'first' Royal Academy of Music, Faustina's arias greatly favour sharp keys – in contradistinction to Francesca Cuzzoni's, which show the opposite bias.[14] Dean comments, further, that Faustina's compass in her Handel parts is c'–a".

This profile fits the soprano part in all seven chamber arias by Greene to perfection. The 'extra' notes above a" (b" flat and b") in three arias are too fleeting, and in any case too close to the ordinary compass, to create an obstacle. What is remarkable in Greene's case is how the individual note e" is highlighted in the vocal part at every opportunity: whether by repetition, frequent recurrence or prolongation as a *messa di voce* or trilled note. One example chosen almost at random is the first vocal period of *Farfalletta festosetta*, of which the soprano part is given as Example 1.



Example 1. Maurice Greene, *Farfalletta festosetta*, bars 10–24 (soprano part only)

The choice of Faustina as performer would also explain the ubiquity of a substantial accompanying – or rather, partnering – violin part in all seven arias. In agreeing to perform in London in 1726, Faustina insisted on bringing with her to act as co-leader of the Haymarket orchestra the violinist and composer Mauro D'Alay (c.1690–1757), despite protests from the orchestra's regular leader, Pietro Castrucci. Faustina and D'Alay (universally known as Maurino) were inseparable companions and, if a scurrilous pamphlet of 1727 entitled *The Contre-Temps; or, Rival Queens* is to be believed, also lovers.[15]

To my knowledge Faustina did not appear in public outside the opera house while in London for the three seasons of 1726, 1727 and 1728, but she was naturally in great demand at private concerts and *conversazioni*. Greene must have written the six arias for her no earlier than 1726 (thus definitely after her arrival in London) in order to draw on the libretto of Vivaldi's *L'inganno trionfante in amore*, which opened in November 1725, and no later than June 1728, since her departure from London is reported in the *London Evening Post* for 4–6 July 1728. The venue or venues for the performance of the arias are impossible to determine, but one thinks immediately of the private concerts held at Parson's Green by the singer Anastasia Robinson, with whose circle Greene was closely associated at that time. Alternatively, Faustina could have introduced them at concerts held at her own lodgings similar to those she gave at her own home in Venice.

During the 1720s the only Italian authors of *poesia per musica* of any significance resident in England were the Royal Academy's official poet, Paolo Rolli, and the more shadowy Giacomo Rossi. Greene was very close to Rolli, several of whose cantata and ode texts he set, including some in pre-publication versions. But in the present instance he worked with recycled, in two cases adapted, texts – a procedure very normal in Britain, where the availability of purpose-written Italian texts was so limited. For his six arias Greene selected (or was given to set) da capo aria texts from the librettos of six different operas published, as Table 1 shows, between 1716 and 1725. Faustina herself could have brought over, and chosen aria texts from, the librettos of *Gli equivoci d'amore e d'innocenza*, *Ipermestra* and *Ifigenia in Tauride* – all being operas in which she had been the *prima donna* (though not the singer of the selected texts).[16] Similarly, Rolli could have supplied the libretto of *Ciro*, for which he had acted as arranger. The texts are treated as follows: *Quanto contenta godi*, *Langue il*

fior sull'arsa sponda, T'amo, o cara, da te il core and *Nell'orror della procella* are taken over substantially as they stand; *Spiega il volo e passa il mar* has revisions of individual words and phrases in both semistrophes with the apparent aim of literary improvement; *Farfalletta festosetta* is the text most radically and interestingly altered: the last word of its first semistrophe changes from 'arderai' to 'arderà' (with a slight alteration of meaning), which sacrifices the key rhyme with the last word of the second semistrophe, 'accenderai', but provides a more suitable vowel sound for a melisma stretching over five bars, while the second semistrophe is in essence rewritten but retains individual words and rhymes from the original. Clearly, Greene had literary assistance. One would ordinarily suspect the hand of Rolli, but in this instance he was probably not involved, since these texts retain what is known as the 'etymological H' for the present-tense indicative forms of the Italian verb *avere* (*ho*, *hai*, *ha*, *hanno*), whereas Rolli, in all his published writings (as also in Greene's scores using his texts), doggedly refuses to accept the decision of 1691 by the Accademia della Crusca, the arbiter of Italian linguistic usage, to readmit this inheritance from Latin while continuing to reject it for words such as *uomo* and *ospitale*.[17] Perhaps Faustina or Maurino took a hand in the textual revision.

The copyist for the six arias is unidentified. He is the same person who copied *O pastori, io v'avviso*, Greene's only Italian cantata with violin accompaniment, which, although probably contemporary with the arias, seems not to have any connection to Faustina on account of its 'flat' key (B flat major) and different vocal compass. This scribe was certainly English rather than Italian, to judge from the forms of treble clef and semiquaver rest he employed and also from several errors in the underlaid text that a native speaker would hardly have committed. Perhaps he was another of Greene's pupils, since the forms of letters (which include a 'Greek' lower-case E) and of musical symbols often resemble Greene's own. The scores lack various details: they have no headings relating to genre and authorship, no tempo directions, few trills and even fewer dynamic markings. But Greene's autograph scores commonly omit exactly the same elements, so one cannot speak of negligence on the scribe's part. One may well wonder why Greene parted with his autograph manuscript and retained a copy for his archive (instead of the reverse procedure), but this could have been at the special request of the person for whom the music was intended.

As already remarked, the seventh aria is a case apart. It is a type of multi-sectional (in this instance, tripartite) aria very common since the seventeenth century in the English song tradition, where, unlike in Italy, it was musicians rather than poets who decided on the appropriate manner (as recitative or aria) in which to set verse. An important consequence of this approach to text setting was that any species of poetry, whether or not originally conceived with musical setting in mind, could be used for a vocal composition. *O Libertà, o dea celeste* (with its separate title of *La Libertà*) is an early specimen of what I would term a 'synthetic' cantata: a kind that became increasingly common in the middle of the eighteenth century as English poets lost interest in creating verse specifically designed for cantatas on the Italian model (as John Hughes, William Congreve, Matthew Prior and various others had done earlier in the century).[18]

The source is unexpected. In 1701 the writer, editor and critic Joseph Addison (1672–1719) penned on his travels a long poem entitled *Letter from Italy*. Initially published in 1709, the poem was republished in 1721 as part of a four-volume posthumous collection of Addison's writings.[19] For this edition the poem was supplemented by an interleaved translation into Italian by Anton Maria Salvini.[20] One particular stanza was taken especially to heart by his English readers on account of its association of Britain with liberty: a *topos* of eighteenth-century discourse, and not only in Britain itself:

Oh Liberty, thou Goddess heavenly bright,	O Libertà, o Dea Celeste, e Bella!
Profuse of bliss, and pregnant with delight!	Di ben profusa, e pregna di diletto!
Eternal pleasures in thy presence reign,	Piaceri eterni te presente regnano.
And smiling Plenty leads thy wanton train;	Guida tuo gaio tren lieta dovizia;
Eas'd of her load Subjection grows more light,	Vien nel suo peso Suggezion più lieve;
And Poverty looks chearful in thy sight;	Povertà sembra allegra in tua veduta;
Thou mak'st the gloomy face of Nature gay,	Fai di Natura il viso oscuro gaio;
Giv'st beauty to the Sun, and pleasure to the Day.	Doni al Sole bellezza, al giorno gioia.

From this octave in its translated guise Greene forms a three-movement (ARA) quasi-cantata, which is pleasingly symmetrical and familiar in its musical structure: lines 1–3 are used to make a through-composed aria; lines 4–6 are treated in recitative; the final couplet becomes a second through-composed aria. However, the superimposition of this scheme on the poetic stanza takes little account of the latter's own syntactic and semantic structures, according to which lines 1–2, an apostrophe in praise of Liberty, stand apart from lines 3–8, which enumerate, line by line, 'her' beneficial effects. This looser connection between poetry and music, while increasing the composer's freedom of action and opening up an infinite store of new texts to set, destroys the perfect correspondence between the two elements, a product of decades of evolution, that was the hallmark of the traditional Italian cantata.

Why was this text chosen, and why was the translation preferred to the original? If Faustina was indeed the singer, a clear answer, albeit only a speculative one at this stage, immediately suggests itself. It was not uncommon for leading opera singers, at the end of a season (and particularly when returning to their own countries), to thank their British patrons by performing a specially written cantata in tribute to them. Thus Margherita Durastanti on 17 March 1724 sang after (or during?) the final performance of Ariosti's *Caio Marzio Coriolano* at the Haymarket Theatre an English cantata, described by the *Daily Courant* of 13 March, as 'in praise of this nation'. The words of this cantata, *Generous, gay and gallant nation*, had been hastily penned by Alexander Pope, and its music, which survives, was in fact composed by Greene. Press reports confirm that prior to her departure Faustina took formal leave of her many British patrons. Assuming that, unlike the veteran Durastanti (who in this respect was rather exceptional), Faustina was reluctant to thank the British in their own language, in which she may not have been fluent, one could imagine that this atypical literary source provided an ideal solution.

The score of *La Libertà* in the Bodleian manuscript is in Greene's own hand (as usual, without the addition of his name, and with untidily written alterations indicating that it is a composition manuscript). Another copy survives in an album held by the Fondo Mario of the Bibliomediateca of the Accademia Nazionale S. Cecilia, Rome (I-Rama, A. Ms. 3728, ff. 26r–30v). The copyist was the volume's first owner and compiler, Elizabeth Planta (c.1741–1823), a multi-talented woman from a very distinguished family of Swiss immigrants to Britain on whom I plan to write elsewhere. Planta (who acquired the surname Parish after her marriage in 1777) was a former governess to the children of Mary Bowes, who in the 1770s (during part of which she served, less happily, as governess to the children of Mary's notoriously wayward daughter Mary Eleanor Bowes) became a welcome companion to her original employer. On account of her patronage towards – and, very likely, lessons from – Greene, Mary Bowes, a capable singer who had taken the title role in his dramatic pastoral *Florimel, or Love's Revenge* in a performance at the composer's house c.1737, certainly possessed some of his music, and it is very possible that Planta copied *La Libertà*, together with the duets *Non piangete, amati rai* and *O quanti passi ho fatti! al fiume, al poggio* (the latter headed 'From [Guarini's] Pastor Fido | set to music by a Lady.'),[21] from a copy owned by Mary Bowes. The copytext apparently differed from the autograph in having more copious bass figuring, a genre description ('Aria di Camera'), and perhaps also something resembling Planta's marginal annotation 'D.^{r} Green | the words by Addison'.[22]

