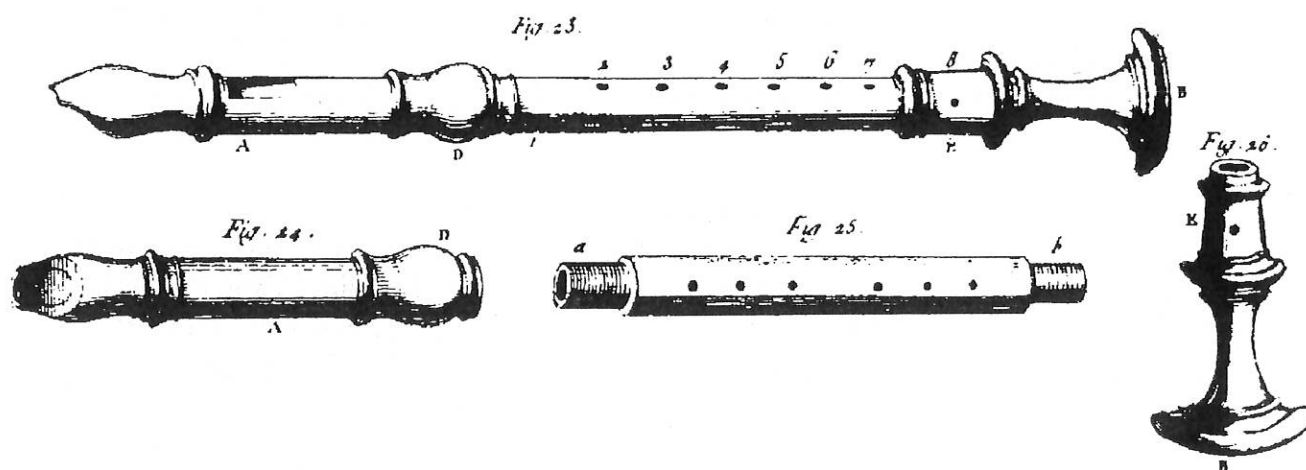


# Early Music Performer

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

Issue 4, Winter 1999-2000



## Peter Holman on English Recorder Music

# Nema

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

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*Includes full listings of articles on early music*

# Nema

## *Members of Council*

*Chairman:* Dr Peter Holman. *Deputy Chairman:* John Ranger. *Treasurer:* Mark Windisch. *Secretary:* Jane Beeson. Liz Nadal

## *Individual Members' Representatives*

*Elected:* Dr Keith Bennet, Clifford Bartlett, Lewis Jones, Duane Lakin Thomas, Anthony Rowland Jones, Michelene Wandor, Nancy Hadden, John Bence. *Co-opted:* Chris Thorn (editor, *Early Music Performer*), Ann Allen (press & publicity), Matthew Spring.

## *Corporate Members' Representatives*

Stephen Cassidy (EEMF), Anne Daye (Dolmetsch Historical Dance), Glyn Ross (Early Music Network), David Fletcher (TVEMF), Dr Brindley Yare (Guildhall School of Music), Julia Morley (Robert Morley & Co), Graham Felton (Benslow Music Trust), Dr John Mansfield Thomas (President), Donald Gill (register).

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## Nema

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### *Editorial*

We are sorry that for a variety of reasons this issue is late: it is our intention to catch up later in the year.

### *Members' Announcements*

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

Letters

Dear Editor

You may all have heard by now of the death of John Thomson in New Zealand on 11 September. Many apologies to those who have not heard until now. His founding of NEMA was mentioned in a good obituary by Peter Phillips in *The Guardian*. *Early Music* will have its own tributes to him in the February 2000 issue.

Jane Beeson

Dear Sir

In *Early Music Performer 2* (Spring 1999) you most usefully reprint Robert Spencer's article on *Singing Purcell's Songs* (part One). I had missed its earlier publication in *Singing*. Had I done so I should have hastened to confess to Bob that I had led him into an error. In footnote 36 he reports that I had 'recently established' that Simon Pack was the author of *A New and easy Method to Sing by Book* (London, 1686).

