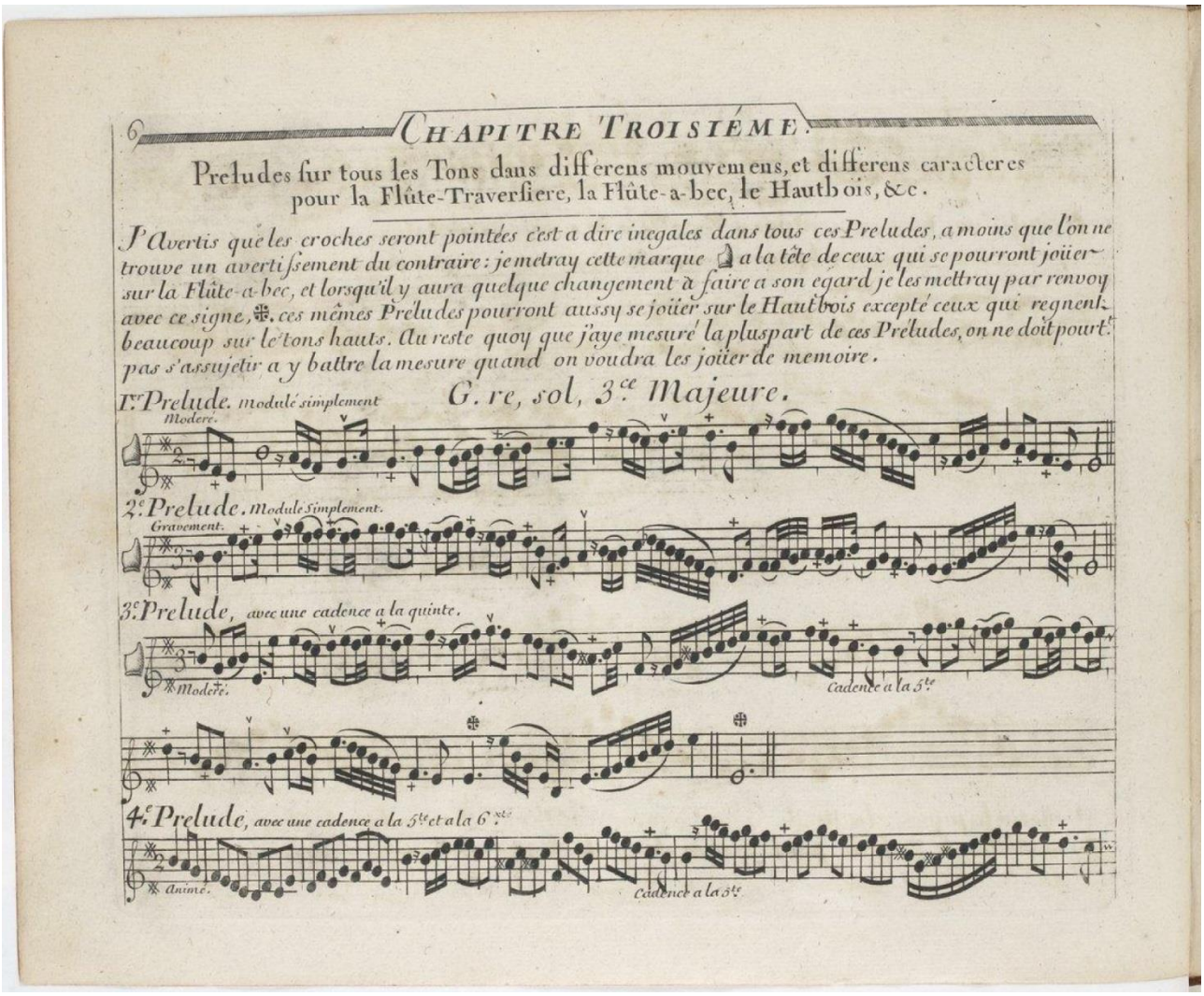
EARLY MUSIC PERFORMER


6 CHAPITRE TROISIÉME.

Preludes sur tous les Tons dans differens mouvemens, et differens caracteres pour la Flûte-Traversiere, la Flûte-a-bec, le Hautbois, &c.

J'Avertis que les croches seront pointées c'est a dire inegales dans tous ces Preludes, a moins que l'on ne trouve un avertissement du contraire: je metray cette marque a la tête de ceux qui se pourront joüer sur la Flûte-a-bec, et lorsqu'il y aura quelque changement à faire a son egard je les mettray par renvoy avec ce signe, ✠. ces mêmes Preludes pourront aussy se joüer sur le Hautbois excepté ceux qui regnent beaucoup sur le tons hauts. Au reste quoy que j'aye mesuré la pluspart de ces Preludes, on ne doit pourt.t pas s'assujetir a y battre la mesure quand on voudra les joüer de memoire.

1.er Prelude. modulé simplement G. re, sol, 3.ce Majeure.

Modere.

2.e Prelude. Module Simplement.

Gravement.

3.e Prelude, avec une cadence a la quinte.

Modere.

Cadence a la 5.te

4.e Prelude, avec une cadence a la 5.te et a la 6.te

Animé.

Cadence a la 5.te

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COVER: A page from Jaques Hotteterre, *L'art de préluder*, Op.7 (1719).
Image obtained from Gallica (<gallica.bnf.fr/ark:/12148/btv1b8538436m>).

Editorial

2016 so far seems to have been a strong year for research on historical performance. To name just two conferences in English-speaking countries this Spring: on 22–24 April there was the *The Historical Pianist* at the Royal Academy of Music, and on 20–22 May there will be *Historical Performance: Theory, Practice and Interdisciplinarity* at Indiana University. This May will also see the publication of Bruce Haynes's and Geoffrey Burgess's *The Pathetick Musician: Moving an Audience in the Age of Eloquence* (OUP), which to judge from web blurb promises a philosophy of early music performance but also how to put it into practice. This will be among several books published in recent years by performers who have collected their writings together or have reflected on a lifetime's experience, including Barthold Kuijken's *The Notation is Not the Music: Reflections on Early Music Practice and Performance* from 2013 (see Uri Golomb's review in *EMP*, issue 37) and Andrew Parrott's *Composers' Intentions? Lost Traditions of Musical Performance* (Boydell & Brewer: 2015). The latter is an updated collection of Parrott's writings covering Monteverdi, Purcell and Bach performance.

It is tempting to consider the current direction of historical performance research. Some trends are reflected in the topics at the Indiana University conference, such as 'improvisation', historical recordings, as well as an 'an interdisciplinary approach to the musical evidence' involving consideration of 'literary, linguistic, religious and cultural history' and 'rhetoric, visual art, dance, drama, aesthetics, iconography, organography, palaeography and philosophy'.[1] To my mind 'improvisation' is best considered within the broader topic of the relationship between notation and performance, and this would seem to be a fruitful area for continued investigation, covering such topics as imprecise notations for rhythm and tempo (such as the equivalence of the semiquaver and quaver in music intended to sound as if in compound time, but notated entirely or partially in common time), and elaboration, ranging from codified ornamentation to preluding, among others. I also hope to see further research on performance materials, such as parts, and scores that have been annotated by performers. Performance materials provide evidence relating to actual historical performances, unlike historical instruments and treatises, which tell us only about how musicians were trained. This has been long-recognised, as in Parrott's book, which looks at the range of evidence that applies individually to Monteverdi, Purcell and Bach. However, performance materials have potential to be studied further, especially given their increasing availability on the internet (for instance – to choose at random – the digitised parts from the Dresden Hofkapelle in the SLUB or the Saxon State and University Library, in Dresden). There seems unlikely to be a point any time soon when the available evidence, and the ways of looking at it, have been exhausted.

This issue of *EMP* contains a longer than usual article on an important 'new' recorder manuscript accompanied by a generous online music supplement of transcriptions (see the Music Supplement to this issue at <http://www.earlymusic.info/Performer.php>). In 2007 I had the exciting opportunity of studying seventeenth- and eighteenth-century manuscripts in the library of the late Christopher Hogwood; one of these, which I was able to photograph at that time, is considered by David Lasocki in his article, which with other important manuscripts from Hogwood's library, has since been acquired by the British Library. The manuscript was not particularly relevant to my research in 2007 and I did not study it closely, although suspected it contained recorder music. It was only last year, however, that I contacted Dr Lasocki in the hope that he might write about it; not only has he done that, but he has also written about a related source at the Eastman School of Music, University of Rochester, and the two shed much new light on recorder repertoire from around 1700. Preludes for unaccompanied monophonic instruments from this period are known mainly from printed sources such as Playford's *The Division Violin*. The new source, however, contains a collection of 48 such pieces, several over 100 bars long. They adopt titles such as 'caprice', also adopted by the French wind player Jacques Hotteterre later, in his *L'Art de préluder* (1719), who used them to distinguish sub-types within the prelude genre. This is not surprising in view of the manuscript's copyist, who was also the copyist of the Rochester manuscript – the French-born wind player Charles Babel (d.1716), whose numerous surviving manuscripts contain an

[1] See <http://blogs.music.indiana.edu/earlymusic/2016/01/13/historical-performance-institute-call-for-papers-for-may-conference/>.

extraordinary wealth of French, English and German instrumental music. It is yet another copied by Babel containing a large amount of music that does not appear to have survived elsewhere.

This issue also contains two reports and a review: Luís Henriques, a postgraduate student at the University of Évora, Portugal, describes three Portuguese archives and the plans to digitise and catalogue their eighteenth-century holdings; there seems to be much in these repositories that will be of interest to choral directors and conductors seeking new repertoire. Mark Windisch gives a synopsis of the 2015 Music in Eighteenth-Century Britain Conference, while Jason Rosenholtz-Witt, a PhD student at Northwestern University, gives an assessment of two recordings of under-performed seventeenth-century Italian and English viol consort repertoire.

Andrew Woolley
April 2016

Charles Babel's Manuscripts for the Recorder: Light on Repertoire and the Art of Preluding (c.1700)

David Lasocki

Charles Babel (c.1636?–1716) has gradually emerged as one of the most important copyists of French and English music around 1700. The most recent listing of his surviving manuscripts places their number at thirteen,[1] and he also published two collections of trios 'by various composers' – in fact, mostly by Jean-Baptiste Lully – with Estienne Roger in Amsterdam in 1697–9.[2] In all, more than a thousand pieces are found in his collections of music for various kinds of consort, harpsichord, recorder, and voice, including a good many that have not been traced anywhere else.

The two manuscripts that Babel copied for the recorder contain dozens of unique items, provide another reliable source for known works, and shed light on the recorder's repertoire in the 1690s. One of these manuscripts, discussed here for the first time, documents the beginnings of the art of preluding for woodwind instruments in France and England.

Charles Babel the Man

Let us first look at what is known of Babel's life. When he became a naturalized British citizen in April 1699, the naturalization bill stated that he was born in Évreux, Normandy, France.[3] Sir John Hawkins reported sixty years after the fact (1776) that Babel 'played the bassoon at Drury-lane theatre till he was eighty years of age'.[4] If that is true, then he would have been born around 1636, but we have no corroborative evidence. Andrew Woolley has pointed out a resemblance between Babel's hand and that of André Danican Philidor (1646/7–1730); as important Lully copyists, the two men may have had a similar background.[5]

Nothing has yet been published about Babel's career before 1688–90, when he was working for the court orchestra in Hanover as an 'hautbois' – which term could encompass players of both oboe and bassoon, not to mention recorder.[6] A score of twelve four-part suites by Stephan Valoix that he copied is dated 'Hanover 1689'.

A set of part-books of movements from Lully's early ballets that Babel copied bears the note 'Remis en Ordre par Charles Babel; A la Haye en 1696' (put in order by Charles Babel; at The Hague in 1696). Babel is next mentioned as a bassoonist in the troop of William III of England that served in The Hague in 1697–8.

Around that time, Babel moved permanently to England. The Sibley manuscript we will discuss shortly, half of which consists of English recorder music, is dated 1698. The naturalization bill of 1699 concerned numerous 'private gentlemen belonging to His Majesty's three troops of Guards and Grenadiers', so Babel would have been working for a few years as an 'hautbois' attached to the military. One of the vocal manuscripts he copied is dated London 1700, confirming his residence in England.

When Prince George of Denmark, the consort of Queen Anne, died in 1708, Babel received a payment as one of his 'Hautbois'. By 1707 Babel was also a member of the band of the Drury Lane Theatre in London, then switched to the Queen's Theatre in the Haymarket as first bassoonist until at least 1713. He is listed among the theatre musicians who played in an 'entertainment' for Lord Mayor's Day in 1714, and if Hawkins' report is correct, he switched

back to Drury Lane in the last few years of his life.

Babel made his will on 29 October 1716, leaving one shilling to his daughter Elizabeth and the residue of his estate to his 'dear and well beloved son William'.[7] Guillaume Babel, known in England as William Babell (d. 1723), became a well-known harpsichordist, violinist, and composer, familiar to recorder players today for his six concertos for that instrument. The will was proved by William on 13 November 1716, so Charles had died within the previous sixteen days.

Peter Holman has written of Charles Babel: 'it is clear that he made a good living copying music of all sorts for wealthy customers, using music supplied by a circle of his London colleagues'.[8] Babel also had notable connections among composers in France, especially harpsichordists, as well as collectors who owned a wide variety of music by Lully.