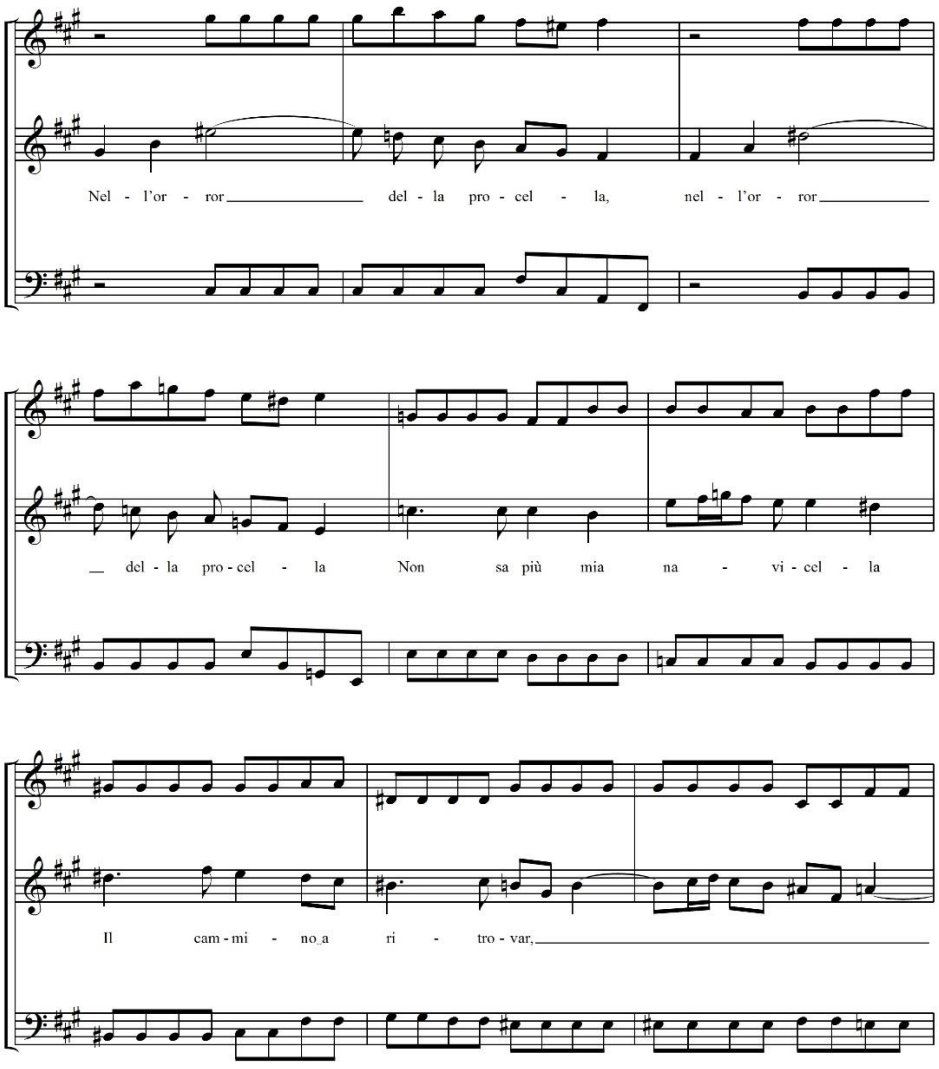
There is unfortunately too little space on this occasion, when the priority has been to make the connection with Faustina, to describe and analyse in detail the musical felicities of all seven arias, but before finishing I would like to comment on the second vocal period of *Nell'orror della procella*, quoted as Example 2, whose restlessness captures perfectly the tossing of a ship in a storm.

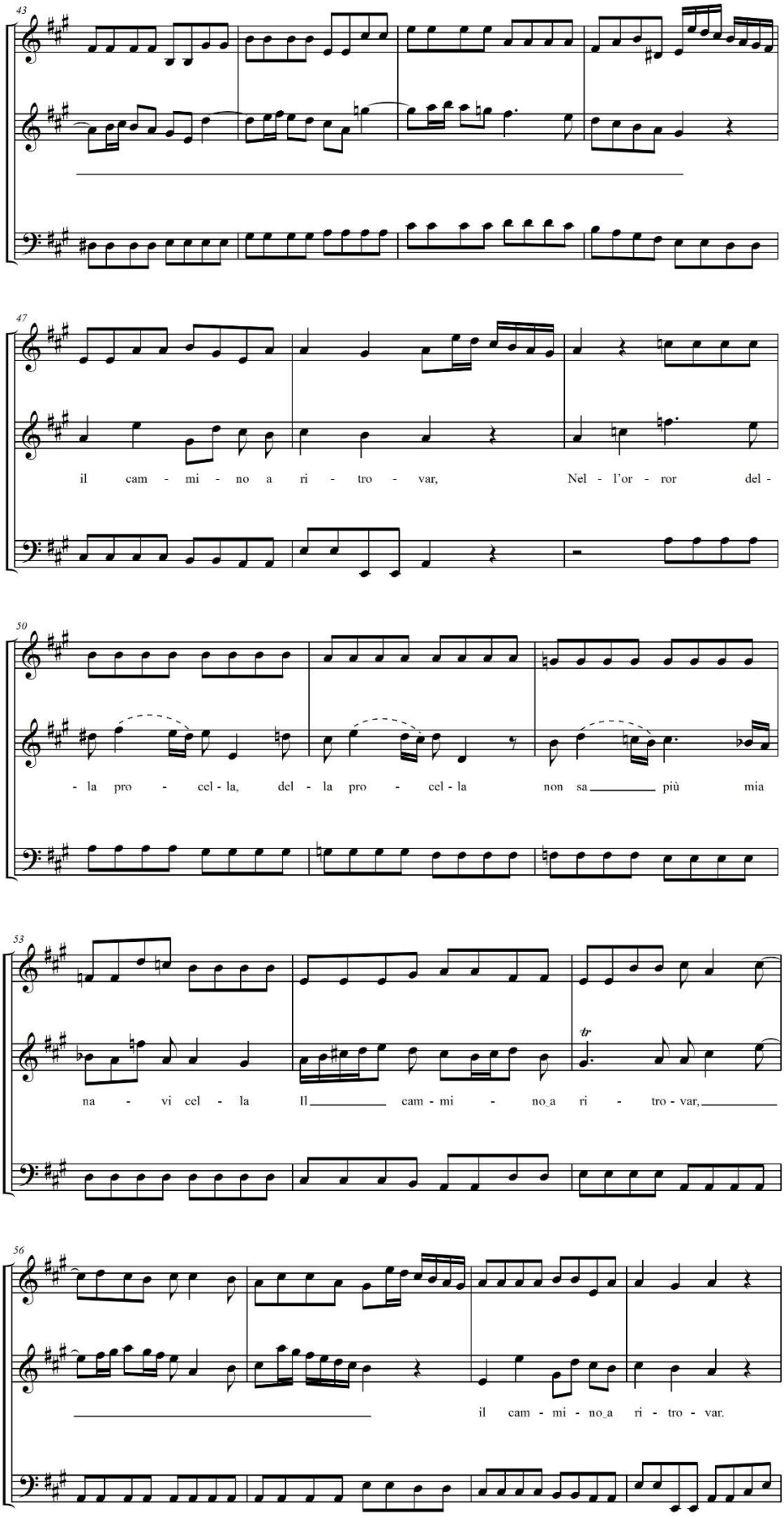
The extract follows the expected cadence in the dominant, E major, at the end of the short ritornello separating the first and second vocal periods. The jolt that the ear receives at hearing the note e" sharp in bar 34 is an apt response to the word 'orror', and the descent by sequence into E minor rather than E major lends the music a subdued, pathos-laden character appropriate to the mariner's desperation, heightened by suspensions in bars 38 and 39 (where Faustina's favourite note is given prominence). In bar 40 Greene cranks up the tension again, transporting the music in a

flash to C sharp minor via a chromatic ascent of the bass (B–B sharp). From bar 41 to bar 46 the soprano has a thrilling extended melisma during which the tension first subsides and then rises again, particularly in melodic terms, through dexterous handling of a sequential phrase.[23] In bar 46, as the singer briefly recovers from her exertions, the violinist darts in with a reminder of the howling winds. With the conventional cadence in bar 48 one could be forgiven for thinking that the period is over – but Greene still has cards to play. In bar 49 he returns unexpectedly to the first line of the semistrophe. 'Orror' is this time expressed by Neapolitan harmony in E, followed by 'slithering chromatics' that take the music, in bar 53, to a Neapolitan chord in A, confirmed as A major, rather than minor, in bar 54. We are at last home. It remains only for Greene to celebrate his return in emphatically diatonic manner with enlivening syncopations, a quick-fire exchange between voice and violin, and multiple instances of e", before restating his cadential phrase in bar 58. Overall, the passage impresses by its long-breathed quality (which Greene shares with Handel), its assured and sometimes inspired word-setting, its tonal control and harmonic resourcefulness and, not least, its great feeling for melodic line.

These, plus contrapuntal flair, are the ordinary virtues of Greene's vocal music, but in this particular instance there seems to be an additional source of inspiration: the aura and vocal technique of the *diva* Faustina. The six arias are ultimately a showcase as much for her as for him.[24]

Example 2. Maurice Greene, *Nell'orror della procella*, bars 34–59




43
47
il cam - mi - no a ri - tro - var, Nel - l'or - ror del -
50
- la pro - cel - la, del - la pro - cel - la non sa più mia
53
na - vi cel - la Il cam - mi - no a ri - tro - var,
56
il cam - mi - no a ri - tro - var.

[1] The description 'chamber aria' ('aria di camera' in Italian) refers to a free-standing aria intended for private or concert performance. The texts for such arias were commonly extracted from opera librettos.
[2] GB-Ob, MS Mus. d. 52. Not yet digitized, the music is consultable in microfilm on reel 17 of the Harvester Press series 'The Music Collection at the Bodleian Library, Part 3' (Brighton, 1983). It should be pointed out that one brief chamber duet (*O quanti passi ho fatti! al fiume, al poggio*) copied in Greene's hand, apparently as a space-filler, is very likely by someone else (for reasons explained later) and is therefore ignored in the given statistics. Most of the works in the volume in Greene's own hand (which constitute the majority) are headed by a description of genre ('Cantata', Duetto' etc.), but none has an indication of the authorship, which, has, therefore, to be confirmed via some other means, such as the presence of compositional corrections, the evidence of concordances or an unmistakable stylistic fingerprint.
[3] Evidence of this former teacher-pupil relationship is shown by the fact that two cantatas in the volume, *Mille volte sospirando* and *Infelice tortorella*, are in Boyce's hand. These copies were almost certainly produced during the period of his apprenticeship (c.1727–33). Greene may have required them to replace untidy or damaged originals or as a replacement for originals passed on to patrons or colleagues, and they would naturally have had an educational benefit for Boyce himself, especially in view of their Italian text. At least one other apprentice, Martin Smith (articled c.1733), produced similar copies of two Greene cantatas preserved in the same volume.
[4] The volume and its ownership history are described in Robert J. Bruce and H. Diack Johnstone, 'A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (Transcription and Commentary)', *Royal Musical Association Research Chronicle*, 43 (2010), 111–71, especially 112, 130 and 151n. In the sale catalogue Lot 49 is captioned 'Italian Duettos, Cantatas, and Airs, by Dr. Green. MS'. This article is a prime source of information on the content of Greene's personal archive as inherited by Boyce.
[5] Falconer Madan, *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford, Vol. iv (Collections Received during the First Half of the 19th Century)* (Oxford, 1897), 21–22.
[6] I hope to list and categorize the works more accurately in a forthcoming article on Greene's 'Italian' vocal chamber music.
[7] Ernest Walker, 'The Bodleian Manuscripts of Maurice Greene', *The Musical Antiquary*, 2 (1910), l49–65 and 203–14, at 157–9.
[8] H. Diack Johnstone, 'The Life and Work of Maurice Greene', DPhil thesis, 2 vols. (University of Oxford, 1968), ii, 64–66. I should like to express here my warmest thanks to Dr Johnstone for his encouragement and, in particular, his generous sharing of information and materials.
[9] It is extremely improbable that Greene had the opportunity to take any of these texts from a musical score rather than a libretto, a procedure that would raise the possibility of a musical as well as a literary connection with the copy text (something that in fact exists in the case of a few of Greene's cantatas).
[10] Angelo Maria Cori, *A New Method for the Italian Tongue: or, A Short Way to Learn It* (London, 1723). A few non-Italian composers active in London – Handel, naturally, but also Thomas Roseingrave (who went on to publish his own Italian cantatas c.1735 and c.1739) – had no need for Cori's book since they had learnt their Italian *in situ* before it became generally fashionable.
[11] Whereas in the familiar form of cadence employing the so-called cadential six-four the supertonic in the dominant chord is introduced from the mediant, in the 'arch' cadence it is introduced from the tonic itself. This distinctive cadential structure, probably originating in recitative, became particularly popular at the ends of A and B sections in arias, often in conjunction with a cadenza for the singer. Charles Burney (*A General History of Music*, 4 vols. (London, 1776–89), iv, 751–2) directly refers to it in a comment on Faustino's aria 'Vado per ubbidirti' from Handel's *Riccardo primo* (1727): 'A close in this air appears for the first time [in London operas], which has since become fashionable [...]'.
[12] Burney, *A General History*, iv, 751n.
[13] Winton Dean, *The New Grove Dictionary of Opera*, ed. Stanley Sadie, 4 vols. (London, 1992), i, 547.
[14] C. Steven LaRue, *Handel and His Singers: The Creation of the Royal Academy Operas, 1720–1728* (Oxford, 1995), 164–5.
[15] As if to give public expression to the connection, D'Alay published in London in 1728 a collection uniting violin sonatas and cantatas. A cantata by him headed 'per la Sig.ª Faustina' (*Son pellegrino errante*) is preserved in D-MEIr, Ed. 82ᵇ. Faustina and Maurino parted ways soon after their return to the Continent, leaving the former free to marry Hasse. The circumstances of D'Alay's invitation to London are related in Elizabeth Gibson: *The Royal Academy of Music 1719–1728: The Institution and Its Directors* (New York and London, 1989), passim.
[16] Faustina took the leading role once again in *Ifigenia in Tauride* in carnival 1725 when a new setting, by Leonardo Vinci, was produced at S. Giovanni Grisostomo. However, on this occasion Oreste received a different aria, 'Pupillette vezzosette', at the same point.
[17] I am very grateful to Carlo Vitali for suggesting sources of information on the etymological H.
[18] I discuss this fundamental difference in the text-music relationship between the English and Italian song and cantata traditions in 'Thomas Bowman, Vicar of Martham: Evangelist and Composer', *Early Music*, forthcoming. The crucial reason for the failure of the eighteenth-century English cantata to establish a distinct literary profile, which in turn prevented it from consolidating a distinct musical one, was its inability to settle on an agreed metrical convention for recitative verse (such as could have been, for example, a restriction to trimeter and pentameter, unrhymed except for a concluding couplet). Lacking this vital distinguishing element, so-called cantatas on English texts all too easily relapsed into the character of what Richard Goodall, in *Eighteenth-Century English Secular Cantatas* (New York and London, 1989, 164), aptly calls 'those straggling multisectional works of the late seventeenth century' (with reference to Henry Carey's *I go to the Elysian shade* of 1724).
[19] *The Works of the Right Honourable Joseph Addison, Esq.*, 4 vols. (London, 1721), i, 52 (Italian text) and 53 (English text).