Indeed, I thought I had. I have a copy of this, which bears on the title page, in an early hand, 'by Park'. Bob happened to look at it, and wondered whether the reading ought to be 'Pack'. I had to concede that this was possible, and turned to *The New Grove*, from which I learned that Simon Park died at 'Prestwood, Leics., 2 April 1701'. I immediately rang Bob to tell him that he was manifestly right, since *A New and Easy Method* is dedicated to, amongst other members of the family, 'Letitia and Anne, Eldest Daughters of the Worshipful Philip Foley, of Prestwood, Esq.'. It clearly clinched it.

Then doubts set in. The annotation continued obstinately to look more like 'Park' than 'Pack', but above all it was difficult to conceive of the composer of jovial and slightly *risqué* songs as the author of a manual intended to facilitate singing in church. It did not take very long to discover that Pack in fact died at *Prestwold* (aka Prestwood, Prestwould) in Leicestershire, whilst the Foleys were seated at *Prestwood*, Staffs. *New Grove* was wrong.

I hope that I have now laid a ghost. I regret that I never told Bob. I think that he would have been amused.

Yours sincerely

Richard Luckett (2 ix 99)

ANNUAL GENERAL MEETING OF THE NATIONAL EARLY MUSIC ASSOCIATION 27  
NOVEMBER 1999 at 2:30 p.m.

Meeting took place at St Michael's Church, Cornhill, London EC3

Present: The Longslade Consort (Four people including John Bence and Yvette Adams), Simon Hill, David Fletcher, Linda Clark, John W Briggs, Duane Lakin Thomas, Leslie East, Glyn Russ, Jane Beeson, Anthony Rowland-Jones, Clifford Bartlett, Chris Goodwin, Jonathan Ranger, Peter Holman, Mark Windisch (reporting).

The proceedings were arranged as

- 1) The Margot Leigh Milner lecture given by David Skinner and reported in Annex 1
- 2) The Annual General Meeting reported herewith
- 3) Concert by Private Music reported in Annex 2

## Minutes of the Annual General Meeting

1) Apologies for absence were received from June Yakeley, Alison Ede, Julia Morley and Annette Heilbron.

2) Glyn Russ pointed out an error in the previous minutes. He is shown as absent when he was present for part of the meeting. With this correction the Minutes were accepted.

3.1) The unaudited Treasurer's Report was presented. John Bence wondered whether this could be circulated a little before the meeting so that members could be given time to consider any points which they might want to raise. There followed some discussion about the requirements of timing but this was inconclusive and it was agreed that it should be discussed at the next council meeting. The Treasurer agreed to circulate to Council Members before the next AGM. The important issues were that the Early Music Network loan could be repaid in January. John Bence would like more explanation of unusual situations in the report. He would also like to see more budgeting taking place. It was agreed that this would be discussed in Council. A copy of the Treasurer's Report is attached as Annex 3.

3.2) The Chairman proposed that the subscription should remain the same since NEMA was in credit and there was no immediate danger of running in to debt again.

4) The Chairman then gave the Report of the Council. This is published in an updated form at the end of these minutes as annex 4.

4.2) Simon Hill congratulated Jon Ranger on his work with the constitution.

4.3) A member of the Longslade Consort suggested that NEMA should venture in to education of children and young people. Peter thought this was a good idea and that it might be done in the context of a memorial to John Thomson

5) Election of Officers. There were two for specific positions. Jane Beeson as Secretary and Mark Windisch as Treasurer. There were three general Council members – David Fletcher, Anthony Rowland-Jones and Matthew Spring. This was proposed en bloc by Glyn Russ, seconded by Leslie East and accepted unanimously.

6) Appointment of Auditors. Mark Windisch proposed that John Rowe of Castle Cary VAT Services who had carried out auditing of NEMA books in the past should be asked to do so again. This was unanimously accepted.

7) Other Business. Glyn Russ offered to put a free insert advertising NEMA in *Early Music News*. David Fletcher (TVMEF) and Clifford Bartlett (Early Music Review) offered to do the same. These offers were accepted with thanks.

8) The Chairman thanked all those who attended. We would now adjourn for tea and have the concert by Private Music afterwards. Suggested Provisional date for the next meeting 25 November 2000.

## Annex 1

### Preparation for Performances of Tudor Music

Talk by David Skinner of Cardinal's Music

The author is a Research Fellow at Christ's College Oxford and a post doctoral Fellow of the British Academy, now lecturer at Christ Church College.