Bruce Gustafson has questioned the idea that Babel was a *professional* copyist on the grounds that 'the manuscripts themselves do not support such a hypothesis: there are no real title pages, no prices, and the two harpsichord books have ownership markings from his son'.[9] Rebecca Herissone, however, has pointed out that the large number of concordances among Babel's sources suggests he was copying manuscripts to order for different clients from master sources.[10]

The Sibley Manuscript

The Sibley Music Library at the Eastman School of Music, which is part of the University of Rochester in Rochester, New York, holds the first recorder manuscript that we will consider.[11] The cover bears the title *Recueil de pieces choisies à une et deux fleutes* (Collection of selected pieces for one and two recorders). The body of the manuscript begins with a table of contents headed: 'Table; pour trouver la Suitte des pieces a une et a deux flûtes, que jay rassemblez en ce livre avec la lettre qui marque le ton de chacune d'Icelles. P. C. Babel 1698' (Table, to find the series of pieces for one and two recorders, which I have assembled in this book with the letter that indicates the key of each of these. By C. Babel 1698).

Then follows a section headed 'Flûte seule avec Basse continuë' (Solo recorder with basso continuo), consisting of:

- two dance movements for treble recorder and basso continuo by Marin Marais;
- twenty-five sonatas for treble recorder and basso continuo by Giacomo Carissimi (attrib.) (1), Gottfried Finger (7), Pietro Antonio Fiocco (1), James Paisible (5), Carl Rosier (8), Agostino Steffani (1), Pietro Torri (1), and William Williams (1);
- a sonata for oboe and basso continuo by Johann Christoph Pepusch, not mentioned in the Table, and an anonymous suite in A major for a melody instrument (range g-sharp'–c-sharp''') and basso continuo.

The second section, marked 'A Deux Flutes sans Basse' (For two recorders without bass), consists of seventeen duets for two treble recorders by Raphael Courteville (6), Finger (6), Thomas Morgan (1), Paisible (3), and Williams (1).

As mentioned above, the unqualified term *flute* (or *fleute*) in both France and England around 1700 almost always referred to the recorder. The Baroque transverse flute (nowadays generally called traverso) was almost always qualified in French as *flûte d'Allemagne*, *flûte allemande*, or *flûte traversière*, and in English as German flute. I say 'almost always', because Marc-Antoine Charpentier sometimes wrote for an instrument called *flûte* in keys and ranges that imply traverso rather than recorder.[12] Nevertheless, in the Sibley manuscript the consistent range of the parts (the lowest note is f') and the keys used (F major ten times, G minor eight times, C major six times, D minor six times, B-flat major three times, C minor three times, G major three times, A minor twice, D major once) show that the *fleute* in question was the treble recorder, the standard size of the late Baroque.

The composers represented are a mixture of ones whom Babel would have been familiar with from his period in Hanover (Fiocco, Rosier,

Steffani, Torri) and others he would have recently come to know in London (Courteville, Finger, Morgan, Paisible, and Williams). Pietro Antonio Fiocco (1653–1714) worked in Brussels, Carl Rosier (1640–1725) in Cologne and Amsterdam, Agostino Steffani (1654–1728) in Hanover from 1688, and Pietro Torri (c.1650–1737) in Brussels and Hanover.

Babel called the composer of the twentieth of the twenty-five recorder sonatas 'Mr. Carissimi'. Only vocal works by the celebrated Giacomo Carissimi (1605–1674) have survived, and he died twenty-four years before the date of copying, so an attribution to him is improbable (perhaps Babel misread the name of the true composer?). The work's Italian style and Italian-language movement headings offer few clues, but it is most likely have been produced by one of Babel's northern European contemporaries. The sonata also survives anonymously, as a Fantasia with two extra movements, in another source that includes trio arrangements (or reductions) of pieces by Lully.[13] The term 'fantasia' – which we will examine in detail below – may have been warranted by the unusual sequence of six movements involving three adagios: Adagio, Aria Allegro, Adagio, Aria Largo, Adagio, and Giga.

The significance of the Sibley Manuscript

The Baroque recorder was almost certainly developed in France in the 1660s by the Hotteterre family, who also worked at the French court as woodwind musicians.[14] It was initially used as an obbligato instrument in vocal music: pairs of recorders are found in trio sections of stage works by Lully from 1668 onwards and in sacred music by Marc-Antoine Charpentier from 1670.[15] In 1674, the Baroque recorder was taken over by French musicians to England, where it was soon being employed in theatre music and in vocal music by John Blow and Purcell.[16] The arrival of a new style of recorder in England demanded a new French name, *flute douce*, soon shortened to plain *flute*. This practice has proven confusing in recent times, now that *flute* always refers to the transverse instrument.

The first English tutors for the instrument, from the period 1679–86, include dances, songs, and divisions transposed to fit the range of the treble recorder (the lowest note of which is f'). Nicola Matteis announced that some pieces in his third and fourth books of *Ayres for the Violin* (and basso continuo) of 1685 'may be play'd with [i.e. on] the Flute as well as the Violin'. The first purely instrumental works written for the recorder that we can date are the above-mentioned duets by Courteville (published in 1686) and sonatas by Finger (from 1690). In the 1690s, Paisible wrote virtuoso sonatas, presumably for himself to play, although they remained in manuscript.

Almost all of the late Baroque repertoire for the recorder played today consists of solo sonatas (with basso continuo), chamber music, and concertos composed in the 1710s–30s. The Sibley manuscript, in contrast, gives us a rare snapshot of the recorder repertoire in the 1690s. The sonatas by Carissimi (attrib.), Finger, Paisible, and Williams, as well as the duets, are known from other sources, whereas the sonatas by Fiocco, Rosier, Steffani, and Torri are unique to this manuscript.[17]

Curiously, the last two movements of one of the sonatas by Rosier (no. 16 in the Sibley manuscript) are airs from Purcell's *The Fairy Queen* (1692): the minuet 'If Love's a Sweet Passion' and the gavotte 'I Am Come to Lock All Fast'. Another sonata by Rosier (no. 7 in the manuscript) contains a further borrowing from *The Fairy Queen*: the second movement is an arrangement of the song 'Thus the Ever Grateful Spring', shorn of its introductory section for two violins and basso continuo as well as its *petite reprise* (repeat of the last phrase).

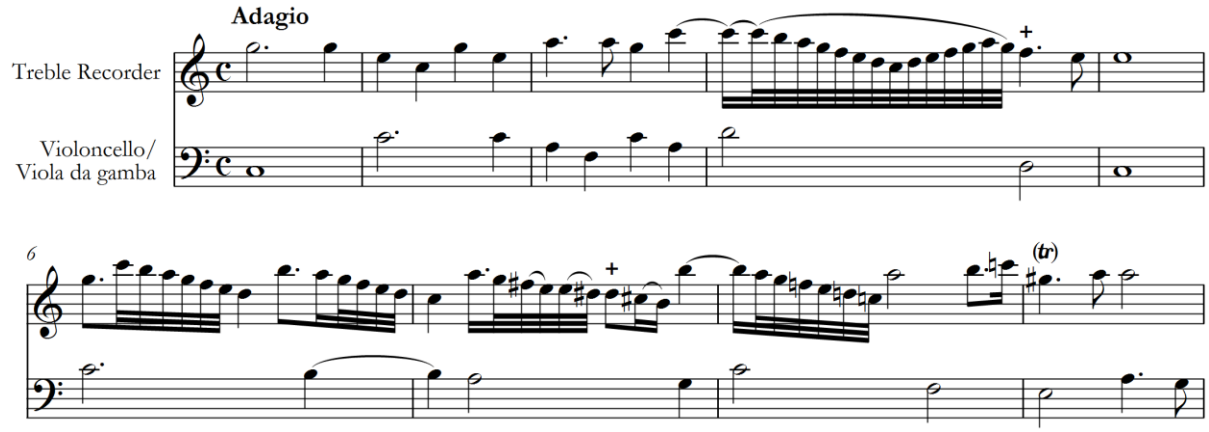
The full score of *The Fairy Queen* was not published in the seventeenth century, though it is possible that Rosier was in London in 1692, or came across the songs in Holland in the publication *Some Select Songs as They Are Sung in the Fairy Queen* (London, 1692).[5] On the other hand, the fourth movement of the sonata by Steffani, marked 'Gavota', is the B-section of another Purcell song, 'Thus to a Ripe Consenting Maid' from *The Old Bachelor* (1693), transposed up a fourth. Taken together, the Steffani and Rosier examples suggest strongly that it was Babel rather

than the composers who inserted the music by Purcell into their recorder sonatas.

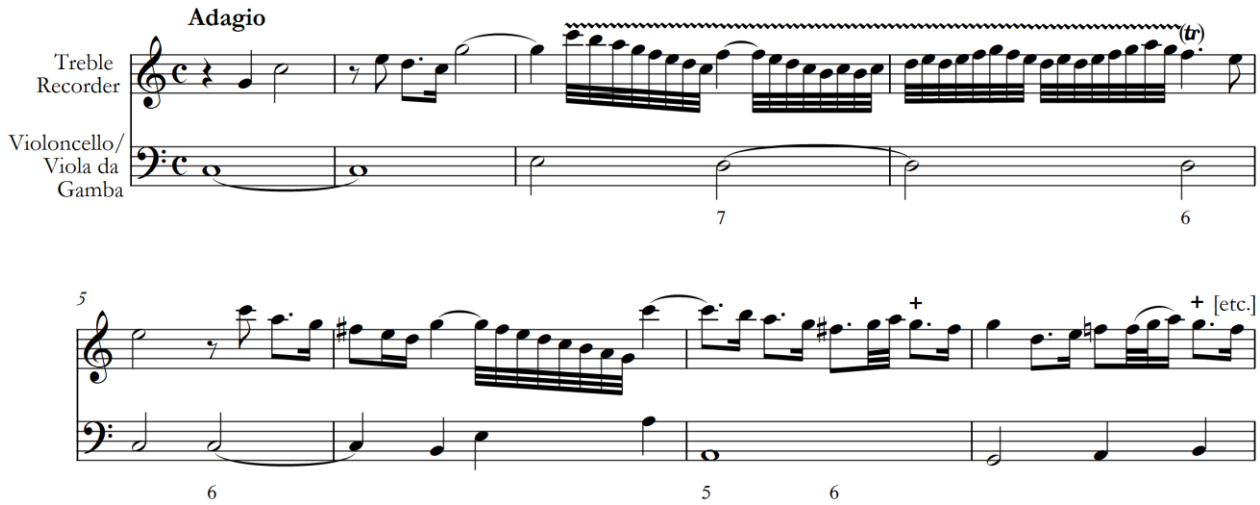
The first movement of Steffani's sonata is an arrangement of the aria 'Deh prestiami' from the composer's opera *Le rivali concordi*, first performed at the Hanover court on 10 February 1693. The arrangement is a simple one, transposing the aria from A minor to D minor and retaining the bass in more-or-less original form.[18]

Did Babel make the arrangements of vocal music himself? Or did he simply incorporate arrangements that others had made for the recorder, following the common practice of the time? In either case, he presumably found himself a few movements short when he was copying the sonatas.

The sonatas by Fiocco, Rosier, Steffani, and Torri, unique to the Sibley manuscript, constitute a hitherto unknown repertoire in idiomatic styles quite different from the English and French music of the time. Ex. 1 shows the opening of the sonata by Torri, a rhapsodic slow movement with bursts of Italian-style free ornamentation, predating the published examples in Arcangelo Corelli's violin sonatas by at least a dozen years.[19] The opening of the sonata by Fiocco also contains rapid ornamentation, although it is not sustained throughout the movement; see Ex. 2. Both suggest that such ornamentation was a part of Italian-style performance practice for the recorder as well as the violin at the time.



Ex. 1. Opening of Pietro Torri's Sonata in C major for Recorder and Basso Continuo from the Sibley Manuscript



Ex. 2. Opening of Pietro Antonio Fiocco's Sonata in C major for Recorder and Basso Continuo from the Sibley Manuscript

The Ex-Hogwood Manuscript

The library of the late conductor and harpsichordist Christopher Hogwood included a manuscript, bought from an American antiquarian dealer in 1993,[20] to which he gave the identification number M1091. Earlier, it formed part of the collection of the Purcell scholar Franklin B. Zimmerman, who acquired it from an English antiquarian dealer.[21] Along with other items from the Hogwood collection, it has recently been acquired by the British Library.[22]

This manuscript consists of two sections, the first (pp. 1–84) copied by Babel, who placed his initials at the end of his section. It represents a part-book intended for a melody instrument. A number of the pieces were, or seem to have been, composed for more than one part. Therefore, it is conceivable that there would originally have been an accompanying part-book for the basso continuo for those pieces, and probably also a second treble part-book, both now lost. Nevertheless, as we shall see, at least for their own amusement, recorder players performed sonata movements shorn of their bass parts. At least some of the preludes, fantasies (spelt 'fantaisies' by the French), and caprices were apparently conceived for melody instrument alone, because they bear little resemblance to conventional dances or other movement types in recognized forms.