[20] Regarding this addition, the editor's preface explains (p. x): 'A translation of [the poem] by Signor Salvini, Professor of the Greek tongue at Florence, is inserted in this edition, not only on the account of its merit, but because it is the language of the country which is the subject of this Poem'.
[21] Since the attribution of the literary source for the second duet, not taken from Greene's score, is correct (the text is the quatrain opening Act II of *Il pastor fido*), that of the music may be similarly well informed, in which case this 'Lady' could even be Mary Bowes herself. The music is pedestrian enough to be clearly not by Greene, but it is at least creditably competent for an amateur.
[22] Alternatively, the information in the two inscriptions could have been transmitted orally rather than via the actual copy text.
[23] Greene's fondness for sequence is often mentioned, with implicit criticism, in scholarly literature, but what I find more remarkable his general avoidance of *literal* sequence after one straightforward repetition, as evidenced in this example. In this and many other respects Greene takes great pains to avoid mechanical repetition, being a master of subtle elaboration.
[24] My critical edition of the six arias is now published in two volumes by Edition HH (Launton). Three of them are performed very attractively by Emma Kirkby, Lars Ulrik Mortensen and others on a CD entitled *Maurice Greene: Songs and Keyboard Works* (Musica Oscura 070978, 1995).

Mozart's Slurs for Wind Instruments: 1773–1781

Beth Pei-Fen Chen
*

The slur sign was used in music for instruments as a guide to performance technique by several late seventeenth century composers (e.g. to indicate bowing, tonging, or legato).[1] Several late seventeenth- and eighteenth-century authors of treatises, such as Jean Rousseau, Jean-Pierre Freillon Poncein, Michel de Saint-Lambert, Jacques Hotteterre, Johann Joachim Quantz, and Leopold Mozart (most of whose works are referred to below), even used it as a pedagogical aid for explaining to performers technical or notational matters. However, it was composers who decided whether or not they wanted to include slurs in their notation as a form of performing guidance.

Slurs were most commonly used in the eighteenth century to indicate bowing. J. S. Bach already included many in his string works, so did many of his contemporaries. By the time Mozart started to compose, his father had already written his *Versuch einer gründlichen Violinschule*, introducing violin bowing, and the role of slurs as part of bowing guidance. In my previous article on Mozart's use of slurs and bowing guidance, I gave examples to show how Mozart's slurs work as bowing indications.[2] I demonstrated that, in his 1775 violin concertos, they offer valid performing guidance, and are practicable.

Among other kinds of music, keyboard music usually received the fewest slurs. Flute music often received a considerable number, while other wind instruments had only a few, or none indicated. J. S. Bach sometimes marked them for the oboe, but later composers such as Joseph Haydn, Michael Haydn and many others, before the middle of the 1760s, rarely indicated slurs for the oboe. As for the French horn, their use was generally very rare and is limited to a few composers – for instance, J. S. Bach in his Cantata BWV 68 (first performed 1725), and Telemann in the slow movement (Largo) of his Concerto in D for Horn and Orchestra TWV 51: D8 (between 1712–1721).[3]

The use of slurs in music for wind instruments naturally varied depending on the instrument and composer. They existed in wind music already by the early eighteenth century. In 1700, Poncein introduced slurs as a guide to tonging for the oboe, recorder and flagolet in his *La Véritable Maniere d'Apprendre à jouer en Perfection du Haut-bois, de la Flûte et du Flageolet* ('flûte' here means recorder and not transverse flute).[4] Hotteterre, in 1707, clearly described slurs as tonguing marks in his *Principes de la Flute Traversière, de la Flute á Bec, et du Haut-bois*.[5] Quantz, in his *Versuch einer Anweisung die flute traversière zu spielen* (1752) again explained how to tongue in passages with slurs.[6] Later in the century, the oboist Amand Vanderhagen, in his *Méthode Nouvelle et Raisonnée pour le Hautbois* (1792), and the flautist François Devienne, in his *Nouvelle Méthode Théorique et Pratique pour la Flute* (1794), used slur signs to assist their explanations of tonguing.[7]

Whether or not it was a common practice, the use of slurs to indicate tonging for groups of notes in wind music was widely known in the eighteenth century. Each kind of instrument, however, presented particular practical problems. Evidently, Mozart went through the process of learning how to use slurs for each instrument. His early scores were often corrected by his father. In the autograph of his symphony K. 16, written at around the age of eight, he even inserted, in bars 29–32 of the second movement, an impractical four-bar length slur for oboes, after joining several, originally separate, together.

Mozart was among the few composers of his time who attempted to give guidance on articulation for string, wind and keyboard instruments through the use of slurs and other symbols. This attempt is obvious in his works since

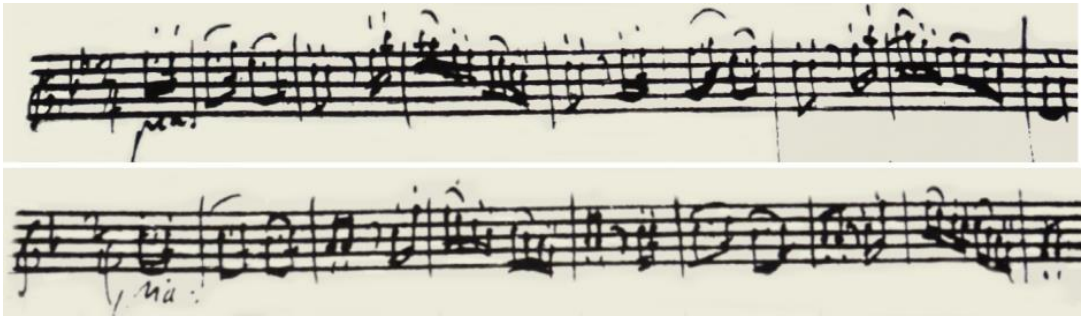
* Exact pitches are referred to using the Helmholtz system: CC–BB, C–B, c–b, c'–b', c"–b", etc., where c' = 'middle' C on a keyboard. In the examples, the small facsimile extracts from Mozart's autographs have been cleaned (background spots are removed). They are derived from facsimile editions, or microfilm copies kindly supplied by libraries, as indicated in the endnotes. My thanks to Andrew Woolley for his careful editing, comments and suggestions.

around the middle of the 1770s. By the end of the 1770s his habit was established in most of his scores for every instrument: he wrote slurs out in full and did not add them only to the first appearance of a musical figure, leaving performers to infer the need for slurs on later appearances of the same figure; and, moreover, slurs were not added randomly, unintended or impracticably. He knew how to use the slur sign for different instruments and expected his markings would produce certain effects in articulation, with the result that his music would be performed with good taste.

Mozart was very familiar with string slurs in 1775, as examined in my previous article. Below I show that he was also very clear on the purpose of slurs in wind parts of the 1770s.

An early example from 1773

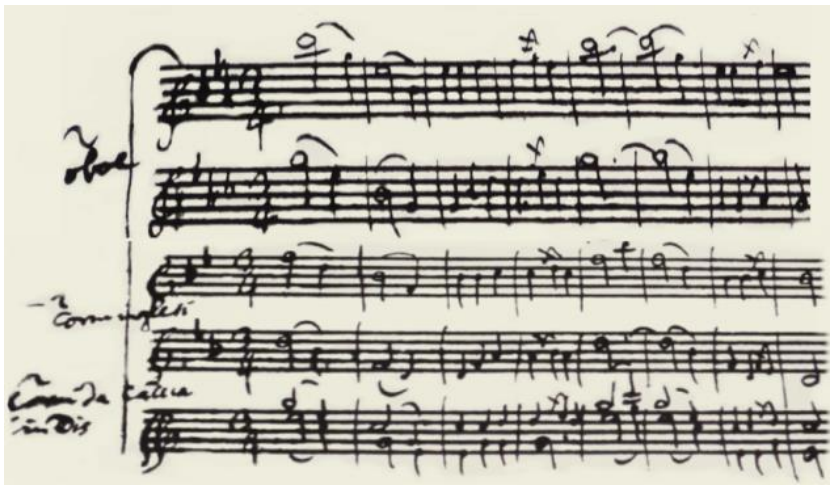
Mozart's Divertimento in E flat K. 166 (1773), a work for two oboes, two clarinets, two English horns, two horns and two bassoons, includes early examples of his slurs for wind instruments. The score shows how specific he was about the articulations he intended. In the third movement, for example, he inserted, into bars 1–6 of the first oboe and first English horn parts, slurs and dots consistently, showing in detail how he wanted each note to be linked, or shortened as staccato (Ex. 1). When the same melody appears in the horns in bars 37–44, there are, however, no slurs or dots added, accountable because of the difficulty the horn player has in giving the same articulation (Ex. 2).



Ex. 1. K. 166, third movement (Andante Grazioso): oboe I (above) and English horns (below), bars 1–6[8]

Ex. 2. K. 166, third movement: horns, bars 37–44

At the beginning of the Adagio movement, Mozart indicated the same slurring pattern, in bars 1–8, in the parts for the two oboes, two English horns, and two horns (Ex. 3). Here, it is possible for the horn players to link the pairs of notes because of the slow tempo. These two examples show that Mozart took practicability into account when indicating articulation by means of slurs.



Ex. 3 K. 166, fourth movement (Adagio): oboes, English horns, and horns, bars 1–8

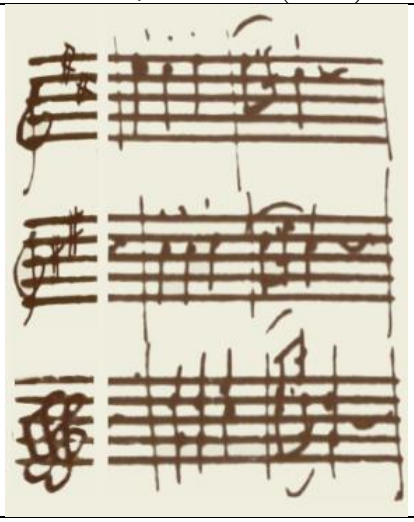
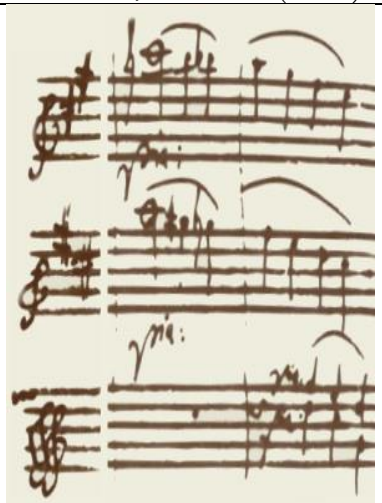
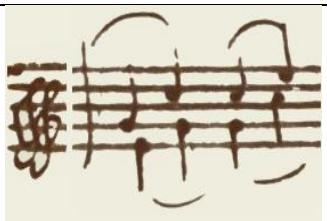
Horn slurring

Even though Mozart knew how to use slurs in music for horns, as demonstrated by K. 166 (1773), his horn parts in the following years, in either orchestral or chamber music, still received many fewer slurs compared with other instrumental parts. In his Divertimento for two horns and strings, K. 247 (June 1776), slurs are mostly absent from the horns. An example of their occurrence is in the second Menuetto, where they are added in bars 2–3, imitating the slurring pattern in the bass.[9]

For Mozart, the slur sign was a tool to express the details of how notes were supposed to be linked and articulated to shape his music; he would not add slurs randomly. A good example demonstrating this is the alteration to an articulation pattern in bar 138 (on f. 5v) of the Allegro movement. He shortened cross-beat slurs by adding dots above the last two semiquavers of the bar in the second-violin part and the viola part, changing his mind about this small detail (the placements of the dots cover the slurs suggest they are a later addition).