David Skinner told of how his group decided after a successful Christmas concert that they would like to make a record. They had some technical problems partially caused by an unsuitable venue where external noise kept intruding.

Their initial disc was one with the music of John Sheppard for ASV. They decided that the best way to organise themselves was for Andrew Carwod to look after the Choir and David to look after the academic aspects of the music. David handles the recording and the musicological work. They have now exhausted the English repertoire and plan to tackle Victoria next.

They started with three volumes of the music of Nicholas Ludford. It soon became apparent that Arundel would make an ideal recording venue. It costs less to hire and is very quiet.

There are only three English Choir Books. The 1505 Eton Choir book is not complete. The other two are the Keys and the Lambeth Choirbook. Co-incidentally David found a fax in a book from the Bodleian library and as a result of an image on it realised that Arundel had a set of copied parts.

The Byrd edition has provided the main thrust of Cardinal's music in the recent past. It took two years to plan. Volume 6 contains all the masses and took a week to record which represents quite a high cost.

It was necessary to go back to the manuscripts to ensure that there were no errors.

They were often asked why Byrd did not publish more music. It should be remembered that Byrd and Tallis had a monopoly and could pick and choose what to publish. Some pieces that were performed may have been too big and others too esoteric. Byrd had a keen eye for commercial value. Latin was only permitted to be informed in places where it could be understood. The Chapel Royal was one example. Much of the music performed in his own Cathedral at Lincoln was in English. Since Catholic masses were in Latin performances had to be moderated to avoid giving offence to Anglican worshippers.

The favourite bible setting was the psalms. Byrd sometimes used a mixture of different psalms to make his text. Sometimes there was a hidden political message. Particular passages were meant to be sung at the moment of elevation of the host. Most other composers would have set text for these moments very simply. The *Hosanna* in particular was where Byrd used extraordinary harmonies.

To get the most out of the text it was necessary to use vocal scoring. (Richard Davey) One had to be careful to avoid the music becoming top heavy with a lot of soprano and counter tenor. There could be 23 notes from the highest to the lowest parts in Byrd while Tallis and Sheppard used only 12 to 14 notes as a rule.

This type of music is not really suitable for SATB scoring. With Byrd there were sometimes two parallel settings where only the top part changed. The *Cantiones Sacrae* had bass, baritone, tenor and a high alto part.

At the time of the counter reformation music composed was suitable for amateurs but in the Tudor tradition singers were required to serve a 5 year apprenticeship. At this time sopranos were used, not boys.

Some musical examples were played from Cardinal's recordings, taking the form of a cathedral choir with men's and boys' voices but transposed up a fourth to keep within the SATB range. The tenor is low and the bass goes down to B flat and the span is 18 notes. A further example was an alternative setting with a single part

encompassing the top two parts of the previous example. The bass is very low. The next example was exactly the same except that a top treble line was added. The final example showed this type of sound was the preferred one.

Peter Holman wanted to know if one to a part singing was used. The answer was that one to part was only used for shorter works, unless it was necessary to produce a special effect.

The Tallis scholars usually used high scoring.

When recording the masses it is quite usual to start with the bass and build up from that. Cardinal's music often use the tenor part as a basis. Their alto parts are usually sung by Robin Blaze, but James Gilchrist at the top of his range sounds very like an alto.

At this time women did sing within a household.

The best range for boys was d to d'. They did not sing comfortably outside this range. Byrd's music often sounds best when scored for tenor/tenor/bass.

In answer to a question about adding instruments, the meeting was told that they were used only very occasionally because of the added cost. Bruno Turner had been consulted about the Battle Mass and the Gaeleanus Mass

## Annex 2

After the AGM NEMA members were treated to an excellent concert given by The Private Music. The Programme complete with notes is reproduced below. It was particularly interesting to hear some very unfamiliar pieces with the common theme, the French style.

### French Fashion in Germany

Cantatas, airs and dance music in the French style  
by Bach, Handel and Couperin.