Except for a long set of variations on La Folia towards the end of the first section (which, even though it has been transposed from D minor to G minor, goes down to d'), the intended instrument is clearly the treble recorder. The range of the part is consistently f'–d''', with a few extensions to e-flat''', e''', and f'''. In seventeenth-century France the violin and treble viol often went no lower than f', but they did do so occasionally, therefore we can count them out here.[23] Also, the second section of the manuscript, in a different, unidentified hand, begins with a duet for treble recorders by Paisible that also appears in the Sibley manuscript,[24] followed by the set of six duets for treble recorders by Courteville. Thus, by both range and association, the first section was intended for the recorder.

The first section of the ex-Hogwood manuscript is a treasure trove for recorder players. Its contents, grouped systematically by key (G minor, G major, A minor, B-flat major, C major, C minor, D minor, D major, E minor, F major, then back to G minor and major), consist of:

- 34 preludes
- 9 fantasies
- 6 caprices
- a collection of dances weighted heavily towards menuets (65 menuets, 2 gigues, 11 passepieds, 10 rigaudons, 8 bourrées, 5 gavottes, 3 sarabandes, 1 allemande, 1 contredanse, and 1 hornpipe)
- 12 marches
- 6 airs anglois
- 4 rondeaux
- 3 echos
- 2 airs graves
- 2 ecossaises
- 2 symphonies
- 2 sarabandes (originally composed for harpsichord by Jacques Champion de Chambonnières)
- a set of 49 variations on La Folia ('Les Folies d'Espagne')
- transcriptions of 14 vocal and instrumental movements by Jean-Baptiste Lully
- 3 brunettes
- 2 airs by Henry Purcell
- 13 miscellaneous.

Apart from Lully, Purcell, Paisible (one of the echos), 'Valoy' (one of the preludes), and the obscure 'Maynon' (Ménon?), the composers are not named. Bruce Gustafson has identified a number of the other pieces in the manuscript as being by Lully.[25] 'Valoy' can be identified as Stephan Valoix, named in the records of the Hanover court as a violinist, ballet dancer, and comic actor between 1680 and 1698.[26] The presence of Purcell and the London-based

Paisible in the manuscript suggests that Babel copied it after he settled in England.

The two airs from Purcell's *Fairy Queen* are the same ones which Babel put into a recorder sonata by Rosier that he copied into the Sibley manuscript. Also, these airs are found in the second section of the ex-Hogwood manuscript, along with the air 'La Furstemberg' from *The Virtuous Wife*, Z 611/9, Purcell's authorship of which has been disputed.[27]

Prelude no. 10 in G minor is found in another manuscript that Babel copied, the Cummings manuscript, ff. 21v–22, in a version marked 'Basse seule', notated in bass clef and titled 'Fantaisie ou Gigue'.[28] This differs from the ex-Hogwood version in having a more extended range and bass-like motion of an octave leap plus ascending fourth at the final cadence. Besides the 'Fantaisie ou Gigue', the Cummings manuscript includes seven preludes for 'Basse seule' unrelated to the preludes or fantasies in the ex-Hogwood manuscript. The intended instrument may well have been bassoon (which Babel played himself) or bass violin or viola da gamba.

Whatever their origin among Babel's contacts in Germany, France, and England, the preludes, fantasies, and caprices for treble recorder he collected make fine practice material for the solo instrument, and the better ones could be used as models for writing or improvising our own such pieces.

The Art of Preluding[29]

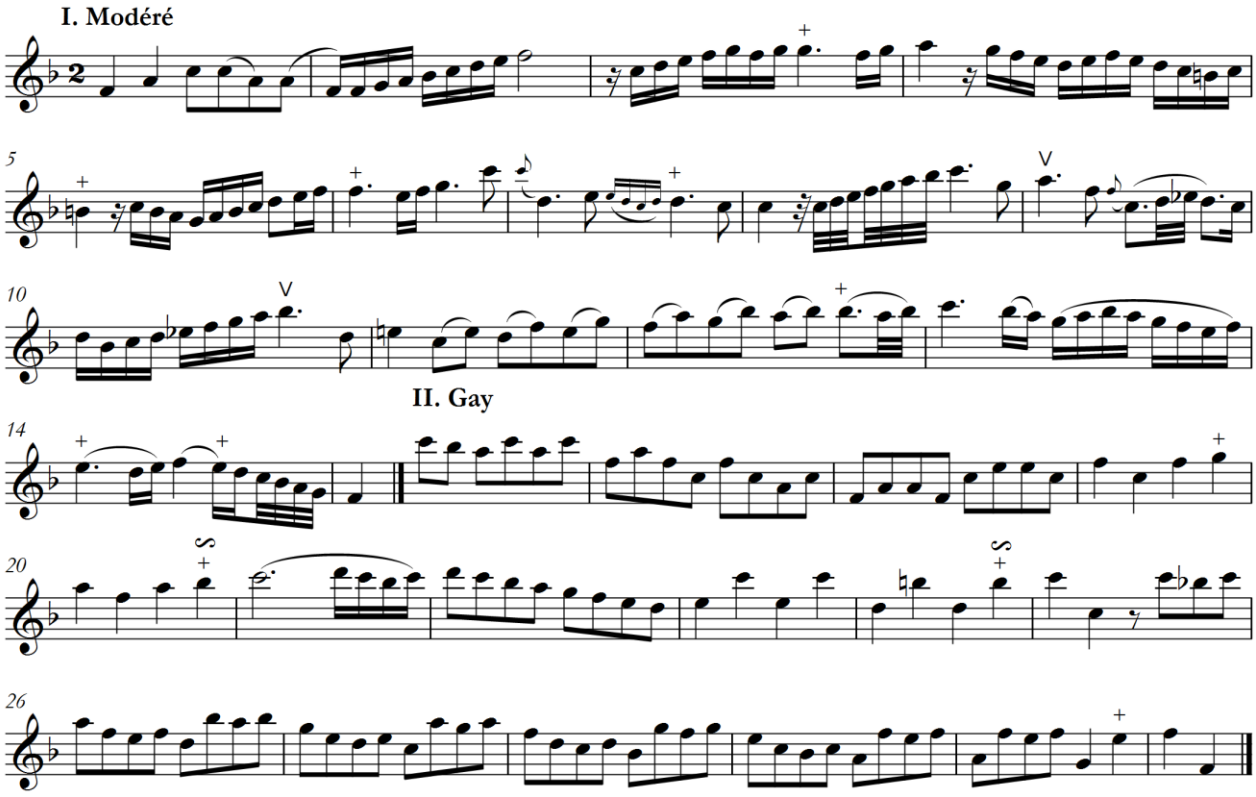
Babel's inclusion of so many preludes, fantasies, and caprices in the ex-Hogwood manuscript prompts a brief examination of such pieces in the writings on woodwind instruments and their repertoire of the late Baroque.

Antoine Furetière's celebrated dictionary of the French language (1690) defines the *prélude* as an 'Irregular piece of music that the musician plays at first to see that his instrument is in tune and to get going. The great masters often compose preludes on the spot that are worth more than the considered pieces of others'.[30] The *Dictionnaire de l'Académie française*, fourth edition, adds 'Musicians also call preludes certain pieces of music composed in the style of preludes that are made on the spot'.[31]

Among writers about woodwind instruments, the first to write on this matter was Jean-Pierre Freillon-Poncein, who observed in his tutor for the oboe, recorder, and flageolet (1700) that a prelude:[32]

> is nothing but an inclination to address the key in which you want to play. Players usually do this by following the force of their imagination, in the very moment they want to play, without having written [anything] beforehand. There is no particular rule for the tempo or length of preludes: they are made differently according to fantasy, as tender, brusque, long, or short, and in broken metre. You can even pass through all sorts of keys, provided they are approached and left appropriately, that is to say, in a way in which the ear does not suffer from it...

Jacques Hotteterre's treatise *L'Art de préluder* (1719) for flute, recorder, and oboe discussed preluding thoroughly, with many examples.[33] Hotteterre now acknowledged that, in fact, two different kinds of piece were called *prélude*. The first was the composed, formal piece that usually served as the first movement of a suite or sonata, or introduced an air in an opera or cantata.[34] The second was what Hotteterre calls the 'prelude-of-caprice, which is really the true prélude [and] which must be produced on the spot without any preparation'.[35] Ex. 3 shows two contrasting examples of the prelude-of-caprice written-out by Hotteterre, the first a modified French Overture and the second based on broken chords and passage work. Hotteterre, known as 'le Romain', spent a couple of years in Rome (1698–1700), thereafter writing music in mixed French-Italian taste.[36]



Ex. 3. Two *Préludes* in F major from Jacques Hotteterre's *L'Art de préluder* (1719)

Reverting to a single definition, in his flute tutor published in Paris around 1740, Michel Corrette wrote, 'The prelude is a kind of caprice that is usually composed on the spot before playing a piece'.[37] Corrette observed that when playing alone without accompaniment, you can compose a 'big prelude' *(grand prélude).* For that purpose, he wrote, players 'can modulate to whatever note they wish and invent fast or slow passages in conjunct or disjunct motion according to whatever occurs to their imagination'.[38] Finally, according to Toussaint Bordet (1755), the prelude-of-caprice was usually played separately, for players' own enjoyment, or to introduce a piece they are about to play.[39]

The art of preluding was also practiced in England. James Grassineau's *A Musical Dictionary* (London, 1740) defines the prelude as 'a flourish, or an irregular air'. A flourish by several trumpets, cornetti, or other instruments often served as a musical alert in sixteenth- and seventeenth-century theatre in England. Theatrical flourishes were indicated only by verbal instructions in the play or musical score, so they must have been improvised by the performers. For example, in Purcell's *Dioclesian* (1690), after the chorus has sung 'Sound all your instruments', the score reads: 'Flourish with all instruments in C-*fa-ut* key [C major]'. Similarly, only the instruction 'Recorders flourish' is given in the opening scene of Nathaniel Lee's play *Theodosius* (1680) (with music attributed to Purcell). Most such flourishes were apparently quite short, for the dramatist had to specify 'long', 'lively', 'full', or 'great' flourishes when desired.[40]

Seventeenth-century English musicians also 'preluded' or 'flourished' in the process of tuning their instruments and warming up for a purely musical performance. John Dryden, in his play *The Kind Keeper; or, Mr. Limberham* (1678), said that 'a good musician always preludes before a tune'. Thomas Hobbes, in his *Art of Rhetoric* (1681 edition) described 'the prelude of musicians, who

first play what they list, and afterwards the tune they intended'.

The practice of performing such improvised preludes and flourishes on woodwind instruments in England must have been popular during the first decades of the eighteenth century, as most recorder tutors advertised for publication in London contained pieces called either 'preludes' or 'flourishes' or both. Typical title-page descriptions are: 'a flourish in every key', 'preludes or flourishes in all keys', 'a prelude, proper to play before any lesson [tune]', and 'preludes to introduce the following airs, in their several keys'. Unfortunately, only one such tutor has survived; it contains short preludes consisting mainly of chord tones and basically conjunct-motion passage-work in the tonic and without regular metre.[41]

A large and significant collection is *Select Preludes & Vollentarys for the Flute* [recorder] *being made & Contriv'd for ye Improvement of ye Hand with Variety of Compositions by all the Eminent Masters in Europe for that Instrument* (London: Walsh & Hare, 1708).[42] This contains 35 pieces, some by composers who were indeed regarded as 'the greatest masters in Europe' (Tomaso Albinoni, Heinrich Ignaz Franz von Biber, Corelli, Purcell, Giuseppe Torelli) as well as others by musicians based in London (John Banister, William Corbett, Henry Eccles, Finger, Nicola Francesco Haym, etc.). Twenty-nine of the pieces turn out to be transpositions of preludes in a similar collection for violin published three years earlier: *Select Preludes & Vollentarys for the Violin being Made and Contrived for the Improvement of the Hand with Variety of Compositions by all the Greatest Masters in Europe for that Instrument* (London: Walsh & Hare, 1705).[43] In both the recorder and violin collections, about two-thirds of the pieces appear to be sonata movements shorn of their basses, and some can in fact be traced to violin sonatas and concertos. The remainder, though still in regular metre, are less formal in style and look like written-out examples of improvisatory-style pieces. They are longer and more virtuosic than the simple 'flourishes' in the recorder tutors. Many introduce accidentals or even end with a cadence in the dominant, and one has two changes of time signature.

Another early source of recorder preludes is *The Second Part of the Division Flute Containing the Newest Divisions upon the Choisest Grounds for the Flute as also Several Excellent Preludes Chacon's and Cibells by the best Masters* (London: Walsh, Hare & Randall, 1708).[44] The four preludes included there, by Finger, Daniel Purcell and Pepusch, again prove to be solo parts of sonata movements. Perhaps recorder players used such movements as warm-up pieces, in private or in public.

Written recorder preludes actually go back fifty years earlier: the recorder player and carillonist Jacob van Eyck placed a Prelude – 'Preludium of Voorspel' and 'Præludium' – at the beginning of each of the two parts of his celebrated collection for solo recorder, *Der Fluyten Lust-Hof* (Amsterdam, 1646–9), which otherwise consists almost entirely of sets of variations.[45]

A classification of the Preludes in the ex-Hogwood Manuscript

We have seen that pieces labelled 'prelude' were of three types: (1) formal introductions to composed works; (2) pieces that were improvised (prelude-of-caprice) or written down in the same style as if they had been improvised; (3) sonata movements shorn of their bass parts. All three types make an appearance in the ex-Hogwood manuscript.