The reason that composers did not indicate many slurs for horns was that notes outside the harmonic series, for most practical purposes, needed to be articulated (a hand inserted in the bell could flatten open notes by a semitone or even a tone).[10] Another difficulty, which required remedial hand stopping, or tolerance of poor tuning, was the fact that the seventh, eleventh and thirteenth partial might be badly out of tune; any remedial action taken would probably be of greater concern than niceties of articulation.[11] Within the harmonic series, widely separated notes are difficult to slur, and this is supposed to be another reason that composers either did not indicate slurs, or only marked slurs in horn music in slow tempo.

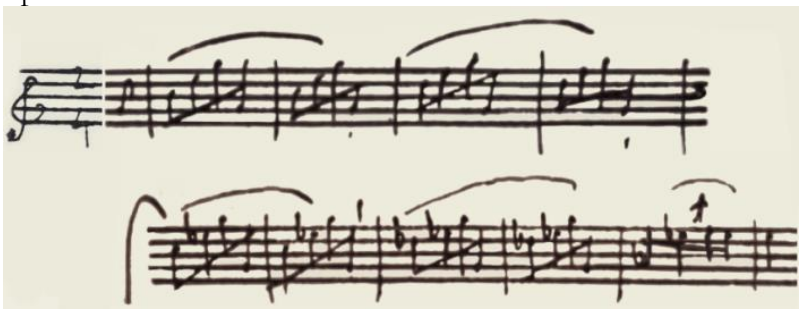
As indicated in my previous article on Mozart's bowing marks, Mozart's string slurs in his violin concertos were practicable and sensible as guides to bowing. What, then, is to be made of his slurs in the horn parts in the same violin concertos? When Mozart added slurs for the horn, they must have been playable. For instance, in the violin concerto K. 211 in D major, third movement (Ex. 4a), slurs are indicated for the two consecutive notes of the harmonic series in both the horn parts; these slurs are playable. In K. 218, first movement (Ex. 4b), there is a slur for the upper horn part f"–e"–d" (sounding g"–f" sharp–e") as they are played using notes adjacent to one another in the harmonic series (f"–e"–d"), but there is no slur added in the second horn part's d"–c"–g' (sounding e"–d"–a'), perhaps because there is a jump in the harmonic series from c"–g' (there is an intervening b' flat at written pitch). In the same movement, however, there is a slurred g'–c" for both the horns (Ex. 4c). Perhaps, it was easier to play the upward g'–c".[12]

4a. K. 211, third movement, bars 50–51 (f. 23r): Oboe I (above), Oboe II, Horn in D (below)	4b. K. 218, first movement, bars 179–180 (f. 13v): Oboe I (above), Oboe II, Horn in D (below)	4c. K. 218, first movement, bar 146 (f. 11r): Horn in D
		

Ex. 4. Excerpts from autographs of Mozart's violin concertos

In the early 1780s, most composers did not use slurs in orchestral horn parts. Even in concertos, their use was very limited, possibly because composers left matters of articulation to the performers. For instance, in Michael Haydn's Serenata for orchestra in D major, MH86 (1767), slurs are inserted for a figure in the trombone, while they are omitted when a version, in the same rhythm, is given to the horn.[13] Mozart, however, was always very clear about whether notes could be linked easily or not, and was also aware of the capabilities of individual players. Ex. 4 illustrates what he considered to be the general ability of orchestral players for executing slurred notes. However, when writing his horn concertos for his friend Joseph Leutgeb (1732–1811), the Austrian horn virtuoso, he was more adventurous. It has always been difficult to judge how and whether a composer's writing is changed through the influence of a particular performer, but Mozart seems to have made the solo horn parts of unprecedented difficulty for Leutgeb. He included a series of semiquaver passages in fast movements, demanded much use of the upper register, as well as requiring wide legato leaps.[14] In the Rondo K. 371 in E flat (March 1781), unusual cross-bar slurs are indicated for notes that are not easy to connect, traversing several in the harmonic series. In bars 142–45 (see Ex. 5), none of the slurred notes are 'consecutive'. In addition, there is an octave jump in each bar between g" and g', while the slurs in bars 146–151 contain mostly notes that require hand stopping.

According to Hans Pizka, 'Leutgeb used very fine rims [mouthpieces], different from baroque horn players' large, flat rims. With such a fine rim, Leutgeb could produce 'the authentic "Hornbindungen" (slures [sic]), the "cantabile"'.[15] This could be the reason why Mozart indicated these unusual slurs in the horn part, if Leutgeb could connect wide leaps and play them beautifully as legato.

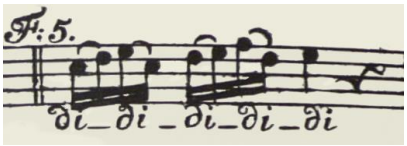


Ex. 5. K. 371, Rondo: horn solo, bars 142–151 (ff. 3v–4r)[16]

Flute slurring

As noted above, the slur functioned in music for recorder and flute as a means of indicating tonging. Poncein (1700) gave a musical illustration with slurs added, and explained 'one should tongue only once in each group of the dotted rhythms and syncopated notes which have a tu added, making them as soft as possible because the melody demands this'.[17] Later, in 1752, Quantz gave more details as to how to play notes under a slur:[18]

> Tonguing that accentuates every note should be avoided: if there are two or more notes under a slur sign these must be played slurred. Only the note at the start of the slur should be accentuated; the other notes under the slur sign are slurred to the first note, with no movement of the tongue. The correct method is also to use 'di' rather than 'ti' for slurred notes […]



Ex. 6 Quantz, *Versuch*, VI, section one, § 10, 64: Table III, Figure 5

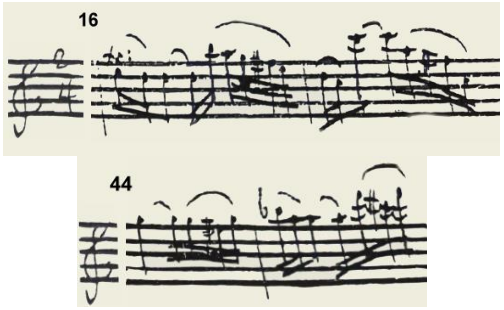
These treatises give an impression that slurs were important elements in the notation of flute music, yet their use actually varied between composers. Telemann and Michael Haydn (in the 1760s), for instance, rarely indicated slurs, whereas J. S. Bach and Jospeh Haydn tended to include many in their flute parts. As we might expect, flautist-composers, such as Quantz, were particularly keen on marking slurs for the flute.[19]

Mozart's meticulous approach is again revealed in his flute writing, although he was not always writing for players of the highest calibre. Indeed, his flute concertos and flute chamber music, written between the late 1777 and 1778,

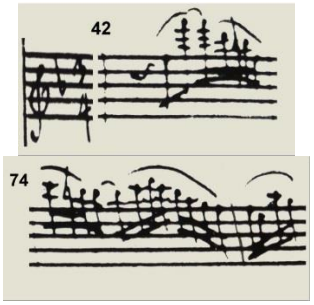
was produced for amateur flautists. In 1777, an amateur flautist, Ferdinand De Jean, asked him to write three 'small, simple and short' flute concertos and a few flute quartets.[20] Although it is not known how many works De Jean asked of Mozart, and how many Mozart finally wrote for him,[21] the composer produced at least one flute concerto, K. 313, an Andante for flute and orchestra, K. 315 (January 1778), in addition to two flute quartets (flute, violin, viola, and cello) – K. 285 (December 1777) and K. 285a – all written intensively over a short period. In a letter to his father in February 1778, Mozart admitted that he was writing for an instrument he did not like.[22] He later took another commission, when he was in Paris, to write a concerto, K. 299 (1778), for flute and harp, for the Duc de Guines and his daughter. Although Mozart mentioned that the Duc was an incomparable ('unvergleichlich') flautist and his daughter was an excellent harpist, they were still at most high-standard amateurs.[23]

What did he intend when marking slurs in these flute works for non-professional flautists? In the surviving autographs of K. 285, K. 299, and K. 315, the slurs are almost all within-bar slurs rather than the more complex cross-bar ones of the kind we find in his horn writing for Leutgeb (which were also complicated by the limitations of the instrument). A very interesting phenomenon in these flute works is that when a pair of tied note are followed by a group of slurred notes, the slur is not connected to its preceding tied note (see Exx. 7 and 8). This feature may indicate a slight articulation after the second tied note, as may be the case for several examples among the violin concertos of 1775.[24] However, in the flute works, he is more consistent in indicating the separation. In the Violin Concerto, K. 219, we see an ambiguous case where the slur starts between the second tied note and its following first-slurred note.[25] Such ambiguity, however, does not occur in these flute works where Mozart may have had a particular concern for precision.

Exx. 7 and 8 illustrate the shared practice in K. 315 and K. 299 (also shared with the quartet, K. 285). In the second movement, Mozart linked the first slur to the tie in bar 42, while the second slur was marked separately from its previous tied note. In bar 74, both the slurs before and after the tie do not include the tied notes. Although the second slur after the tied note seems to have started earlier than the semiquaver c'", this is its most likely starting point on musical grounds, rather than the b". Mozart was quite consistent, then, in keeping slurs apart from their previous tied notes. Yet, what does this mean?



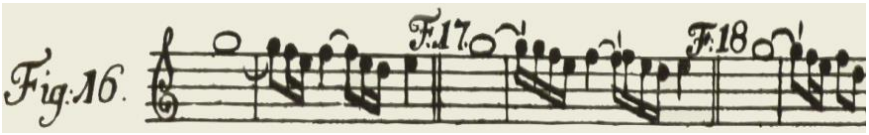
Ex. 7. K. 315: flute part, bars 16–17 (f. 2), bars 44–45 (f. 5v)[26]



Ex. 8. K. 299, second movement: flute solo, bars 42 and 74 (ff. 32v, 35v)[27]

Two of the most important techniques in playing the flute are tonguing and breathing. Several early publications advise that one should tongue only the first note of a slur. As for breathing, Quantz mentioned this in his *Versuch*, pointing out that one should take a breath when seeing a tie. First of all, he says that if there is a long note for one bar, or for several bars, one should take a breath before playing it, even if there is a very short note preceding it.[28] Quantz continued by indicating that it is also possible to take a breath after a tie, illustrating with an accompanying example (Ex. 9):[29]

> When a quaver [the first quaver in the second bar of Fig. 16] is tied from a long note and has two semiquavers and another tie which follows it, then one can play this quaver note twice as two semiquavers, as shown in the second bar of Fig. 17 and take a breath between these repeating notes. One can apply the same method for all sorts of tied notes whether they are crotchets, quavers or semiquavers. Yet, if there is not another tie after the minim, Fig. 18 [in the musical example, it is a semibreve], one can take a breath after the second tied note without dividing it into two notes.