### The Private Music

Hedvig Eriksson, soprano  
Abby Wall, cello  
Silas Standage, harpsichord

1. Cantate: Proserpine (1708) J-B Stuck
2. Suite: Overture and Courante for harpsichord (1735) J S Bach
3. Air sérieux: Les Pélerines (1711) F Couperin
4. Suite: Sarabande and Bourrées I & II for solo cello J S Bach
5. Brunettes: Beaux yeux; Tu rêves toujours, Silvie from Brunettes (1703)
6. Ballet: Rigaudon et Chaconne (1696) for harpsichord J C F Fischer
7. Cantate françoise (1707) G F Handel

At the beginning of the 18th century the influence of the French style, as epitomised by the works of Lully, was all pervasive. In this programme all the characteristic forms of French style are represented - the air, the cantata, ballet music and the suite - but in works by German composers. Handel's rarely performed French cantata was written in 1707 while Handel was in Italy; it is set in context by airs from Ballard's 1703 publication *Brunettes, ou petits airs tenues*, a copy of which Handel studied, and an *air sérieux* by Francois Couperin. The French cantata tradition, which blossomed in the first half of the 18th century, is represented by Proserpine composed in 1708 by Jean-Baptiste Stuck, an Italian of German descent who spent his life in Paris. That most French of genres, the suite, with its characteristic style of overture, was expressly imitated by Bach in his *Ouverture nach*

*Französischer Art* of 1735; other movements of the suite are taken from Bach's fourth cello suite. A lively Rigaudon and a spacious Chaconne illustrate the French ballet style, in movements taken the *Pieces de Clavecin* by J C F Fischer, who was an important indirect influence of the French style on the keyboard music of Bach.

Winners of the 1999 Early Music Network International Young Artist's Competition, The Private Music is quickly establishing a reputation for its interpretation of the Baroque repertoire. They take their name from the group of chamber musicians who performed in the private areas of the English court - a group whose official harpsichordist from 1685 to 1690 was Henry Purcell. Founded in 1996, The Private Music grew from the friendship of three like-minded musicians who share a passionate enthusiasm for 17th and early 18th-century repertoire and enjoy the challenge of presenting unknown works to a modern audience.

This year at the York Early Music Festival they presented a programme of music from the Roman Court of Queen Christina of Sweden, much of which had not been performed in modern times. For their programme *Handel at the Fitzwilliam* they were awarded the Gerard Byrne Prize from the Handel Institute. In 1997 they were selected to take part in BBC Radio 3's Young Artist's Forum, performing a programme of Purcell, Blow, Stradella and Handel. They have performed throughout the UK at many leading festivals and toured Sweden in 1998. All members of the group perform regularly throughout Europe with the leading early music ensembles (New London Consort, Academy of Ancient Music, English Baroque Soloists) and with English National Opera. The Private Music aims to bring the private musical pleasures of the past to a wider audiences, airs and dance music in the French style.



## Annex 3

National Early Music Association  
Registered charity 297300

## Treasurer's Report

Receipts and payments account for year ended 1 October 1999

	Amounts in £		Notes
	1998	1999	
Balance brought forward:			
Treasurer's account	1,631.18	1,028.37	
RECEIVED			
Subscriptions	5,293.19	6,089.83	includes payments for 1999/2000
Life memberships	525.00	585.00	
Yearbook sales (include postage)	2,116.44	1,601.25	
Mailing list sales	328.50	386.00	
Conference and AGM	10.60	0.00	
Yearbook advertisements	595.25	99.16	
Journal advertisements	348.74	145.00	
Donations	0.00	0.00	
Journal sales	314.75	21.00	
Misc		997.48	includes £1000 loan from EMN
TOTAL INCOME			
PAID			
Printing and stationery	424.53	1,011.40	
Postage and telephone	2,00.42	2,332.05	
Yearbook editor	0.00	40.00	
Advertising	1,348.25	775.50	
Exhibition	0.00	28.20	
Conference and AGM	142.16	193.77	
Membership (include data protection)	0.00	165.00	
Yearbook printing and mailing	2,717.47	803.34	Printing cost for 2000 yearbook
Bank charges	6.00	0.00	to be met in 1999/00
Miscellaneous	0.00	1,072.06	Payments to auditor, cash float.
Administrator's honorarium	916.66	665.00	refunds of overpayments
Journal editing	2,542.41	510.00	
Journal printing	0.00	929.65	
Travel	134.50	46.45	
TOTAL EXPENDITURE	10,232.40	8,572.44	
Surplus/deficiency of receipts over			
payments for the year		1,352.28	
Balance from previous year		1,028.37	
Interest received on treasurer's account		5.86	
Cash float		366.87	
Balance at end of year			
(Treasurer's account)	1,028.37	2,753.38	