(1) The Prelude in B-flat (see Table 1) can be identified as a *prélude* by Lully, in the sense of an introductory piece (in this case, to a vocal trio), taken from his *tragédie en musique*, *Psyché* (1678), Act IV scene 1.[46] Similarly, no. 8 in D minor is another *prélude* by Lully, taken from his *tragédie en musique*, *Phaëton* (1683), Act III scene 6, where it introduces a recitative.[47]

Four preludes are in French Overture form (nos. 2–4 in G minor), or a modified version of the form in three or more sections with different time signatures (no. 5 in D minor); as such they may have introduced another piece originally. These are long and weighty pieces

averaging 82 bars in length. With only two exceptions (no. 6 in G minor and no. 6 in D minor), the remainder of the preludes are in a single metre and have an average length of only 19 bars. See the Music Supplement to the present issue of *EMP*.[48]

Three preludes are similar to the first sections of French Overtures (nos. 15 and 17–18 in G minor).

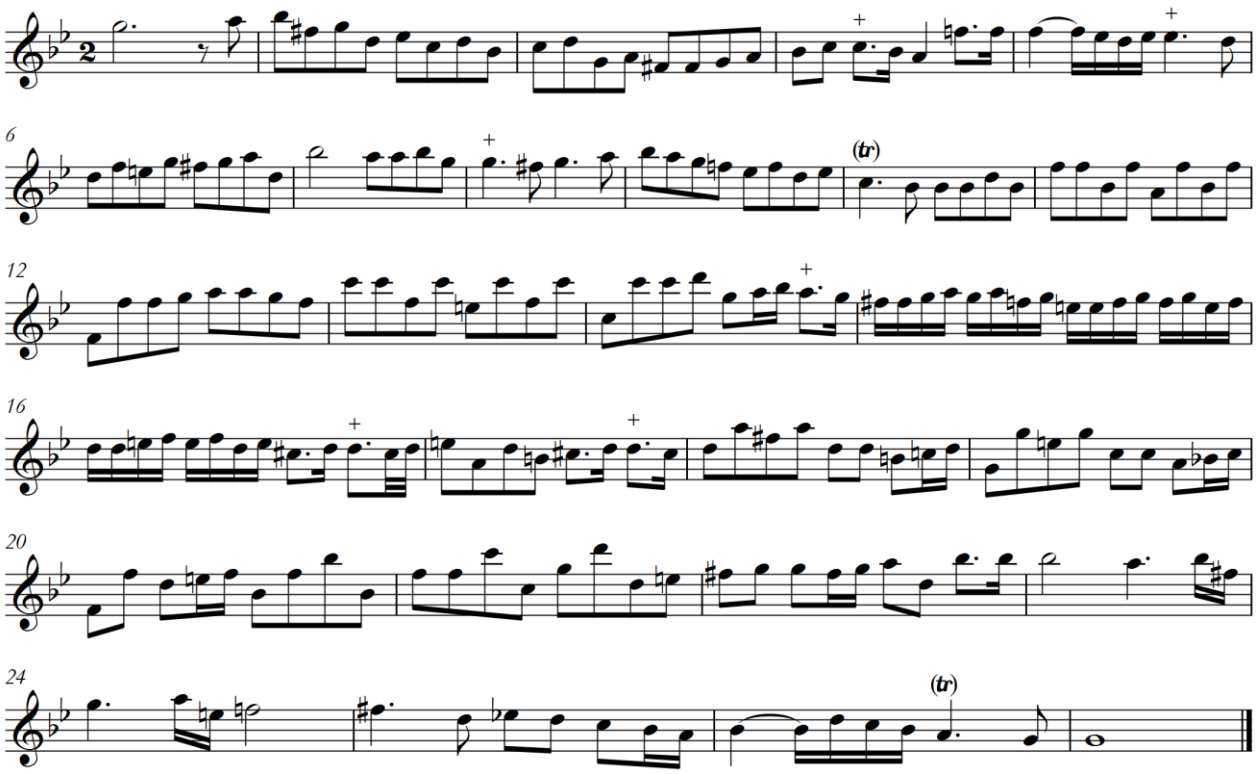
(2) Eight of the other preludes are of the prelude-of-caprice type, having simple figuration, mostly in quavers, based on scales and broken chords (nos. 5 and 11–12 in G minor, no. 1 in A minor, nos. 1–2 in C major, and nos. 1 and 7 in D minor). No. 2 in C major has no time signature or barlines. Thirteen further preludes are still of this type, even though they have a more elaborate mixture of figuration, and cadence in several keys (nos. 6–7, 9, 13–14, 16, and 19 in G minor, the Prelude in C minor, nos. 1–6 in D minor, and the Prelude in F); see Ex. 4.

(3) Prelude no. 2 in A minor, with its opening Italianate broken-chord figure, suspensions, and sequences, could well be a sonata movement shorn of its bass; see Ex. 5. As the second part of its title in the Cummings manuscript states, no. 10 in G minor is a binary gigue.

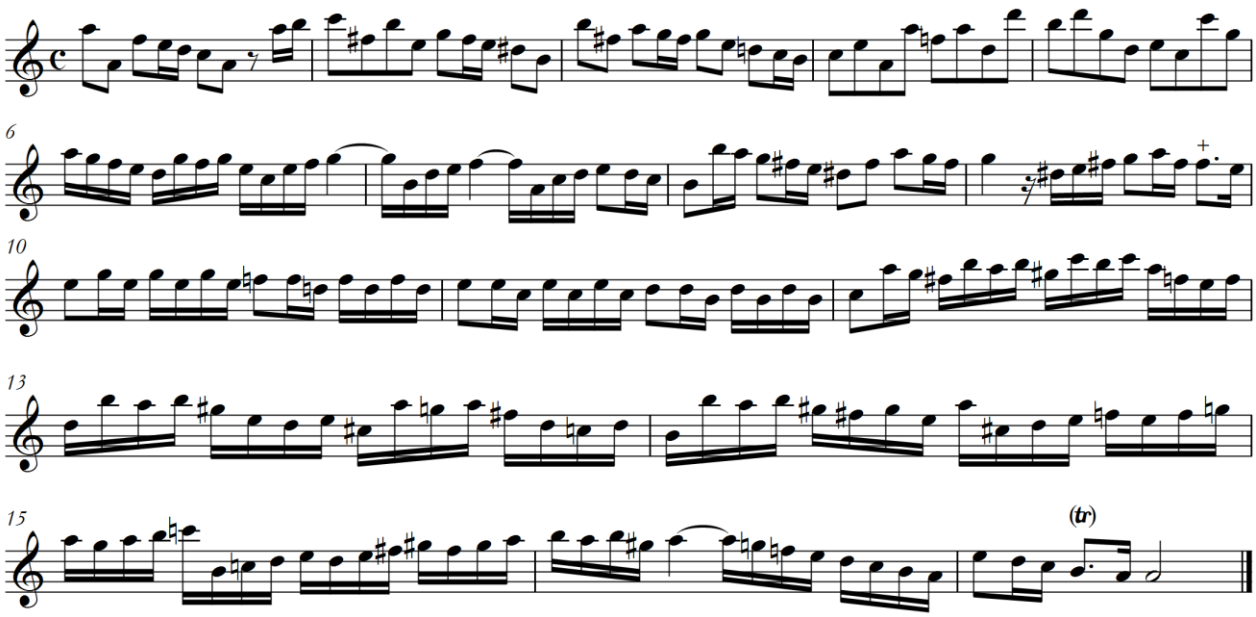
Identification	**Page no. (original)**	**Time Signatures**	**Cadences (| = double bar)**	**Comments**
No. 1 in g	1	C	III III i i	Mixture of figuration; suspensions
No. 2 in g	2–3	2 3 2	III i | III v v i i | i	French Overture
No. 3 in g	3	¢ 6/4 ¢	III v | III (v) | i	French Overture
No. 4 in g	4–5	2 3 2	v v | v III v | VII i	French Overture
No. 5 in g	5	C	v i	Mostly quaver figuration
No. 6 in g	5	2 C	III v i i | i	Figuration in crotchets and quavers
No. 7 in g	6	C	III III i	Mostly quaver figuration
No. 8 in g	6	2	III i i	Mostly quaver figuration
No. 9 in g	6–7	2	v III v i	Mostly quaver figuration
No. 10 in g	7	6/4	v i	Binary gigue
No. 11 in g	7	3	i	Simple figuration
No. 12 in g	7	¢	i	Mostly quaver figuration
No. 13 in g	7	¢	i	Mostly semiquaver figuration
No. 14 in g	7	¢	v i	Figuration in quavers and semiquavers

No. 15 in g	8	¢	v i	Like first section of French Overture
No. 16 in g	8	¢	v v/V I	Mostly quaver figuration
No. 17 in g	8	2	v i	Like first section of French Overture
No. 18 in g	8–9	¢	III i	Like first section of French Overture
No. 19 in g	9	C	III v i	Mostly quaver figuration
No. 1 in a	12	¢	i	Simple quaver figuration
No. 2 in a	13	C	VII v I	Like sonata movement; suspensions
In B-flat	17	¢	V ii I	*Prélude* to a vocal trio by Lully
No. 1 in C	20	2	IV I	Mixture of dotted and quaver figuration
No. 2 in C	21	2	I	Simple quaver figuration
In c	35	¢	v i	Mostly quaver figuration
No. 1 in d	41	2	i	Quaver figuration
No. 2 in d	42	2	i	Mostly quaver figuration
No. 3 in d	43	C	v i	Mixture of figuration
No. 4 in d	43	C	i	Mixture of figuration
No. 5 in d	44	C 3/2 C 3/4 C	III iv | i III | (V) | i VI | I	(1), (3), (5) like French Overture; (2) like courante; (4) like sonata movement
No. 6 in d	44	¢ C	v III | i i	Mixture of figuration
No. 7 in d	45	C	i	Quaver figuration
No. 8 in d	46	3	v i	*Prélude* to a recitative by Lully
In F	62–3	2	I	Mostly quaver figuration

Table 1. Preludes in the ex-Hogwood Manuscript



Ex. 4. Prelude no. 9 in G minor from the ex-Hogwood Manuscript



Ex. 5. Prelude no. 2 in A minor from the ex-Hogwood Manuscript

The Fantasies and Caprices

Two other genres in the ex-Hogwood manuscript are closely related to the prelude. In 1636, Marin Mersenne wrote in his *Harmonie universelle*, 'And when the musician takes the liberty to employ all that comes to mind without expressing the passion of any words, then this composition is called *Fantaisie* or *Recherche*' (the French equivalent of the Italian ricercare).[49]

Sébastien de Brossard's music dictionary defined the Italian term 'fantasia' as: 'fantaisie, or a type of composition that is the pure effect of talent and natural disposition without the composer being subject to a fixed scheme or a certain kind of metre, using all kinds of keys. It is almost like Capriccio.'[50]

According to Furetière, caprices 'are pieces of poetry, music, and painting that succeed more by the force of talent and inclination than by the observation of the rules of the art...'.[51] Finally, Brossard refers back to his definition of fantasia: 'Capriccio means Caprice. These are certain pieces in which the composer, without being subject to a certain scheme or a certain kind of metre or to any premeditated plan, stokes the fire of his genius; this is otherwise called fantasia, preludio, ricercata, etc.'[52]

In 1649–9, besides two preludes, Van Eyck had also included three fantasias for recorder in *Der Fluyten Lust-Hof*: 'Fantasia & Echo', 'Phantasia', and 'Fantasia'.[53] The Fantasia & Echo was apparently inspired by Jan Pieterszoon Sweelinck's echo fantasias for organ.

Woodwind players will be familiar with the set of twelve fantasias for solo flute by Georg Philipp Telemann, TWV 40:2–13 (Hamburg, c.1727), also published nowadays in transpositions for treble recorder. They are progressively organized by key, each consisting of two movements in a variety of styles and types, which Steven Zohn classifies as binary, capriccio, chaconne/passacaglia, French Overture, fugue, prelude, toccata, and dance.[54] Commenting on Telemann's movements classifiable as 'caprices', Zohn notes: 'With their whimsical alterations of tempo, style, and affect, the opening movements of Fantasias 3, 5, and 12 are closely related to the "Capriccio" for flute and continuo in *Der getreue Music-Meister* (1728).'[55]

A classification of the Fantasies and Caprices in the ex-Hogwood Manuscript

Fantasy no. 2 in F resembles a prelude-of-caprice in being short (only 16 bars long), in a single metre, and having basically quaver figuration with a few bursts of semiquavers; see Ex. 6. No. 2 in C minor, by Stephan Valoix, is a simple binary movement, almost completely in quaver figuration. It is difficult to see anything fantastical about these two pieces. All the rest of the fantasies are in two, three, or even four sections with different time signatures, and are generally much longer than the preludes, with an average length of 64 bars.

As with some of the longer preludes, five of the nine fantasies are in French Overture form or a modified version of the form (no. 1 in B-flat and the fantasies in D minor and E minor). Two others begin in the style of an overture's first section (no. 2 in B-flat and no. 1 in C minor). The opening sections of no. 1 in C minor, the fantasies in D minor and E minor, and nos. 1 and 3 in F, mostly live up the concept of fantasy in their varied figuration with unexpected twists and turns. None of these have long rests, or have long notes that are obviously intended to be suspensions, which would imply they need an accompaniment; see Ex. 7.