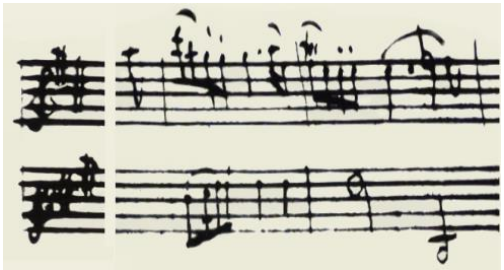
Ex. 9. Quantz, *Versuch*, VII, § 5, 74: Table V, Figures 16–18

Quantz's account is slightly complicated, but the places where he indicates the vertical stroke in Figs. 17 and 18 were the places to take a breath: after the second note that is tied. In Fig. 17, Quantz suggests taking a breath between the first and added second semiquavers, after the tied note. Then, if there is only one tie, as in Fig 18, then one should simply take a breath right after the tie without repeating the tied note.

Mozart must have known the basic principles of playing the flute. Presumably, good professionals also knew where to tongue even without any slur indications, and where to take a breath (there was not a specific way to notate this). For some amateurs, however, slurring could be especially helpful, which may explain why Mozart clearly positioned his slurs far away from preceding tied notes in his flute works. This precision avoided any chance that the player would extend the tie further than was intended (if the first note of the slurred group was the same as the preceding tied one) and also gave a clue as to where to take a breath.

Apart from these fundamental technical considerations, Mozart's slurs were also helpful to show how he wanted the music shaped. The second movement of K. 285, an Adagio, has a vocal-inspired idiom with its accompaniment of string pizzicato. As Quantz indicated, with a slur, the player does not need to accentuate every note, but the first one only. In other words, notes under or above a slur are to be performed in one gesture, since players do not separate the notes through re-tonging. In bars 5–6 (see Ex. 10), Mozart did not give a whole-bar slur in each bar, but left each dotted crotchet alone and slurred the rest of the six semiquavers. Did Mozart not want a continuously phrased line in each bar? He did, but he also needed to ensure that the phrase was appropriately shaped.[30]

Ex. 10. K. 285, second movement: flute, bars 5–6 (f. 7r)



Ex. 11. K. 285, first movement: flute and violin, bars 17–18 (f. 1v)

Since the first note of any slurred group needs to be tongued, there are two tonged notes in both bars 5 and 6: the first is the appoggiatura before the crotchet, the second is the first slurred semiquaver. Mozart could have easily indicated a one-bar slur begun with each appoggiatura, but the division allows for an appropriate accent on the longer note, helping to create tension within the phrase without breaking the overall smoothness of the line.

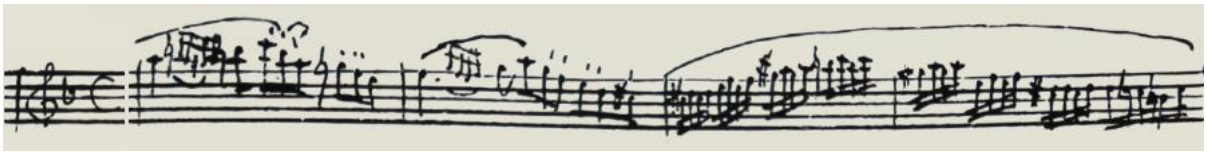
The placement of slurs therefore decides how the music is articulated and how the details are shaped. In bar 17 of K. 285, first movement (see Ex. 11), Mozart indicated different slurrings in the flute and violin parts. The figures are similar but written in contrary motion. They have a slightly different rhythm, however, as well as different slurring at the beginning of bar 17. The two-quaver slur tells a flautist to tongue the first quaver of the slurred notes, d''', and also to tongue separately the third and fourth quaver notes, two g''s, above which are dots. For the violinist, the three-note slur means a down-bow stroke. This produces a contrasting effect between the flute and the violin parts, because at the point the violinist finishes the bow stroke, on the quaver d'', the flautist tongues a quaver g''. It makes the music more interesting to articulate the two lines differently.

Oboe slurring

The function of slurs in music for the oboe appears to be very similar to that for recorder and flute. Some writers, such as Poncein and Hotteterre, considered flute and oboe in the same book.[31] Even when oboist Vanderhagen introduced tonguing in his *Méthode Nouvelle et Raisonnée pour le Hautbois* (1792), he gave the same explanations as those for the flute tonguing.[32]

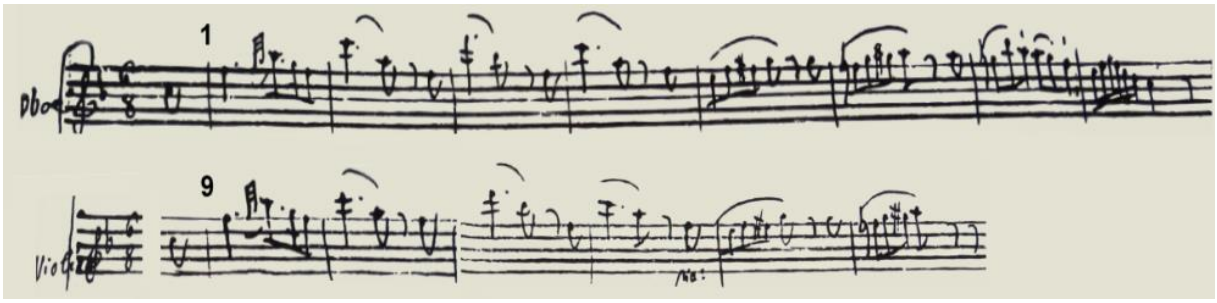
When Mozart wrote his F major Oboe Quartet (oboe, violin, viola and cello), K. 370, in the early 1781, however, he seems to have taken an approach different to the one in his flute writing.[33] During his stay in Munich, a great German oboist, Friedrich Ramm, was also there.[34] Mozart had earlier written a Sinfonia Concertante in which the oboe part was written for Ramm.[35] The oboe quartet, K. 370, was probably also written for Ramm, especially because it contains virtuosic passages in the oboe part.

In bars 31–32 of the first movement (see Ex. 12), Mozart indicated double slurs. The bigger slur in each bar guides an articulatory accent on the first dotted crotchet and the connection of all the notes under it. Within this bigger slur, the smaller slur could be a visual-aid for grouping the small notes. In the following bars 33–34, his cross-bar slur covers thirty-two semiquavers. Such a long slur was unusual at a time when composers, in the 1770s and early 1780s, still indicated short articulation slurs, within-bar, or simple cross-bar slurs for the oboe, as can be seen in Antonio Salieri's Concerto for Flute and Oboe in C major (1774), and Ignaz Pleyel's Symphonie Concertante in E flat major, B.111 (1786).



Ex. 12. K. 370, first movement: oboe, bars 31–34 (f. 1v)[36]

Since Mozart was probably writing for a professional oboist, he could focus on conveying shape rather than purely technical matters. In the third movement, Rondeau, Mozart opens by giving the main theme to the oboe, which is repeated by the violins (Ex. 13). When repeated, the slurring pattern of the first statement is retained. To the violinist, this is a simple passage, and the slurring is easy for the bowing too. The same passage for the oboe, however, is not so simple because the highest pitches, c''' and d''', are beyond the best part of the range.[37] Mozart must have known, or presumed, that the oboist would have had no difficulty in playing the same articulation as found in the violin part.



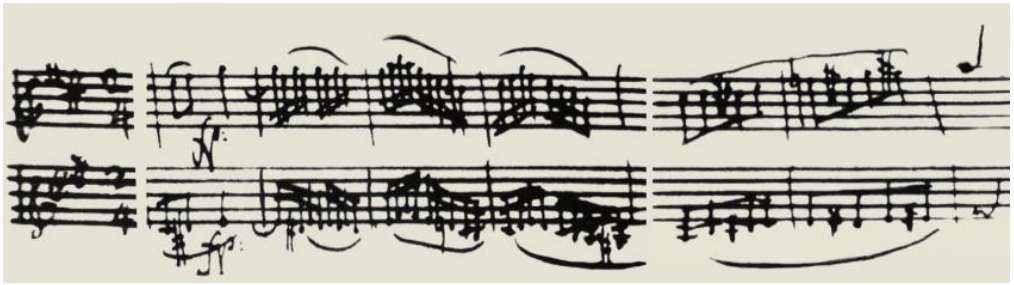
Ex. 13. K. 370, third movement: oboe (above), bars 1–8; violin (below), bars 9–14

'Inconsistent' slurring patterns

Modern performers tend to expect that a parallel passage (such as a phrase that is answered by its repetition, or music recapitulated later in a movement) should be articulated as it was heard on its first appearance. Similarly, it is expected that articulation should be uniform between parts in parallel motion, and only vary according to the technical requirements of particular instruments. Yet, slightly different articulation patterns are common between parallel passages, and between simultaneous parts, in eighteenth century music. Although some composers tended not to include detailed performing guidance, others were meticulous, while at same time

wrote 'inconsistent' articulation. The reasons sometimes go beyond technical considerations: they also wanted variety, or to achieve particular musical effects.

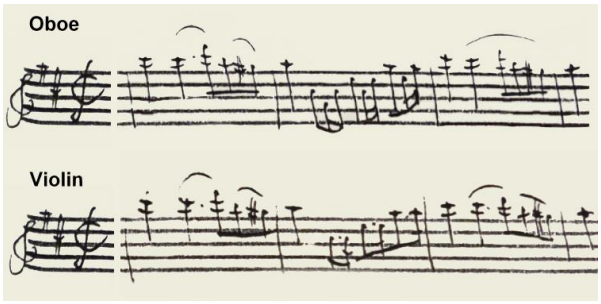
An example illustrating a variant slurring pattern reflecting the capabilities of the instruments occurs in the third movement of K. 285 (Ex. 14). Here the violin (below) is in parallel tenths with the flute (above) in bars 154–60, and, except in bar 154, the slurring pattern is the same in both parts. The sudden dynamical change *fp*, on the second beat of bar 154 requires a tonged note in the flute, whereas in the violin, all three notes can be slurred without compromising an abrupt articulatory accent. As is typical of Mozart, neither slur in bar 155 is connected to the second tied note (although this is not very clear in the flute). In this case, however, the slur takes on different meanings because of the types of instrument involved: in the violin part, it indicates a change of bow stroke, whereas for the flautist it might suggest where to take a breath (as well as tongue). The effect of both, however, is to give a slight articulatory pause after the tie, helping to lend interest to this fast-tempo passage.



Ex. 14. K. 285, third movement: flute (above) and violin (below), bars 154–160 (ff. 13r–13v)

The intentional use of variant slurring patterns between parallel parts is especially commonplace in the music of Haydn and Mozart. However, we might not always be aware of this because, in some printed scores (including some Urtext editions), editors choose to eliminate the apparent 'inconsistencies'.

Another example illustrating 'inconsistency' is worth considering. In the first March of K. 335, for two oboes, 2 horns, 2 trumpet and strings, Mozart wrote exactly the same melody in the first violin and the first oboe part in bars 23 and 25, but marked the slurring slightly differently in bar 25 (Ex. 15). According to Leopold Mozart, good taste in violin playing is dependent upon linking groups of notes in stepwise motion, and to separate those involving leaps.[38] This suggestion might well have applied to other instruments. In bar 23, Mozart slurs the c''' sharp–d''', and then b"–g" sharp, in both the violin and the oboe parts, and they both have the same articulation. In bar 25, however, the single slur in the oboe part (covering the notes previously assigned two slurs), against the violin, and repeating the slurring pattern as before, provides welcome variation that was doubtless intentional. In this case we have an intentional 'inconsistency'.[39]



Ex. 15. K. 335/1: oboe and violin, bars 23–26 (p. 3)[40]

From c.1773, Mozart was already familiar with the techniques of different wind instruments. As a result, his use of slurs for these instruments varies, since the practical considerations are always taken into account. Sometimes the performer's ability was a consideration, while at other times, slurs could be used to create particular articulation effects and sonorities, and helped lend shape to the music. There is no sign that slurs in Mozart's music are entered randomly or are unintended. Instead, there is evidence that they are an integral part of Mozart's performing guidance.

[1] See, for example, Matthew Locke (ed.), *Melothesia* (1673), facsimile edition (New York, 1975), 19, 34, or the first violin part of Dietrich Buxtehude, *Herr, Ich lasse Dich Nicht* (1670s), BuxWV36, facsimile edition (Kassel, 2007), 9 (f. 1).

[2] 'Mozart's Slurs and Bowing Guidance', *Early Music Performer,* 33–34 (2014), 18–26.
[3] Georg Philipp Telemann, *Concerto D-Dur für Horn und Orchester*, ed. Edmond Leloir (Locarno, 1964).
[4] *La Véritable Maniere*, 18.
[5] *Principes de la Flute*, Chapter VI, 19.
[6] *Versuch*, VI *i* § 10, 65.
[7] Vanderhagen, *Méthode*, 14–15. Devienne, *Nouvelle Méthode Théorique*, 8–9.
[8] Kraków, Biblioteka Jagiellońska [PL-Kj], Mus.ms.autogr. W. A. Mozart 166 (copy produced by the library in 2006).
[9] I consulted the facsimile in the NMA [Neue Mozart-Ausgabe] office in March 2007. The autograph is in PL-Kj (Mus. ms. autogr. W. A. Mozart 247).
[10] Ebenezer Prout, *The Orchestra*, 2 vols. (London, 1898–9), i, 182.
[11] '…Nos. 7, 13, and 14 being somewhat too flat, and No. 11 considerably too sharp, being approximately half-way between F natural and F sharp.' (Prout, *The Orchestra*, i, 177).
[12] *The Mozart Violin Concerti: a facsimile Edition of the Autographs*, facsimile edition, ed. with an Introduction by Gabriel Banat (New York, 1986).
[13] The work is preserved in National Széchényi Library Budapest, Ms. Mus. II. 82.
[14] Horace Fitzpatrick, *The Horn and Horn-playing, and the Austria-Bohemian tradition from 1680 to 1830* (London, 1970), 163–65
[15] *Das Horn bei Mozart: Facsimile-Collection*, ed. with an Introduction by Hans Pizka (Kirchheim, 1980), 7.
[16] *Das Horn bei Mozart*, ed. Pizka.
[17] 'On ne donne à toutes les Notes couronnées ou syncopées qu'un coup de langue pour les deux que l'on exprime *tu*, en adoucissant le plus qu'il est possible, car le chant le demande.' Freillon Poncein, *La Véritable Maniere*, 18. My thanks to Janet Loverseed for help with this translation.
[18] 'Nicht alle Noten dürfen mit der Zunge gestoßen werden: sondern wenn ein Bogen über zwo oder mehr Noten steht; so muß man dieselben schleiften. Es ist demnach zu merken, daß nur die Note, bey welcher der Bogen anfängt, gestoßen werden muß; die übrigen aber, die sich unter dem Bogen befinden, werden an dieselbe geschleifet; wobey alsdenn die Zunge nichts zu thun hat. Es wird auch, ordentlicher Weise, bey schleifenden Noten nicht ti sondern di gebrauchet […]' (*Versuch*, VI, section one, § 10, 64). My thanks to Jim Wills for help translating this passage.
[19] See, for example, Quantz's Flute Concerto in G minor (c. 1765), QV 5:206, Staatsbibliothek zu Berlin [D-B], Mus.ms. 18019/30.
[20] '[…]3 kleine, leichte, und kurze Concertln und ein Paar Quattro auf die flötte[…]'. See Wilhelm A. Bauer and Otto Erich Deutsch (compilers), *Mozart Briefe und Aufzeichnungen,* II (Kassel, 1962), 178 ('10 Dezember 1777 (388)').
[21] See Konrad Künster, *Mozart Eine musikalische Biographie* (Stuttgart, 1990), 74–83.
[22] '[…]für ein instrument das ich nicht leiden kan[…]'. See Bauer and Deutsch (compilers), *Mozart Briefe und Aufzeichnungen,* II, 281 ('14 Februar 1778 (423)').
[23] Ibid., 356 ('14 Mai 1778 (449)'.
[24] Chen, 'Mozart's Slurs and Bowing Guidance', 21.
[25] Ibid. (see Ex. 10).
[26] Paris, Bibliothèque Nationale, Départment de la Musique [F-Pn] Ms 229 (copy produced by the library in 2006). There are two systems of numbering the folios of this autograph, meaning that f. 5v can be also numbered as 4v.
[27] PL-Kj, Mus.ms.autogr. W. A. Mozart 299 (copy produced by the library in 2006).
[28] 'Hat man eine Note von einen oder mehr Tacten auszuhalten; so kann man vor der haltenden Note Athem holen, wenn auch gleich eine kurze Note vorher geht.' (Quantz, *Versuch*, VII, § 5, 74).
[29] 'Wenn an dieselbe lange Note noch ein Achttheil gebunden ist, und auf diese zwey Sechzehntheile, und wieder eine gebundene Note folgen, s. Tab. V Fig. 16; so kann man aus dem ersten Achttheile zwey Sechzehntheile, doch auf eben demselben Tone, machen, s. Tab. V. Fig. 17; und zwischen denselben den Athem nehmen. Auf gleiche Art kann man bey allen gebundenen Noten, (Ligaturen), sie mögen Viertheile, Achttheile, oder Sechzehnheile seyn, so oft es nöthig ist, verfahren. Folget aber auf diese Bindung nach der halben Note, weiter keine andere mehr, s. Fig. 18; so kann man nach der, an die lange gebundenen Note, Athem holen, ohne sie in zwo Noten zu zertheilen.' (Quantz, *Versuch*, VII, § 5, 74). Edward Reilly (*On Playing the Flute*, trans. Edward Reilly (London, 1966), 88) also pointed out that the semibreves in the musical examples seem to have been a printing mistake as what Quantz mentioned were minims. The translation is mine.
[30] PL-Kj, Mus.ms.autogr. W. A. Mozart 285 (copy produced by the library in 2006).
[31] See above for references to these authors' writings.
[32] Vanderhagen, *Méthode*, 14–15.
[33] Its date is recorded in Johann Anton André's Mozart-Verzeichnis. See Jaroslav Pohanka, 'Vowort' to *Quartette mit einem Blasinstrument*, NMA, VIII, 20:2 (Kassel, 1962), viii.
[34] See Peter Clive, *Mozart and his Circle: A Biographical Dictionary* (London, 1993), 125.
[35] K. Anh. 9 (297b). See Pohanka, 'Vorwort', ix.
[36] F-Pn, Ms 230 (copy produced by the library supplied in 2006).
[37] The medium register is between g' and a". See Prout, *The Orchestra*, i, 114.
[38] *Versuch einer gründlichen Violinschule* (1756), IV, ∫ 29, 83
[39] In the NMA edition, the slur in the violin part in bar 25 is changed to give consistent two-note slurs. See Mozart, *Divertimenti, Serenades, Cassations for Orchestra Bd 5*, ed. Walter Senn, NMA, IV, 12:5 (Kassel, 1981), 5.
[40] D-B, Mus. Ms. Autogr. W. A. Mozart 335 (copy produced by the library in 2007).

COST-WoodMusICK: Second Annual Conference Effects of playing on Early and Modern Musical Instruments

Isobel Clarke

The second annual conference of the COST-WoodMusICK Action Committees was held on 9–10 September 2015 at the Royal College of Music. The aim was to consider the changes that occur when both historical and modern instruments are played, and issues arising from these changes for all concerned – namely performers, curators, conservators and organologists. A stimulating opening paper given by Gabriele Rossi Rognoni (Royal College of Music) drew attention to how understanding of the use of an instrument is vital. Rossi Rognoni identified a need for more systematic research, emphasised the fact that all musical instruments change according to how they are used, and argued that study of the changes is of considerable interest to performers.

In the papers that followed, the focus generally remained with historical instruments and replicas. The effects of use, methods of restoration, and recommendations for access were discussed and examined from a number of points of view. Yet the conclusions reached were almost unanimous in their agreement: the playing of instruments, historical instruments in particular, inevitably leads to decline, and so preventative measures are essential, and should take precedence over access.

The difficulty arising from this position was neatly illustrated in the opening paper, delivered by Barbara Meyer and Oliver Sandig (Royal Academy of Music). Meyer provided an overview of the RAM Museum of Instruments' collections of string instruments, mentioning that many are currently used by RAM students. Both Meyer and Sandig illustrated the wear and tear caused, concluding that even the most careful playing can lead to irreversible deterioration. However, Meyer conceded that this leaves something of a dilemma: musicians wish to perform historical music on historical instruments, and increasingly, audiences are curious to hear music performed on genuine historical instruments, rather than replicas. A particularly pertinent example of this conflict of interests was provided in a paper given by Karel Moens (Museum Vleeshuis, Antwerp). In the 1970s, several historical stringed keyboard instruments were donated to the Museum Vleeshuis, among them a 1650 virginal by Johannes Couchet. Together with a number of other keyboard instruments, the Couchet was restored to playing condition, and was used extensively over the following 25 years for recordings, performance, rehearsal, and even teaching. Due to the wear and tear that resulted from excessive use, the virginal suffered major damage and is no longer in playable condition. The implication from these papers was that excessive demand for use jeopardises the long-term health of instruments. However, Moens conceded that it is desirable to hear them being played, and that a museum's ability to provide access to instruments in performing condition is a valuable asset. Only when there is a danger of contravening the curator's 'duty of care' should the privilege of access be retracted. He made the case for a balanced approach, which gives equal consideration to the needs of the instrument, the conservator and the performer.

Papers from Vera de Bruyn-Ouboter (Ringve Music Museum, Trondheim) and Renato Meucci looked at recommendations for accessing historical instruments in public collections. Both reached the conclusion that understandings of conservation and access priorities vary considerably from institution to institution, meaning that further research is needed to establish recommendable standards. Of particular interest was de Bruyn-Ouboter's brief overview of a Risk versus Gain method of analysis, which she has developed to standardise access regulations to instruments in the Ringve Music Museum.

The conservation, reproduction and use of woodwind instruments was a running theme

throughout the conference; papers concerned with them were wide ranging. Gabriele Ricchiardi (University of Turin) presented a co-authored poster examining 'The Art and Science of the Rediscovery of a Nineteenth-Century Recorder'. This was notable for its sophisticated analysis of the dimensions and properties of the wood in its present state, enabling calculation of the original measurements. Ricchiardi played a reproduction of the nineteenth-century instrument in question, demonstrating its unusual sound, which differs considerably from that of a Baroque recorder. The organological research of Ricchiardi and his collaborators is certainly robust. Although the use of the recorder in the nineteenth century is a topic that has not commanded much attention to date, this study promises to encourage interest, and even the revival of repertoire.

Christina Young (Courtauld Institute of Art) presented a paper co-authored by herself and Rossi Rognoni, entitled 'Playing historical clarinets – quantifying the risk'. Here, the use of historical clarinets was examined through a quantitative framework, focusing on various types of mechanical damage. So far, this statistical analysis has been centred on clarinets at the University of Edinburgh, including those in the Sir Nicholas Shackleton collection. Although the research is still in progress, this study promises to yield some telling insights into the effects of playing on historical clarinets. Ilona Stein (German National Museum, Nuremberg) also focused on the structural changes brought about by the use of woodwind instruments. Of particular relevance to performers was her identification of various factors causing the deterioration of an instrument in use, and the prevention means available. As well as naming some fairly obvious factors, such as the type of wood, Stein noted that relatively superficial oiling of the bore can dramatically reduce the dimensional changes that occur because of excess moisture – a finding of considerable interest and practical relevance to performers on both historical and modern woodwind instruments.

The diverse research demonstrated over the two days of this excellent conference – splendidly organised by both the staff at the Royal College of Music Museum and the COST Committees – is a testimony to the health of current research in organology and instrument conservation. While the small amount of attention given to performance was rather disappointing (especially following the excellent recital given by the RCM's ensemble-in-residence, Florilegium), the breadth and depth of coverage provided an insight into the challenges and conflicting demands faced by curators and conservators. Demand for access to historical instruments remains strong, and so a solution is needed that balances this with the priorities of conservation. This conference did not provide an answer to the problem, but certainly offered plenty of stimulus for further research.

Rebecca Herissone, *Musical Creativity in Restoration England*

Cambridge: Cambridge University Press, 2013. xxx, 429 pp. £70

Andrew Woolley

In Issue 23 of *EMP* (March 2009), Rebecca Herissone and Alan Howard reported on mid-term progress for the Arts and Humanities Research Council-funded research project 'Musical Creativity in Restoration England'.[1] This has been a ground-breaking re-assessment of English music sources from the Restoration period (defined c.1650–c.1710), and has culminated in this important book. The broader significance of its conclusions should be noted by anyone with an interest in historically-informed performance of seventeenth-century music. Although performance is not its prime focus, it considers in various ways how notation was interpreted, pointing to the extensive evidence that can be gleaned from manuscript sources of music (not just treatise-type material). In particular, Herissone's book has implications for the study of ornamentation – broadly defined as the kind of elaboration that was expected in a performance – and the ways in which one performance could vary from another.