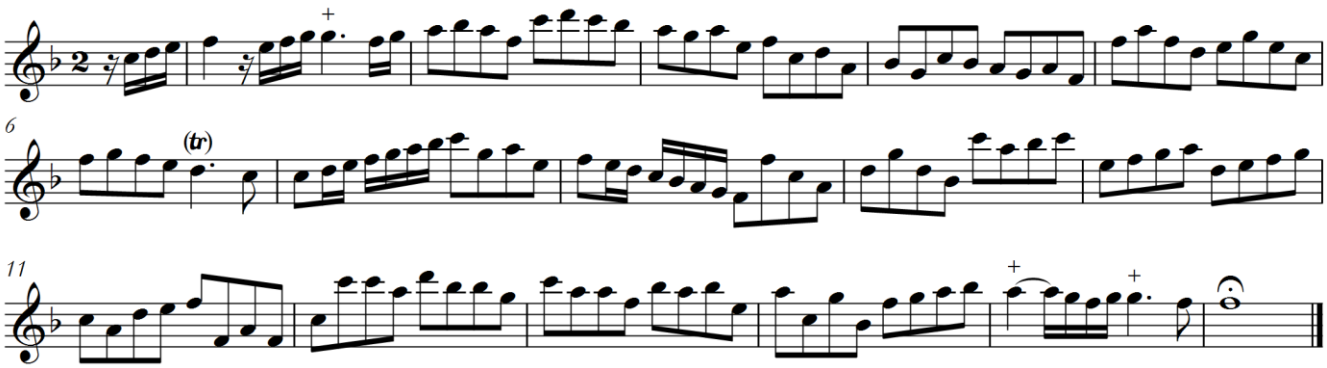
The six caprices are only a little shorter than the fantasies, with an average length of 55 bars. Four – the long Caprice in B-flat, nos. 1 and 2 in D minor, and no. 2 in F – are capricious in their ever-shifting figuration, and two of these pieces have more than one section with different time signatures; see Ex. 8, which moves every few bars from dotted quavers to straight quavers and semiquavers, to semiquaver–semiquaver–quaver figures, to quavers, to semiquavers, and to quavers again. Two caprices begin in the manner of a French Overture (the Caprice in B-flat and no. 2 in F).

In the two remaining pieces, the designation 'caprice' in Babel's manuscript seems arbitrary. No. 3 in D minor is predictable in its sequences and resorts to oscillating thirds. No. 1 in F is simply a bourrée in the form of a rondeau – there is nothing capricious about it.

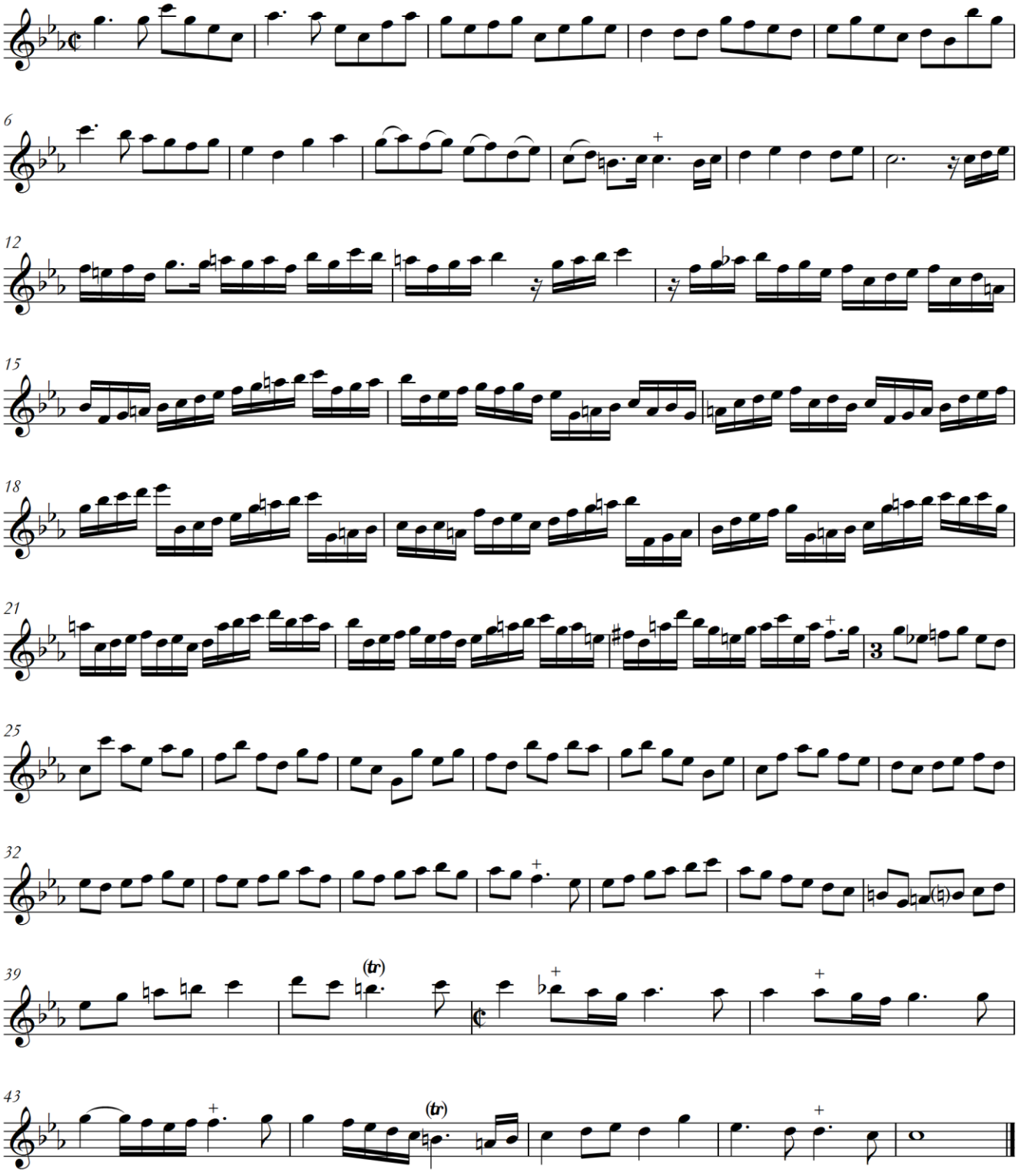
In general, there seems little, if anything, in their rhythms, figuration, or sectional nature to distinguish the fantasies from the caprices.

Identification	**Page no. (original)**	**Time signatures**	**Cadences (| = double bar)**	**Comments**
No. 1 in B-flat	16	2 6/4 2	V I | V vi iii I | I	French Overture
No. 2 in B-flat	16–17	2 ₵	I | I V I	(1) like first section of French Overture, (2) like sonata movement
No. 1 in c	35	₵ 3 ₵	v III | i I | i	(1) mostly semiquaver figuration; (2) mostly quaver figuration; (3) like third section of French Overture
No. 2 in c by Stephan Valoix	36	2	III | v i	Binary; quaver figuration
In d	40–1	2 3/4 2	III v III | v III III | I	French Overture
In e	56	C ₵ 3 2	III V iv | i | i	French Overture with extra first section in mixture of figuration
No. 1 in F	62	C 3 ₵	V I | V vi | I	(1) mixture of figuration; (2) gigue; (3) quaver figuration
No. 2 in F	63	2	V I	Mostly quaver figuration
No. 3 in F	70	C 3/8	V I | I I	(1) mixture of figuration including suspensions; (2) passepied

Table 1. Fantasies in the ex-Hogwood Manuscript



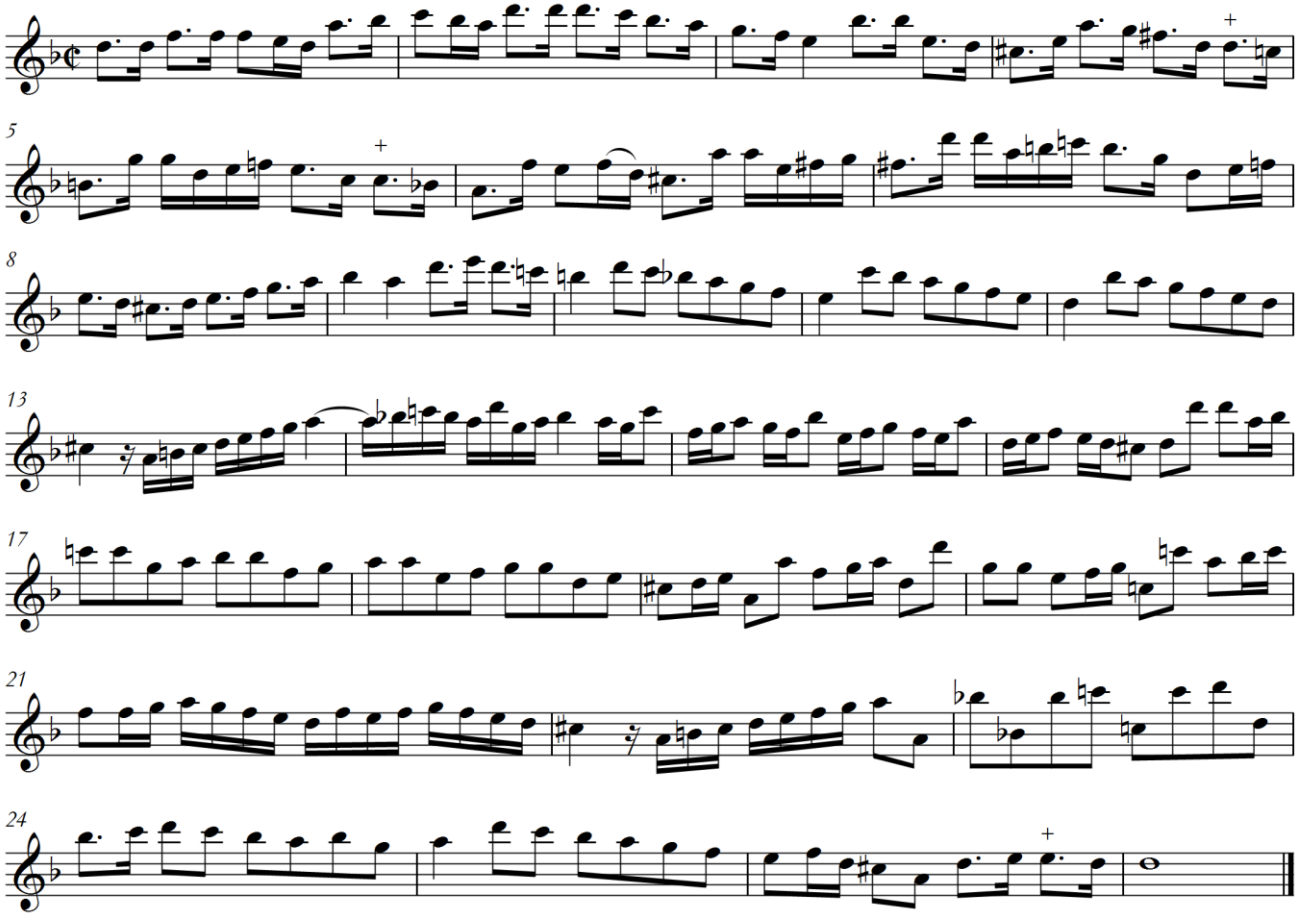
Ex. 6. Fantasy no. 2 in F major from the ex-Hogwood Manuscript



Ex. 7. Fantasy no. 1 in C minor from the ex-Hogwood Manuscript

Identification	Page no. (original)	Time Signatures	Cadences	Comments
In B-flat	18–19	2 3 C	V v/V ii V V V | v/V I | I	(1) like French Overture; (2) like sarabande; (3) like third section of French Overture
No. 1 in d	41	2	v v III III I	Mixture of figuration
No. 2 in d	42	¢	i	Mixture of figuration
No. 3 in d	42–3	¢ 3	v | I	Brief (1) dotted; (2) combination of passepied and exercise
No. 1 in F	63	¢	I V I V I	Bourrée in form of rondeau
No. 2 in F	64	C ¢ 6/4 C	V I | I | V I | I	(1) dotted; (2) mostly quaver figuration; (3) gigue; (4) like third section of French Overture

Table 3. Caprices in the ex-Hogwood Manuscript



Ex. 8. Caprice no. 2 in D minor from the ex-Hogwood Manuscript

Conclusions

The two recorder manuscripts that Charles Babel copied around 1700 give us unique glimpses of the instrument's repertoire at that time. Although the Baroque recorder had been developed in the 1660s, a significant repertoire of purely instrumental music began to be composed for it only in the 1690s. The Sibley manuscript contains some attractive and idiomatic sonatas for treble recorder and basso continuo by composers whom Babel would have come to know when he worked in Hanover (Fiocco, Rosier, Steffani, Torri). It also provides evidence of the circulation of duets and sonatas by composers based in London (Courteville, Finger, Morgan, Paisible, Williams).

The ex-Hogwood manuscript includes a large number of transcriptions of dances and songs, as found in the recorder tutors of the period. More significantly, it also includes no fewer than forty-nine preludes, fantasies, and caprices. The preludes show that two practices known from the first decade of the eighteenth century – composing preludes-of-caprice in improvised style and playing sonata movements shorn of their bass parts – already existed in the 1690s. As for the fantasies and caprices, in their generally sectional form and in their fantastical or capricious character, Babel's pieces anticipate the *Fantasien* and the 'Capriccio' of Telemann published in c.1727 and 1728, respectively, by three decades.

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[1] Andrew Lawrence Woolley, 'English Keyboard Sources and their Contexts, *c.* 1660-1720', Ph.D. thesis (University of Leeds, 2008), 199–201.

[2] *Trios de differents autheurs choisis & mis en ordre par Mr. Babel ... livre premier* (Amsterdam, 1697); *livre second* (Amsterdam, 1698 [actually published in 1699]). See the list of the pieces in Bruce Gustafson, 'The Legacy in Instrumental Music of Charles Babel, Prolific Transcriber of Lully's Music', in *Jean-Baptiste Lully: Actes du colloque = Kongressbericht, Saint-Germain-en-Laye, Heidelberg, 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber, 1990), 510–16.

[3] According to Peter Holman ('Did Handel Invent the English Keyboard Concerto', *The Musical Times*, 144 (2003), 13), 'We now know that when Charles became a naturalised British subject in April 1699 he stated that he was born at Evereux [sic] in Normandy around 1634'. His source is *Letters of Denization and Acts of Naturalisation for Aliens in England and Ireland, 1600–1700*, ed. William A. Shaw, Publications of the Huguenot Society of London, 18 (i) and 27 (ii) (Lymington, 1911), i, 277, which has an entry for 'Charles Babell, son of Maurice Babell and Lewis, his wife, born at Evreux in Normandy'. This confirms Évreux, but not the date (which also depends on a reckoning of when Babel left Drury Lane). See also *The Manuscripts of the House of Lords, 1697–99* (London, 1905), iii (new series), 368.

[4] Sir John Hawkins, *A General History of the Science and Practice of Music* (London, 1776), v, 180.

[5] Woolley, 'English Keyboard Sources', 201.

[6] On Babel's life, see Erik Albertyn, 'The Hanover Orchestral Repertory, 1672–1717: Significant Source Discoveries', *Early Music*, 33 (2005), 449–71 at 451 and 463; and *A Biographical Dictionary of English Court Musicians, 1485–1714*, 2 vols., compiled by Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby (Aldershot, 1998), s.v. 'Babell, Charles' by David Lasocki.

[7] National Archives, London, PROB 11/554/320.

[8] Liner notes to Trio Basiliensis, *Concerning Babell & Son: Music Composed, Arranged and Transcribed by Charles and William Babell* (Freiburg: Ars Musici, CD AM 1167–2, 1996), 12.

[9] Gustafson, 'Legacy in Instrumental Music', 497.

[10] Rebecca Herissone, 'The Origins and Contents of the Magdalene College Partbooks', *Royal Musical Association Research Chronicle*, 29 (1996), 45–95, esp. 48.

[11] Vault M1490 .B113. Scan available from https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=14744&versionNumber=1.

[12] See David Lasocki, *Marc-Antoine Charpentier and the* Flûte*: Recorder or Traverso?* (Portland, Oregon, 2015); available from http://instantharmony.net/Music/eb16.php.

[13] Conservatoire Royale de Bruxelles, Bibliothèque, 24089; RISM ID 702001573. I owe this reference to Anne Kräft (email messages to the author, 17 July 2014 and 20 March 2016).

[14] I have recently re-examined the evidence for the creators and dating of the Baroque recorder in my e-book *Jean-Baptiste Lully and the* Flûte*: Recorder, Voice Flute, and Traverso* (Portland, Oregon, forthcoming in 2016), concluding that the Hotteterre family in the 1660s is still the most probable theory.

[15] See Lasocki, *Jean-Baptiste Lully* and *Marc-Antoine Charpentier*. See also Anthony Rowland-Jones, 'The Recorder in Western European Countries in the Seventeenth Century before Lully', *EMP*, 28 (2011), 17–28.
[16] See David Lasocki, 'Professional Recorder Playing in England 1500–1740. I: 1500–1640', *Early Music*, 10 (1982), 23–29; 'II: 1640–1740', 10 (1982), 183–91.
[17] Editions of the sonatas by Carissimi (attrib.), Fiocco, Rosier, Steffani, and Torri, ed. David Lasocki, are published by Instant Harmony, Portland, Oregon; see instantharmony.net/Music/e-editions.php.
[18] Identified by Marianne Mezger in 'Bearbeitungen für Flageolet und Blockflöte aus Werken H. Purcells und Zeitgenossen', unpublished paper delivered at the fifth Internationales Blockflötensymposion Darmstadt, ERTA-Kongress 1997. Its text was included in a document suppled to members of ERTA at the time (*Kongressbericht, Vorträge und Dokumentation,* 58); Agostino Steffani, *Le rivali concordi*, facsimile, with introduction by Howard Mayer Brown, Italian Opera, 1640–1770, 14 (New York, 1977). Besides transposing, the arranger added all the trills (+ signs and an implied one with a written out turn in bar 11), inserted passing thirds in bar 14, changed straight rhythms into dotted in bars 18–20, 64–9, and 72–4, changed straight quavers into quaver–semiquaver–semiquaver figures in bars 31–5, and created divisions in bars 78–80. For transcriptions, see the Music Supplement to the present issue of *EMP* at http://www.earlymusic.info/Performer.php.
[19] Arcangelo Corelli, *Sonate a Violino e Violone o Cimbalo .... Opera quinta parte prima. Troisième édition où l'on a joint les agrémens des Adagio de cet ouvrage, composez par A. Corelli comme il les joue* (Amsterdam: Estienne Roger, 1710).
[20] J & J Lubrano Music Antiquarians, catalogue 46, item 137.
[21] Email message to the author from John Lubrano (24 November 2015).
[22] The manuscript has now been acquired by the British Library but has no shelf number there yet (email message to the author from Richard Chesser, Head of Music Collections, 19 January 2016).
[23] See Jürgen Eppelsheim, *Das Orchester in den Werken Jean-Baptiste Lullys*, Münchner Veröffentlichungen zur Musikgeschichte, Bd. 7 (Tutzing, 1961).
[24] See James Paisible, *Collected Duets from Manuscripts and Printed Collections for Two Alto Recorders*, ed. David Lasocki (Portland, Oregon, 2012), no. 1.
[25] Email message to the author (23 November 2015).
[26] Albertyn, 'The Hanover Orchestral Repertory', 451, 467.
[27] See Richard Semmens, '"La Furstemberg" and "St Martin's Lane": Purcell's French Odyssey', *Music & Letters*, 78 (1997), 337–48.
[28] The piece is reproduced in facsimile in Gustafson, 'The Legacy in Instrumental Music', 498. The Cummings manuscript, called after its first known author, the singer and organist William H. Cummings (1831–1915), was next owned by the pianist and conductor Alfred Cortot (1877–1962) and is now in the possession of the musicologist and harpsichordist Bruce Gustafson of Lancaster, Pennsylvania.
[29] This section is based on the preface to Betty Bang Mather and David Lasocki, *The Art of Preluding, 1700–1830, for Flutists, Oboists, Clarinettists and Other Performers* (New York, 1984); available as an e-book from instantharmony.net/Music/ebooks.php.
[30] 'PRELUDE. s. m. Piece de Musique irreguliere, que le Musicien jouë d'abord pour voir que son instrument est d'accord, & pour se mettre en train. Les grands Maîtres composent souvent sur le champ des *preludes* qui valent mieux que les pieces estudiées des autres'. Antoine Furetière, *Dictionnaire universel, contenant generalement tous les mots françois, tant vieux que modernes, & les termes de toutes les sciences et des arts* (Amsterdam & Rotterdam, 1690).
[31] 'Les Musiciens appellent aussi Préludes, Certaines pièces de Musique, composées dans le goût des préludes qui se font sur le champ'. *Dictionnaire de l'Académie française*, fourth edition (Paris, 1762), included in *Dictionnaires d'autrefois*, available online from the University of Chicago; see https://artfl-project.uchicago.edu/content/dictionnaires-dautrefois.
[32] 'J'ay cru devoir expliquer ce que c'est que Préludes. Ce n'est autre chose qu'un disposition pour prendre le ton du Mode par où l'on veut joüer. Cela se fair ordinairement suivant la force de l'imagination des Joueurs, dans le moment même qu'ils veulent joüer sans les avoir écrit auparavant. Il n'y a point de règle particulière pour le mouvement ny pour la longeur des Préludes; on les fait différément selon la fantaisie, comme tendre, brusque, long, ou court, & à mesure interrompuë; on peut même passer sur toute sorte de Modes, pourveu que l'on y entre & que l'on en sorte à propos, c'est à dire d'une manière que l'oreille n'en souffre point...'. Jean Pierre Freillon-Poncein, *La véritable manière d'apprendre à jouer en perfection du haut-bois, de la flûte et du flageolet* (Paris, 1700; facsimile, Geneva, 1974), 28.
[33] Hotteterre le Romain, *L'Art de préluder sur la flûte traversière, sur la flûte-à-bec, sur le haubois, et autres instrumens de dessus* (Paris, 1719); ed. Michel Sanvoisin (Paris, 1966).
[34] 'Je dirai seulement qu'en fait de Musique l'on peut considérer deux différentes espèces de Préludes, l'une est le Prélude composé qui est ordinairement la première Pièce de ce que l'on appelle Suite, ou Sonate, et qui, véritablement, est un Pièce dans le formes; de cette espèce sont aussi les Préludes que l'on place dans les Opéras et dans les Cantates, lesquels précèdent et annoncent quelquefois ce qui doit être chanté'. Hotteterre, *L'Art de préluder*, Sanvoisin edition, 2.

[35] 'L'autre espèce est le Prélude de caprice qui est proprement le véritable Prélude.... le Prélude doit être produit sur le champ sans aucune préparation'. Hotteterre, *L'Art de préluder*, Sanvoisin edition, 2.
[36] See Saverio Franchi, 'Il principe Ruspoli: l'oratorio in Arcadia', in *Percorsi dell'oratorio romano da 'historia sacra' a melodramma spirituale: Atti della giornata di studi (Viterbo 11 settembre 1999)*, ed. Saverio Franchi (Rome, 2002), 280–1.
[37] 'Le Prélude est un espece de Caprice qui se compose ordinairement sur le champ avantque de joüer une piece'. Michel Corrette, *Méthode pour apprendre aisément à jouer de la flûte traversière* (Paris, c.1740), 45.
[38] 'Quand on joüe seul sans accompagnement, on peut composer un grand Prélude. Pour lors on peut moduler sur tel ton que l'on voudra, faire des passages vites ou lents, par degrez conjoints ou disjoints, selon que cela se présente à l'imagination'. Corrette, *Méthode*, 45.
[39] 'Mais le vrai prelude est un chant de caprice que l'on compose sur le champ, c'est de cette espece de prélude dont un habile homme se sert pour faire briller son genie sur l'instrument qu'il possede.... Ces sortes des Préludes se font pour l'ordinaire pour s'amuser, ou lors qu'on va éxécuter quelque morceau de Musique'. Toussaint Bordet, *Méthode raisonnée, pour apprendre la Musique d'une façon plus claire et plus précise à laquelle on joint l'étendue de la Flûte traversière, du Violon, du Pardessus de Violon, et la Vielle et de la Musette* (Paris, 1755), 15.
[40] John Manifold, *The Music in English Drama from Shakespeare to Purcell* (London, 1956).
[41] For a modern edition see *More Preludes and Voluntaries (England,* ca. *1700) for Treble Recorder*, ed. David Lasocki (London, 1981; rpt., Laggan Bridge, 1999).
[42] This collection does not seem to have been published in facsimile. For a collective modern edition, see *Preludes and Voluntaries for Treble Recorder*, ed. Rene Colwell (London, 1950) and *More Preludes and Voluntaries*, ed. Lasocki.
[43] Facsimile, New York: Performers' Facsimiles, [1996].
[44] Facsimile, New York: Performers' Editions, [1986].
[45] Facsimile, Amsterdam: Saul B. Groen, n.d. See also Thiemo Wind, *Jacob van Eyck and the Others: Dutch Solo Repertoire for the Recorder in the Golden Age* (Utrecht, 2011), 351–5.
[46] Lully, *Psyché, tragedie mise en musique* (Paris, 1672), 118–19. This and the following identification kindly supplied by Bruce Gustafson, email message to the editor, 22 November 2015.
[47] Lully, *Phaëton, tragedie mise en musique* (Paris, 1683), 155–6.
[48] http://www.earlymusic.info/Performer.php.
[49] 'Et lors que le musicien prend la liberté d'y employer tout ce qui luy vient dans l'esprit sans y exprimer la passion d'aucune parole, cette composition est appellee *Fantaisie*, ou *Recherché*'. Marin Mersenne, *Harmonie universelle* (Paris, 1636), ii, 164.
[50] 'Fantasia, veut dire Fantaisie, ou espece de Composition, qui est le pur effet du genie sans le Compositeur s'assujettisse à un nombre fixe, ou à une certaine qualité de mesure, se servant de toutes sortes de Modes, &c. C'est à peu près comme Capriccio'. Sébastien de Brossard, *Dictionaire de musique* (Paris, 1703).
[51] 'Caprice, se dit aussi des pieces de Poësie, de Musique, et de Peinture, qui reüssissent plûtost par la force du genie, que par l'observation des regles de l'art, et qui n'ont aucun nom certain'. Furetière, *Dictionnaire universel.*
[52] 'Capriccio, veut dire Caprice. Ce sont de certaines pieces, où le Compositeur, sans s'assujettir à un certain nombre; ou une certaine espece de mesure, ou à aucun dessein prémédité, donne l'effort au feu de son genie, ce qu'on nomme autrement Phantasia, Preludio, Ricercata, &c'. Brossard, *Dictionaire.*
[53] See Wind, *Jacob van Eyck and the Others*, 355–77.
[54] Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (Oxford, 2008), 426–29.
[55] Zohn, *Music for a Mixed Taste*, 428.