Earlier studies that are in some ways similar include Jessie Ann Owens's *Composers at Work: the Craft of Musical Composition, 1540–1600* (Oxford, 1997). However, *Musical Creativity in Restoration England* is aimed at analysing the working methods of anyone who was involved in creating music manuscripts in the period – including copyists of all kinds as well as composers. As such, its depth of coverage is unprecedented.[2] The approach has yielded far-reaching conclusions. One insight is that there was a 'creative continuum' (390) between composing and various approaches to music copying, and that the boundaries between the two were sometimes blurred. As a result composers were not always at the top of the creative tree: their music was open to appropriation by others (within certain limits), or potentially subject to modification or amplification, either in a spirit of 'improvement' or because several musicians were held responsible for bringing a piece into a performable state. One of Herissone's most important conclusions is that when London composers prepared scores of larger scale pieces for the first time, they were often still to finalise some details and add instrumental parts, yet those same scores also served copyists preparing parts, or were usable by keyboard players. Thus even scores of very rough appearance were never 'drafts' in the modern sense – that is private documents enabling ideas to be worked out prior to the making of a 'fair copy'.

To all areas of activity, musicians brought concepts current in the seventeenth century and earlier about creativity and what it entailed. These are discussed in detail in the first chapter. Herissone draws special attention to the way that musicians were taught to study models by esteemed predecessors. This was an approach founded upon Renaissance ideals of education, but which also formed the basis of compositional practice more generally. She observes that the structural characteristics of models interested English composers most, since they often transformed the musical material. Lifted material was quite often taken from music by foreign composers, and sometimes inadvertently, as illustrated by the case of a Jubilate by George Jeffreys (discussed and illustrated on 44–5). Jeffreys wrote on his score that he had 'heard some Thing too near to this [i.e. the Jubilate] since I made it' without specifying what it was, and wrote out a modified version of the opening in order to disguise the resemblance. The inadvertent model appears to have been a piece based upon the *Ballo del Gran Duca*, an 'aria type' used widely by Italian composers in the early seventeenth century, but not in England.[3] In the revised version, the distinctive descending fourths/ascending fifths in the bass of the *Ballo del Gran Duca* are disguised by inserting intervening notes, and the upper part is modified to fit.

The chapters that follow are concerned with the manuscripts, beginning with their practical functions. Function is an important consideration when assessing creative activity not only because modern ideas about the purpose of manuscripts (such as the idea of a composition 'draft') do not readily apply, but because resemblances between notational practice in one kind of music and another may be deceptive. Herissone devises six categories of manuscript, which consist of: 'the first, original copy of a piece of music', in contemporary terms known as a 'fowle originall'; performance materials; transmission manuscripts; file copies; presentation and collector's manuscripts; and pedagogical materials. There is overlap between them, and certain types of music are represented far more fully in one category than another, although most belong to one or two at most.

The first of these categories is perhaps the most difficult to grasp. Most 'Fowle originalls' are sources of music for large ensembles of voices and instruments, which were prepared in two stages: vocal parts were worked out first, prior to making the 'fowle originall', then the instrumental accompaniment was composed while copying it. 'Fowle originalls' of other kinds of music are few, probably because they do not survive (many of those for larger-scale pieces are preserved fortuitously in just one guardbook). There are copies of a few contrapuntal consort pieces, and an anthem by Blow whose features indicate that fundamental elements of the music were being worked during copying (the composers employed a method, recommended by Christopher Simpson, of mapping out the principal entries before 'filling in' the rest of the material around them). In all these examples, notation was needed to create basic elements of the music (i.e. its obbligato instrumental parts, or its structure). In other, simpler, kinds of music, however, the creative process largely precedes the making of the 'first, original copy'. There are, for example, no sources of domestic keyboard music or songs that Herissone places in the first category. On the face of it, this would seem to ignore Purcell's copy of his Almand in C, Z.666/2, yet its rough appearance may or may not indicate that fundamental elements of the music (beyond changes to decorative elements) were still being worked out during copying.[4]

The latter parts of the study focus on the musical text after its initial creation, drawing attention to the habit of Purcell and his London contemporaries, as well as of earlier composers such as Locke, of revising their liturgical and consort music each time it was copied out afresh. The changes include fundamental structural ones (which may be classified as compositional improvements, changes made to suit particular performing forces, or simply 'change for change's sake') as well as those of a more cosmetic, editorial kind. Herissone points out how the act of recopying itself was often what prompted the changes and that editorial-type alterations were made by copyists as well as composers, leading to the proliferation of interchangeable variants referred to as 'background variants' (a term that Alan Howard has introduced). The concept of background variation covers alterations that were made by copyists or composers with a clear motivation, working in a spirit of 'improvement' or 'correction' (as seems to be shown by an example of a copy by Blow of an anthem by Pelham Humfrey illustrated on 256) as well as more arbitrary kinds of changes that could have reflected how the music was performed.

According to Herissone, music notation represents performances 'experienced or imagined' by composers or copyists (259), and the forms of representation may reflect genuine variability in seventeenth-century performance, or varied means by which the same performances are represented. Background variation is therefore of clear interest to performers, although an awareness of the imprecise ways in which music was notated is necessary: as a guide to how melodic figuration tended to be varied, or as a guide to where and when rhythmic inequality was applied, it is a valuable record, but not infallible. Herissone takes the concept a step further, however, in the final chapter by exploring the practices of musical arrangement (which were wide ranging) and how sources of keyboard music and songs may preserve records of particular performances. There is evidence of a very free approach in improvisatory genres, such as preludes, while copies made by Daniel Henstridge of pieces by the Italian composer and singer Pietro Reggio seem to record Reggio's ornamented performances of his own songs.

I have been familiar with this book for over a year now, having re-read large parts of it

several times. This is not because the writing is difficult to understand, or that the thinking is obscure. On the contrary, Herissone's clarity of purpose shines throughout. One of the many strengths of her approach is that the best examples are given appropriately extended (and often very illuminating) treatment. The book deals with its subject comprehensively and there are clear criteria for inclusion and exclusion: sources copied by foreign musicians in England are left out, as are most musicians trained outside of London and most composers born before c.1610, or after c.1670. Herissone does not privilege one composer, but rather seeks to explore the shared practices of composers and copyists in the period, nor is the music of foreign composers in England excluded from consideration. Largely outside the scope, however, are practices outside of England and the Restoration period. The practical challenges that musicians have faced over the centuries have undoubtedly changed in various ways – and, as a result, the compositional strategies they have adopted. Several practices of Restoration composers have clear parallels with those adopted earlier in the seventeenth century, to which Herissone draws attention; I would also expect (but do not know) that others persisted well into the eighteenth century, or even later. I hope therefore that future studies of musical creativity will consider other periods and countries, inspired by the superlative example of this one

[1] 'Understanding Musical Creativity in Seventeenth-Century England', *EMP*, 23 (2009), 19–20.
[2] For an invaluable appendix listing and briefly describing the sources that were evaluated as part of the study, see http://www.alc.manchester.ac.uk/subjects/music/research/projects/musicalcreativity/
[3] See Warren Kirkendale, *L'Aria di Fiorenza, id est, Il Ballo del Gran Duca* (Florence, 1972).
[4] For a complete reproduction of the source, see British Library: Digitised Manuscripts, <http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=MS_Mus._1>. A page is also reproduced in Christopher Hogwood, 'A New English Keyboard Manuscript of the Seventeenth Century: Autograph Music by Draghi and Purcell', *British Library Journal*, 21 (1995), 161–75, at 170, available at <www.bl.uk/eblj/>.

Meredith Kirkpatrick (ed.), *Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar*

Rochester, USA: University of Rochester Press and Woodbridge, UK: Boydell & Brewer 2014, 220 pp., £40

John Kitchen

This collection of letters to and from the renowned American harpsichordist, Ralph Kirkpatrick (1911–1984), offers fascinating insights into the life and work of a highly significant figure. The book, excellently edited and organised by Kirkpatrick's niece Meredith, is broadly divided into two sections: correspondence with family members; and with friends and colleagues. The letters are arranged chronologically, the earliest dating from 1931 when he was 20. Particularly interesting light is shed on Kirkpatrick's relationships with Wanda Landowska, Paul Brunold, Nadia Boulanger, and with the harpsichord-builder John Challis. His doggedness and determination, already evident in his youth, to find out everything he could about the music and instruments that interested him is remarkable – this at a time when little information was readily to hand, and one had to work out much for oneself. He made it his business to acquire and read as many eighteenth-century treatises as he could, including the writings of C.P.E. Bach, Marpurg, Quantz, Türk and others. He also learned French, German, Italian and Spanish, partly to enable him to read treatises. He repeatedly betrays a niggling unhappiness with most of the 'revival' harpsichords by firms such as Pleyel and Neupert on which he was obliged to play. He praised Dolmetsch's instruments and his clavichord playing, but found the man himself conceited and 'warped to the point of craziness'. He

held the instruments of John Challis in high regard, although he was not uncritical; and he found those of Gabriel Gaveau (a friend of Brunold) to be 'fairly faithful reproductions of old harpsichords'. Finding a satisfying clavichord was even more difficult, by all accounts. Kirkpatrick always spoke his mind, and indeed one of the most invigorating aspects of his letters is their directness; he pulls no punches. Eliot Fisk, one of his students in the 1970s (and who provides the foreword), talks of Kirkpatrick's 'famously forbidding musical eminence about whose sternness people mostly only whispered'; but he was much admired as a teacher and had immense influence and authority.

Kirkpatrick studied with a number of musicians, and his experiences of Landowska are particularly enlightening, related in colourful and not always complimentary terms. (We must remember that these were private letters which we are now privileged to be reading.) He wrote to his family almost weekly in the 1930s, and we learn that he soon came to find Landowska's teaching founded upon 'largely personal opinion rather than authentic knowledge of style'. He acknowledges some debt to her, to be fair, but he did not at all subscribe to the 'cult of Landowska' as others did, nor to her apparent view that her way of playing was the only proper one. He remarks upon the reverent hush when she entered a room, and – in a telling phrase –that she was 'very nice in a sort of come-into-the-parlor-Red-Riding-Hood way'. He had serious misgivings about many of her assertions and methods, and was even so bold to once tell her that he didn't like Pleyel harpsichords! He enjoyed a happier relationship with Paul Brunold with whom he also had lessons, and stated in a family letter of 1931 that Brunold's 'ideas about harpsichord playing are very close to mine' – a startlingly confident statement from a 20-year-old!

Kirkpatrick's dealings with Nadia Boulanger (1931–32) were very cordial, and they seem to have enjoyed a warm relationship. Several letters sent between them are included, and he also mentions her in letters to his family. With Boulanger he studied harmony, counterpoint and figured bass, and they discussed much music, including the *Goldberg Variations*, a work that endlessly fascinated Kirkpatrick and which he was to perform many times. In 1931, through Boulanger, Kirkpatrick met Stravinsky, whom he describes as 'looking from a distance for all the world like a soda clerk in an ice-cream parlor!' However, he much admired the composer with whom he was later to collaborate on a number of occasions (he was involved in the first Metropolitan Opera recording of *The Rake's Progress*). Unfortunately, despite Meredith Kirkpatrick's exhaustive searches, no correspondence between the two men seems to have been located. He intermittently kept in touch with Boulanger throughout his life, and last saw her in Paris in 1978, the year before she died at the age of 92.