LeStrange Viols, *William Cranford Consort Music for 4, 5 and 6 Viols* Olde Focus Recordings fcr905 (2015)
ACRONYM, *Oddities & Trifles: The Very Peculiar Instrumental Music of Giovanni Valentini* Olde Focus Recordings, fcr904 (2015)

Jason Rosenholtz-Witt

For the ambitious early music ensemble there is a wealth of relatively unknown repertoire to unearth. Viol consort repertoire from the early seventeenth-century Austrian court, and some English viol consort literature not yet edited for Musica Britannica, have long been undeservedly ignored. The two recordings under review address these lacunae by presenting instrumental music by Giovanni Valentini and William Cranford, the latter of whom has a near-total dearth of music on recordings.

Valentini (1582/3–1649) was among a number of Venetian and Venetian-trained composers and musicians to work for the Italophile Archduke Ferdinand II in the Styrian capital, Graz. Many of the Graz composers studied with Giovanni Gabrieli, sometimes at the expense of Ferdinand himself. Valentini, possibly one of these Gabrieli disciples, arrived in Graz from the Polish court around 1614 to serve as a chamber organist. Composers in the Archduke's employ had already been writing accompanied Italian solo song, continuo madrigals, and small-scale *concertato* motets for some time. Shortly after arriving, Valentini joined his colleagues in contributing to a collection that demonstrates just how firmly the Italian style was established at the court – the *Parnassus musicus Ferdinandaeus* (Venice, 1615), dedicated to Ferdinand. Valentini commanded the highest salary at the Graz court and contributed five motets to the *Parnassus* – the largest contribution of the thirty-two composers represented in the volume. After Ferdinand was crowned Holy Roman Emperor in 1619, Valentini followed his patron to Vienna, and was eventually appointed Kapellmeister of the Imperial Chapel in 1626, serving the Hapsburgs until his death. Valentini was extraordinarily important to Austrian musical life during the early seventeenth century and was influential in introducing the Italian *concertato* style to other composers north of the Alps. Yet his music is mostly neglected today. It is adventurous, compelling, and he composed in nearly every idiom of his day, including music for some of the earliest operas produced in Vienna. Some of Valentini's boldest experimentations with harmony and metre can be found in his instrumental works, many of which are recorded by the American ensemble ACRONYM for the first time in their latest release. The twelve-member ACRONYM is dedicated to the performance of works by forgotten composers. Their previous two recordings highlight music by Johann Pezel and Antonio Bertali, Valentini's successor at the Imperial court. I am very glad to see ACRONYM add Valentini's music to their repertoire.

Reportedly, Valentini had the opportunity to play an enharmonic keyboard while travelling with Ferdinand to Breslau in 1617. It had nineteen keys per octave with separate keys for E sharp and B sharp. Michael Praetorius dedicated an entire chapter to the instrument in the second volume of his *Syntagma musicum* (1618). Praetorius mentioned that this keyboard was suitable for pieces in the chromatic *genus* and specifically singles out an instrument brought to Graz from Italy. Valentini's familiarity with such a keyboard may have left its mark on his instrumental works, many of which are highly chromatic. The Sonata *a5* in G minor (Track 1) offers an example of a particularly chromatic chord progression that listeners, even with ears attuned to seventeenth-century music, might find unsettling. The striking harmony is highlighted by exceedingly adept, sensitive playing with superb expressive use of dynamics. The theorbist Simon Martyn-

Ellis should be commended for tasteful continuo accompaniment that knows when to step forward and when to simply double the bowed strings. I challenge anyone interested in seventeenth-century music to listen to the first minute of this opening track and not be utterly hooked.

The best-known of Valentini's chromatic compositions – and the only piece on *Oddities & Trifles* to have been previously recorded as far as I am aware – is the Sonata *a4* in G Minor, the so-called 'Enharmonic Sonata', which opens with a motive in G minor echoed in B minor, a jarring chromatic-third relationship (Track 17). ACRONYM expand its scoring from the original *a4* to *a8*. I have no quibble about this and it works well, highlighting the inherent split-choir effect in much of Valentini's music, as might be expected of a pupil of Gabrieli. Additionally, it honours the seventeenth-century ethos of working with the performing forces at hand.

Compared to Valentini, much less is known about the life and works of William Cranford. He was born sometime in the late sixteenth century and may have died around 1645. If you have heard anything recorded of Cranford, it is most likely his six-voice elegy 'Weep, Brittaynes, weep', occasioned by the death of Prince Henry (see, for example, Gallicantus, *Dialogues of Sorrow: Passions on the Death of Prince Henry (1612)*, Signum Classics SIGCD210, from 2010). It suggests he was already in London by 1612 and part of a musical circle associated with St Paul's Cathedral. Little is known about his duties or activities at St Paul's and his church music survives only in scattered sources and fragmentary form. What we do have is twenty surviving consort pieces. Sixteen of these occur in a manuscript believed to have originated in London in the 1630s, now at the Archbishop Marsh's Library in Dublin. He is also well represented in an important collection known as the LeStrange partbooks, which were owned by Sir Nicholas LeStrange (1603–55) of Hunstanton, Norfolk, and contains music in five and six parts. Cranford's pieces appear alongside those of composers such as John Ward, William White, Thomas Ravenscroft, the two Alfonso Ferraboscos (the elder and the younger), Richard Dering, William Byrd, John Coprario and Thomas Lupo. Taking their name from the one commonly given to these partbooks, LeStrange Viols' premiere recording is the first major single-composer release by an American viol consort in more than two decades. Viola da gambists Loren Ludwig and Kivie Cahn-Lipman perform with both LeStrange Viols and ACRONYM and seem to be the main-movers behind these enterprising recordings.

Like Valentini, Cranford is not widely known, though the survival of two sources originating from different milieu, containing music by the most esteemed English consort composers of the period, suggest he was admired by his contemporaries. Cranford's posthumous reputation has suffered, however. The *Thematic Index of Music for Viols*, edited by Gordon Dodd, accuses Cranford of 'mechanical' textures and even 'signs of either a facetious nature or an unbalanced mind'. While it is true that his music lacks the textural interplay of William Lawes or the melodic invention of John Jenkins, Cranford plays with a more varied harmonic palette than did his contemporaries who worked at the English court. The composer was seemingly well-versed in the styles of his contemporaries as his music is rich in quotes and allusions. One example (Track 6) draws on the opening section of Lawes' Fantasia known as the 'Sunrise' (from Lawes' six-part Sett in F major). Cranford's consort music is also rather technically demanding, yet the six members of LeStrange Viols perform it sublimely. The musicians often have to play quick, complex divisions above the frets, and in dense textures. The Passamezzo Pavan *a6* (Track 8) offers a good example. This is true ensemble playing, each member blending individual passagework into a homogenous sound; it is a highlight of the recording.

In our corpus of recorded music, plenty of terrific material has fallen through the cracks. Online resources and editions still by no means offer all of what is available and worth reviving. An enormous amount of legwork went into the preparation of both recordings and they serve as examples of what an intrepid group of musicians can accomplish. LeStrange Viols found in Cranford a good composer hiding in plain sight as one of the main sources of his music, from which they derive their name, is well known. ACRONYM drew on contemporary published sources as well as scattered manuscripts, some of which are incomplete. The four canzonas (Tracks 4, 7, 10, and 15) were published in

Valentini's *Libro Primo* of 1609, though only one part is extant. ACRONYM, with the help of Dr Charles Brewer, examined a manuscript in the Minoritenkonvent in Vienna containing intabulations in keyboard score. With the aid of this, and the surviving tenor partbook, they reconstructed the four canzonas. The CD booklet contains facsimile reproductions of this and two other manuscript sources consulted for *Oddities & Trifles*. For listeners wishing to learn about two relatively obscure composers – or simply wanting to hear exceptional performances of interesting music – these two recordings are highly recommended.

Reports

The 31st Annual Conference on Music in 18th-Century Britain (27 November 2015)

Mark Windisch

These events, held at the Foundling Museum in Brunswick Square, are always interesting because of the variety, and occasional quirkiness, of the papers presented. This year was no exception and covered everything from the well-known to the relatively obscure.

The opening paper was delivered by Ciara Conway (Queen's University, Belfast), who dealt with Anglo-Irish comic opera in London, in particular *The Poor Soldier* (1783) by John O'Keeffe and William Shield. This was a pasticcio adopting traditional Irish tunes, and was about soldiers in the British army returning after the American War of Independence.

This was followed by Dr Helen Crown of Ross-on-Wye who spoke about the significance of Lewis Granom in promoting the one-keyed flute. She told us about Granom's life and family connections. He did much to publicise the one-keyed flute, composing music for it and writing a tutor – his *Plain and Easy Instructions for Playing the German Flute* (1766), much valued in his time. It is pleasing to see the life and works of Granom, an unjustly neglected figure, getting thorough attention.

A very entertaining talk, with illustrations both visual and performed live, was given by Dr Douglas MacMillan of the University of Oxford on the *The Bird Fancyer's Delight*, a tutor for training canaries to sing. Dr MacMillan showed its illustrations of the birds and played the tunes on a variety of recorders and other fipple flutes, which would have been used at the time to train them to sing specific tunes. It can only be supposed that this exercise was successful in the eighteenth century as it seems to have been a popular activity.

Dr Bryan White from Leeds University gave a talk on 'Dr Cooke's Protest' based on papers found in the Special Collections in the Brotherton Library at the University of Leeds. Benjamin Cooke the younger had been director of the Academy of Ancient Music for some years when it was decided to replace him with Samuel Arnold in 1789. The situation seems to have been badly mishandled, causing Cooke to launch a protest about his dismissal and blaming Arnold *inter alia*, who replied most courteously, protesting his innocence. The talk brought to life the feelings of bad faith between Cooke and the AAM; he had had an illustrious career, but it was felt he had served his time. Sadly, Cooke died a disappointed man.

This was followed by Paul Boucher, archivist of Boughton House in Northamptonshire, who talked about the Montagu collection. John Montagu, second Duke of Buccleuch, had been a director of the newly-formed Royal Academy of Music and a subscriber to the Middlesex Opera Company. He was responsible for arranging the fireworks display, first rehearsed in Vauxhall Gardens and later repeated in Green Park, for which Handel somewhat reluctantly composed the music. By virtue of his position Montagu collected a large library with a considerable amount of music, and Mr Boucher invited scholars to contact him if they wished to have access to this material.

Hannah Templeton (King's College, London) presented a paper on the Mozart family in London and their performances in the Swan and Hoop Tavern. Burney thought the Swan and Hoop was a very low-class establishment and that the Mozart family performed there because they had fallen on hard times, but Dr Templeton was able to show that it was located very near to the Royal Exchange – at a time of great prosperity in London – and was, in all probability, patronised by wealthy and established businessmen. Burney's impression has been repeated by later biographers, but it was probably far from the truth.

Olive Baldwin and Thelma Wilson from Brentwood described a robbery in which the singer Richard Leveridge, returning from a successful series of performances, was held up and robbed of a considerable amount of money. This was a real peril in eighteenth-century London.

Matthew Spring of Bath Spa University gave a very entertaining picture of Giuseppe and Christina Passerini, who were very important in the musical life of Bath between 1753 and 1758. Giuseppe was satirised as 'Signor Humbuggo Scrapissimi', although they seem to have had a successful and active musical career in Bath.

Randall Scotting of the Royal College of Music, London gave an exposition of the aria 'Son qual nave' from the pasticcio *Artaserse*, composed by Riccardo Broschi and sung by Carlo Broschi (Farinelli). Mr Scotting made some interesting points about the attribution of this famous aria, referring to an earlier composition by Giovanni Antonio Giay (1730), and showed, by means of Hogarth's *The Rake's Progress*, how much adulation was given to Carlo Broschi. The print shows a harpsichordist with his back to the viewer with an enormous list of gifts given to Broschi. At the end of the list is an image of Broschi on a pedestal, with a woman whose speech bubble says 'One God, One Farinelli'.

Dr Andrew Pink, an independent researcher, discussed Hogarth's *The Mystery of Freemasonry brought to Light by the Gormogons* (1724) and a picture that appeared on the cover of *The Westminster Journal*, 8 May 1742, which reported on a demonstration against an annual masonic procession. The latter is apparently unique to the Freemason's Hall collection. Both featured imagery of marching bands and the use of French horns, giving an idea of ceremonial activities in eighteenth-century London.

Sacred Music in Évora from the Eighteenth Century: Cataloguing and Digitisation

Luís Henriques

Three archives in Évora, Portugal – the Cathedral archive (P-EVc), Public Library (P-EVp) and the Arquivo Distrital (P-EVad) – hold collectively one of the largest concentrations of sources of sacred music in Portugal, covering a wide variety of genres from the sixteenth to the nineteenth centuries. The first catalogues of these archives were made in the 1970s by José Augusto Alegria and were sponsored by the Gulbenkian Foundation.[1] Although they are an important working basis for research in these archives, they lack important features that enable the identification of the works such as musical incipits. Most of the cathedral's music collection has been catalogued by RISM, whose catalogue is available online.[2]

Comprising more than a thousand works, the music archive of Évora cathedral is the property of the cathedral's Chapter. The oldest works in the collection date from the sixteenth century and the more recent ones from the 1880s and 1890s. It consists mainly of sacred vocal music, in sixteenth and seventeenth-century *stile antico* and eighteenth-century Italian *stile concertato* by composers who were active in the cathedral as chapel masters or as singers in the choir, such as Diogo Dias Melgaz, Pedro Vaz Rego, Inácio António Celestino (d.1765) and André Roiz Lopo (fl.1750–1800). Other

Portuguese composers such as João José Baldi (1770–1816), Frei José Marques e Silva (1782–1837), foreign composers active in Lisbon such as Giovanni Giorgi, David Perez or Domenico Scarlatti, and foreign composers whose works were well-known in Portugal such as Giovanni Battista Pergolesi, Niccolò Jommelli or Paolo Benedetto Belinzani, are also represented. Most of the manuscripts from the eighteenth and nineteenth centuries are parts (in some cases the works are incomplete due to missing parts) but a small number of works (mostly the ones without instrumental accompaniment) are found in choir books copied throughout the eighteenth century.

One of the archive's strengths is sources of *stile antico* works of the sixteenth and seventeenth centuries. Several editions have been published (most of them featured in the series *Portugaliae Musica* published by the Gulbenkian Foundation) and there are also studies concerned with a specific group of works or a particular composer. Composer studies have concentrated on earlier music, with Diogo Dias Melgaz (whose works were published during the 1970s and 80s) the youngest to have been considered in any detail. Melgaz was active at Évora cathedral during the second half of the seventeenth century where he held the post of *Reitor* at the cathedral's choirboys school, *mestre da claustra*, and chapel master, occupying simultaneously the three posts for some time.[3] Some interest has been devoted to particular works by well-known eighteenth-century composers such as Domenico Scarlatti's *Te Deum* or the works of Pergolesi, but not those of local composers from the eighteenth century.[4]

The project 'Sacred Music in Évora during the Eighteenth Century' will provide the foundation for research on Évora's music collections through a freely-available online catalogue. It comes as the continuation of two previous projects in which the former research unit UnIMeM[5] collaborated. The first of these was 'Studies of Instrumental Music, 1755–1840'[6] and the other project was called 'ORFEUS – The Tridentine Reform and the music in the silence of the cloister: the monastery of S. Bento de Cástris'.[7] The present project is the first to be centred on Évora composers of the eighteenth century, and will consider all eighteenth-century sacred music extant in the Évora archives. It is being coordinated by Filipe Mesquita de Oliveira and myself; both of us are researchers belonging to the University of Évora chapter of CESEM (the Centre for Study of the Sociology and Aesthetics of Music), based at New University of Lisbon. There are also several undergraduate students in musicology from Évora University's Music Department giving support to the various tasks.

The first stage, which has already been completed, was the identification and selection of the manuscripts of music by local composers for digitisation. The digitations are now underway, and the photos will become available online following authorisation from the cathedral's Chapter, together with the technical descriptions of each manuscript. It is hoped that both will become available by the end of 2017. Each description will resemble a RISM sheet, with the addition of musical incipits and information about instrumentation. The sheets will provide basic information about each work, such as the name of its composer, its title, genre, key, the number of parts, and how this information is conveyed by the copyist. We are grateful to the cathedral Chapter, whose endorsement and support has enabled us to carry out this work.

Various criteria were established to select the manuscripts to be digitized. First of all, only those in a condition suitable for handling and are legible, will be digitised. Secondly, priority will be given to those works with confirmed authorship, and relation to Évora cathedral, followed by those that remain anonymous, and which might be related to the cathedral.

At this first stage of the project, the work has focused on the eighteenth century, extending to the first decades of the nineteenth century and the Liberal revolution. As mentioned above, this is partly because of the lack of studies on this music. Studies of instrumental music have considered the period 1755 to 1840, and Évora sources,[8] but there are none yet focussed specifically on sacred vocal music.

At present the project website is at http://www.musicaevora.wordpress.com. The catalogue is scheduled to become available by the end of 2016. At the beginning of December 2016 there will be a symposium dedicated to the arts in Évora during the eighteenth century. Special attention will be given to the music of local composers, but presentations concerned

with other Portuguese and foreign music related to Évora will be welcome. Papers from this symposium will be gathered and published in ebook form by the end of 2016. A critical edition of various works is also planned. This will be undertaken in collaboration with the Movimento Patrimonial pela Música Portuguesa in their series 'Sacra XVIII' (featuring sacred music from the eighteenth century), in an effort to make the music available to performers.

These eighteenth-century sacred works were intended for cathedral services, using the musical resources available at Évora at the time. The Italian-influenced *stile concertato* is present in almost all works, requiring experienced singers for the vocal solo parts. In terms of instrumental accompaniment, besides the organ, which is required in all works, a great number are scored for two violins, cello and, in some cases, double bass. Wind instruments sometimes feature, including pairs of trumpets, horns, oboes and bassoons. Various types of piece are represented, mostly settings of psalms, marian antiphons, motets, and other smaller-scale works, which would be suitable for inclusion in programmes featuring the sacred music of eighteenth-century Portugal or of elsewhere. However, there are also some large-scale works, such as Ignácio Celestino's two eight-voice masses, which require a small orchestra, and which would be major works in programmes dedicated to unperformed Portuguese music (see Ex. 1). Hopefully, the project 'Sacred Music in Évora during the Eighteenth Century' will inspire further research or new performances of this music, and so contribute to a better understanding of music in eighteenth-century Évora and also in a wider national and international context.

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[1] *Arquivo das Músicas da Sé de Évora: Catálogo* (Lisbon: Fundação Calouste Gulbenkian, 1973) and *Biblioteca Pública de Évora: Catálogo dos Fundos Musicais* (Lisbon: Fundação Calouste Gulbenkian, 1977).

[2] See http://www.rism.info. The archive includes by mistake several works from the Public Library collection.

[3] See *9 Motetos da Quaresma: Diogo Dias Melgaz,* ed. Mário de Sampayo Ribeiro (Lisbon: Sassetti, 1959) and *Diogo Dias Melgás: Opera Omnia*, ed. José Augusto Alegria (Lisbon: Fundação Calouste Gulbenkian, 1978).

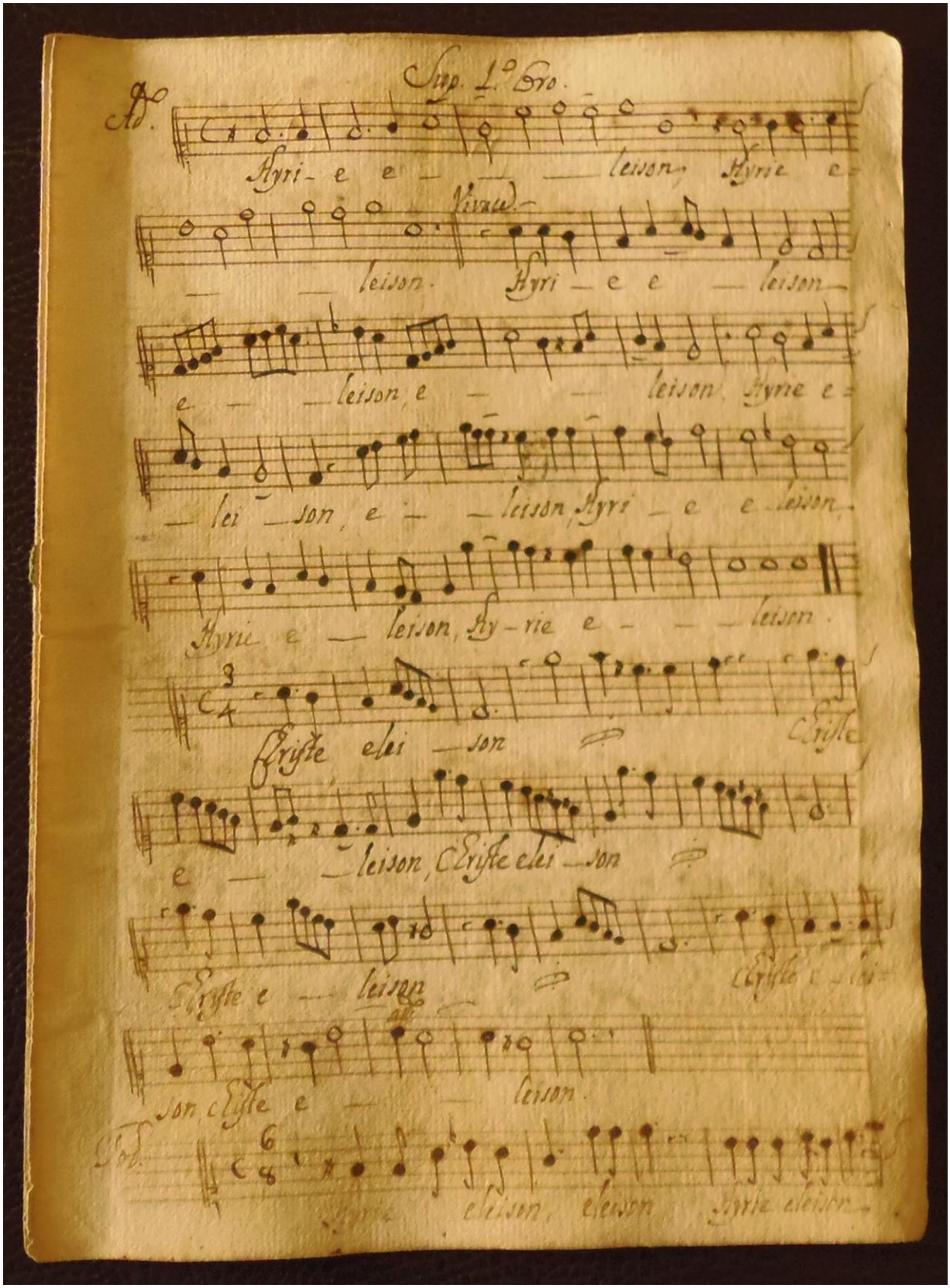
[44] Scarlatti's *Te Deum* was edited by Wolfgang Horn and Evelyn Weidel, who drew upon the Lisbon source (P-Lf Ms. 198/3, in *Domenico Scarlatti: Te Deum à 8* (Stuttgart: Carus-Verlag, 1985). The Évora source for Pergolesi's Mass was considered for Ensemble Turicum's CD *Messa a 5 Voci del Sig' Giovanni Battista Pergolesi…* (K617, 2003).

[5] Now the University of Évora chapter of CESEM (the Centre for Study of the Sociology and Aesthetics of Music), based at New University of Lisbon.

[6] For the project website, see http://www.estudosmusicainstrumental.wordpress.com.

[7] For the project website, see http://www.orfeus.pt.

[8] *Música Instrumental no Final do Antigo Regime. Contextos, Circulação e Repertórios*, ed. Vanda de Sá and Cristina Fernandes (Lisbon: Edições Colibri, 2013).



Ex. 1. f. 1r of the Superius part (first choir) of Inácio António Celestino's *Missa a 8 com Viollinos e Acomp.o* (P-EVc, Missas n.º 16).

Recent Publications Relating to Performance Practice

Compiled by James Hume and Andrew Woolley

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Agnese Pavanello, The Other Corelli: Violin Sonatas in English Sources
Vanda de Sá Silva, The Transformation of Musical Practices in Lisbon at the End of the «ancien régime»: New Commercial Dynamics, Cosmopolitan Models and Keyboard Repertoires
Louise Bernard de Raymond, D'un style 'sonate' à un style 'symphonie': les quatuors à cordes d'Antoine Reicha et le passage du genre au concert public
Florence Doé de Maindreville, Naissance et développement de sociétés de quatuors en province dans la seconde moitié du XIXe siècle: l'exemple de Reims

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Richard Maunder, *The Scoring of Early Classical Concertos, 1750–1780*

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Rohan H. Stewart-MacDonald, The Recital in England: Sir William Sterndale Bennett's 'Classical Chamber Concerts', 1843–1856

Book reviews of:
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Mark Kroll, *Ignaz Moscheles and the Changing World of Musical Europe*
Orchestral Conducting in the Nineteenth Century, ed. R. Illiano, M. Niccolai

Cambridge Opera Journal, Vol.27/3 (November 2015)
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Anne Desler, 'The little that I have done is already gone and forgotten': Farinelli and Burney Write Music History
Margaret R. Butler, From Guadagni's Suitcase: A Primo Uomo's Signature Aria and its Transformation
Suzanne Aspden, 'Sancta Cæcilia Rediviva'. Elizabeth Linley: Repertoire, Reputation and the English Voice

Early Music, Vol.43/4 (November 2015)
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Book and music reviews of:
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