Kirkpatrick is particularly remembered and admired for his researches into Domenico Scarlatti. In a letter of 1943 to a Yale colleague and pianist, John Kirkpatrick (no relation), he mentions his travels in Spain 'on the trail of Domenico Scarlatti'. Extraordinarily, he tracked down some of Scarlatti's descendants by perusing the Madrid phone book, and made contact with them, receiving access to family papers and much valuable information. In 1953 his researches culminated in the publication of his biography of the composer (which includes a Scarlatti family tree going up to the late 1940s). It includes also the first catalogue of the sonatas, and quickly became the standard reference work. In the same year his seminal edition of *Sixty Sonatas* appeared. Kirkpatrick continued to produce articles on Scarlatti and recorded many of the sonatas. However, Fisk notes that he 'was sensitive about being pigeonholed as the man who rediscovered Scarlatti'. His musical interests and achievements were very wide-ranging and encompassed much new music as well as seventeenth- and eighteenth-century repertoire. His papers were bequeathed to the Music Library at Yale University and include, we learn, over 100 twentieth-century harpsichord works either dedicated to or commissioned by him.

The book contains many letters between Kirkpatrick and the harpsichord builder John Challis from whom he commissioned a number of instruments in the 1940s; these are full of interesting insights and repay careful study. Challis had studied with Dolmetsch in England, and in 1930 returned to his native America to set up a workshop. Kirkpatrick seems to have preferred Challis's instruments to most others of the period, although in many respects they were anything but historical. Challis sought to build harpsichords that would withstand temperature change, would travel well and stay in tune. To this end he used aluminium rather than wood for

the frame, and experimented with steel plectra and many other non-historic features. Although he admired much of what Challis was doing, Kirkpatrick seems to have had increasing reservations as he gained more experience of historic instruments. In one of the last letters to Challis, probably from 1955 (the first page is missing), he comments that 'Raymond Russell's collection of old harpsichords in London seemed to me a most staggering demonstration…that modern builders still have a long way to go'.

Also included is correspondence between Kirkpatrick and many other figures, including Oliver Strunk, Roger Sessions, Serge Koussevitzky, Steinway & Sons, Elizabeth Sprague Coolidge, Alexander Schneider, Donald Boalch, Arthur Mendel, Frank Martin, Elliott Carter, Kenneth Gilbert, Colin Tilney, William Dowd and others too numerous to mention. The range of subjects covered is vast, and the exchanges give every impression of being frank and honest. Kirkpatrick himself always wrote courteously, but stated his views trenchantly.

In the introduction, Meredith Kirkpatrick relates how her uncle lost his sight in 1976, but that he set about learning Braille, learned new music from tapes, and resumed his performing career only a year later. Concertgoers of the time 'found it moving to see RK come onstage using a string that stretched from the wings to the harpsichord'. Fisk's foreword is balanced at the end of the book by an afterword by another protégé, Professor Mark Kroll. Revealingly, and rather sadly, he mentions how towards the end of his life Kirkpatrick was side-lined, and indeed ignored by those early music enthusiasts who viewed the 'Amsterdam school' as the only true way of playing: 'when a cult of authenticity was created around Gustav Leonhardt'. Kroll points out that Kirkpatrick had quilled one of his harpsichords with crow-quill as early as the 1930s; that he had played the *Goldberg Variations* on the harpsichord for the first time in America in 1930; that he had done more than anyone else to revive the sonatas of Scarlatti and much more besides. Kirkpatrick was upset by this rejection late in his life, asserting that it was 'ridiculous for…people to be too dogmatic about the "correct" interpretation of old music'. This book goes a long way to reaffirming Kirkpatrick's seminal role in our present-day understanding of early keyboard music.

The letters appear to have been well selected, and the book is beautifully produced, containing many photographs of Kirkpatrick throughout his career, as well as others with whom he worked. Letters that are primarily social or related to the business aspects of performing have been excluded, while others could not be published (several from Leopold Stokowski and two from Mario Castelnuovo-Tedesco). However, a remarkable cross-section has been found. There are also a number of useful appendices. Overall, it is a significant publication that should be read by everyone with an interest in early keyboard music especially.

Barthold Kuijken, *The Notation is Not the Music: Reflections on Early Music Practice and Performance*

Bloomington & Indianapolis: Indiana University Press, 2013, 144 pp., £20

Uri Golomb

Barthold Kuijken (b.1949) – a leading figure in the first generation of the Early Music movement – has rather modest aspirations for this short treatise. As he writes in the very opening paragraph, 'this essay is not meant to be a musicological study nor a practical how-to-play Early Music guide with detailed references to all the historical sources' (p. xi). Not surprisingly, the result seems undecided with regards to its own genre: part memoir, part philosophy, part summary of historical information, part personal artistic creed. Kuijken's fluent writing style ensures a coherent moment-to-moment transition, but the purpose of the entire book remains elusive.

This elusiveness seems partly intentional. Kuijken is a scholarly performer, but not

a scholar-performer. He has conducted extensive research into instruments and instrument-building, source materials and performance practice; yet he regards this as 'research in, not about, art', which is 'not aimed at being scientific' and is 'never definitive nor complete' (p. xii). The book's vacillation between the historical and the personal, the factual and the speculative, reflects this approach.

Kuijken illustrates this pragmatism in presenting one of his most influential pieces of artistic research: the search for a pitch standard for woodwinds in late eighteenth-century music. In 1981, he was charged with the task of finding a pitch that would enable La Petite Bande to perform Haydn's *Die Schöpfung* in a manner that was both historically credible and musically satisfying. Though intended to serve one particular project and one particular group, Kuijken's pitch ended up serving as a convenient standard among several other groups at the time, and is still widely in use today. In an environment where the same players 'migrated' from one orchestra to another:

> a1 = 430 Hz became a practical compromise for traveling musicians worldwide. However, this solution should by no means be confused with historical truth or be considered as the historical pitch for classical [period] music. (p. 24)

As an artistic researcher, Kuijken is also keen not to dictate any final, dogmatic message. He is an autodidact, and describes the autodidactic approach as an ideal as well as a biographical fact:

> This autodidactic approach became second nature, and I profoundly enjoyed inventing every next move myself. […] As children we were encouraged to follow our own path but were reminded by our parents of the risk of doing so. In other words, if you were convinced, go ahead, but do not complain afterward about the consequences. (p. 5)

As a teacher, he tries to instil a similar spirit in his students. While acknowledging that the Early Music movement 'cannot go back to the situation in the 1950s and 1960s, where one was virtually obliged to be self-taught', he still believes that some of that spirit should be retained:

> Students must be taught to view all information, be it from their music teachers or from musicology, with a critical eye and a healthy dose of scepticism. In my opinion, and not only in the field of Early Music, any teacher's goal is to make himself superfluous and train his students to become autodidacts. (p. 4)

In this book, he therefore seeks to share some hard-earned insights and thoughts, rather than to dictate the kind of 'unique historical truth, valid for all times, places, styles, genres, and composers' whose existence he denies (p. 4).

The book is divided into five chapters: (1) The Underlying Philosophy; (2) My Way Toward Research; (3) The Limits of Notation; (4) The Notation, its Perception, and Rendering; and (5) Outlook. The fourth and longest is the only one to include sub-divisions – starting with purely musical factors (pitch; temperament; tempo and rubato; etc.), but concluding with more philosophical and ideological headings: The Audience Attitude; The Performer's Attitude; Emotion and Affect; The Mirror; The Two-Fold Concept of Authenticity.

The titles for these sections are admirably clear and succinct; Kuijken also opens many of them with a short summary of his main theses, listing his main sources. These sections include the most extensive references to historical information, underlining both its value and its limitations. Several sections end with a series of questions rather than answers, calling upon performers to continually 'experiment, with historical knowledge and [act with] courage' (p. 38). Like other members of the founding generation, Kuijken calls upon his younger colleagues to be more rebellious, less automatically accepting of traditions.

Beyond this basic philosophy, Kuijken does raise several specific points of interest. As a representative of the Netherlands School, he is associated with the promotion of musical rhetoric in performance; yet his position on this issue is more ambivalent than one would expect. While defining 'the performer's rhetoric' as 'the efficient transmission of the text (literary and/or musical) to the listener, making the audience both understand and feel its meaning', he also fears that an exaggerated emphasis on rhetoric might 'lead us away from purely musical matters':

> The application of language-based rhetoric to music can feel like using a wrong unit of measurement, like trying to measure a building in

> hertz or decibels. I would rather look at the individual characteristics of performing arts: poets, actors, dancers, conductors, singers and instrumentalists all have their own set of rules and conventions, which are accepted and recognized by their audiences. (p. 32)

In this, and in many other respects, Kuijken is not breaking new ground; he is staking his own position in debates that have already been mapped out. His more original contributions, on the other hand, are more contentious. I would mention, in particular, two images he resorts to in the more speculative-philosophical conclusion of chapter four. One is the image of the compass. According to this imagery, a performer might be positioned as a self-proclaimed genius (north) or as a self-effacing follower (south); as someone who attends primarily to the composer (east) or to the audience (west). The south-east is the habitat of the performer 'who respectfully wants to stay in the shadow of the composer' (p. 102). The south-west is inhabited by the performer Kuijken calls 'the seducer' (103), who aims at crowd-pleasing. The North is inhabited by those that place themselves above composers and audience-members alike.

On pp. 104–106, he uses this map to sketch out some 'Different approaches to Early Music'. Introducing his own position, he makes it clear that performers need not – indeed should not – inhabit the same location always; even with the same work, the performer can assume the role of the self-expressing genius in one movement, and the self-effacing servant of the composer in the next (p. 106). Throughout, he feels that too much loyalty to the composer might be detrimental; instead of 'extinguish[ing] myself', he seeks to 'sound as if I just invented the piece myself' (p. 106). However, he suggests that this ideal applies more to his live performances than to his recordings, where he seeks to be less extravagant and to 'leave some room for the CD listener's creative fantasy and participation' (p. 97).

The other fascinating image is that of the performer as a reflecting and refracting mirror, seemingly passive and unchanging:

> My mirror, which will reflect the 'light' of the score, is handmade, with small errors and irregularities, with colored and blind spots. If I want my mirror to reflect a rich and complete image, I must let the score enter into me in all its broad and deep layers of meaning. […] The image must fully penetrate and transpierce me, before I let it be reflected toward the audience. After the performance, I can return to my actual, true self. After having reflected so many images, my mirror stays clean, limpid, unspoiled, unbroken, and ready for the next image. (pp. 109–110)

This imagery raises fascinating questions. How can the mirror contain errors and blind spots while remaining 'clean, limpid, unspoiled, unbroken'? Does the performer always have the same 'actual, true self' to return to? Doesn't the experience of playing music by different composers, with different partners, at different times and places, change the musician?

I assume that Kuijken would never claim to be the unchanging, passive mirror implied by his own imagery. Kuijken is neither a poet nor a philosopher, nor does he claim to be. Ultimately, I believe the value of his book, and similar treatises, is not in shedding some 'definitive' light on the issues it raises, but rather in provoking the type of questions I outlined above. In particular, it encourages practicing performers (of whom I am not one) to ask, 'does this imagery illuminate something of my own practices, my own (perhaps unrealized and unmediated) motivations? Does this provide a model of how I would like to think about myself? Would I want my teachers to adopt this type of thinking? Would I want to encourage it in my own students?' Individual performers, students or teachers are likely to respond differently to these questions; but whatever their ultimate response, the exercise of confronting Kuijken's wide-ranging lessons, and the questions arising from them, is bound to be worthwhile.

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Lauren McGuire Jennings, *Senza vestimenta: the literary tradition of Trecento song*

Musicology Australia, Vol. 37/1 (2015)
Review Article
Paul McMahon, Tudor and Jacobean England: observations on secular and sacred music

Book and music reviews of
Maricarmen Gómez and John Griffiths, eds., *Mateo Flecha (c.1481–1553)*
Fifteenth-Century Liturgical Music, VIII: Settings of the Gloria and Credo, ed. Peter Wright

New from Ashgate
David Greer, *Manuscript Inscriptions in Early English Printed Music*
Elena Pierazzo, *Digital Scholarly Editing: Theories, Models and Methods*

New from Boydell and Brewer
Andrew Parrott, *Composers' Intentions?: Lost traditions of musical performance*

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Ralph P. Locke, *Music and the exotic from the Renaissance to Mozart*
Donald Burrows, Helen Coffey, John Greenacombe and Anthony Hicks, eds., *George Frideric Handel: Collected documents,* vol. 2: 1725–1734
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Donna Louise Gunn, *Discoveries from the fortepiano: a manual for beginning and seasoned performers*
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