## Annex 4

### Annual Report for 1998-9

by Peter Holman

*This is a revised and expanded version of the Chairman's annual report, made on behalf of the Council to the AGM on 27 November 1999.*

A year ago I spoke to you about NEMA's position. Frankly, the organisation was in crisis. We had no treasurer, no secretary and no administrator. Furthermore, had we paid all our outstanding commitments at that moment, I estimate that we would have been about £2000 in debt. Clearly, urgent action had to be taken, and I want to outline the steps the Council has taken since then to remedy things, before outlining what we plan to do in the future.

#### Administrator

In December 1998 we appointed Chris Goodwin to be our new administrator. As many of you will know, he also runs the Lute Society, and has done an excellent job over the last few years sorting out that organisation after a rather similar crisis. Chris immediately brought a lot of energy and fresh ideas to the Council, though he decided to resign early in 1999, pointing out (correctly) that at that point we could not afford the fee we had offered him. However, we are most grateful to him for agreeing to continue as a caretaker administrator and co-ordinator without fee, and we have recruited several assistants for him to help reduce his workload; I'll come to them in a moment. At the January Council meeting we discussed the position, and it was felt that the financial situation has improved sufficiently to enable Chris to take a fee as Administrator. We accordingly offered him £1000 a year to continue his present duties, which he has accepted. We are most grateful to him for holding the fort throughout 1999 without pay..

#### Other Officers

We have at last found a new treasurer, Mark Windisch. I'm grateful to him for agreeing to help us, and for making considerable progress in a short time sorting out our finances. I'm also grateful to Jane Beeson, a long-standing member of the Council, first for holding the fort as treasurer for several years, and then for agreeing to be moved sideways to become our new secretary. I must also mention Chris Thorn, who has been recruited to edit *Early Music Performer*, and who has worked hard to get our new journal off the ground, Ian Harwood, who has agreed to help him with the editing process, and Ann Allen, who has been recruited to help us promote our activities and obtain advertising for our publications. I'd also like to welcome the following new members of Council: Nancy Hadden, Matthew Spring (Lute Society), John Briggs, Alison Ede (Dolmetsch Historical Dance Society) and Graham Felton (Benslow Music Trust).

#### John Mansfield Thomson

It is with great sadness that I have to report the death of our President, John Mansfield Thomson, in Wellington, New Zealand on 11 September. He was known to everyone in the British early music scene as the founder and first editor of the journal *Early Music*, though NEMA was also his brainchild, and he continued to support the organisation actively even after he retired to New Zealand. I first met him in the late 1960s when he was editor of *Recorder* and *Music Magazine*, and he had a long and distinguished career as a publisher and an amateur in the early music scene. He was the author of the standard history of New Zealand music, and his last major project was *The Cambridge Companion to the Recorder*, which he edited with our Council member Anthony Rowland-Jones. He will be much missed, and a more extended tribute to him will appear in the next *Early Music Performer*. We will need to appoint a new president to succeed John in due course, but the feeling on the Council is that we should not rush into the appointment, and that we should consult widely; we would like to hear your suggestions. There is also the feeling that John should be commemorated in some more permanent way, perhaps in some sort of educational initiative to introduce young people to early music. The Council discussed it at the January meeting, and will be discussing it again; again we would welcome your views.

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### June Yakeley

I also have to report the sudden death in the USA over Christmas 1999 of June Yakeley, a member of our Council. I quote from an obituary by Brian Jeffrey that has been circulating by e-mail:

Her work on Spanish music, especially of the seventeenth century, was remarkable for its use of primary sources, especially archival material in Madrid and elsewhere which had seldom been worked on before. She knew her way around this material in a clear and down-to-earth way, and set it down well in her work. Her personality was kind and humane, and I know she was loved by many.

Her brother Stephen is organising a memorial service in London to be held in the spring. For more details, please contact Stephen Yakeley on 0171 609 1070 or by e-mail on [steve@yakeley.com](mailto:steve@yakeley.com).

### Finances

Mark Windisch will be reporting on the present financial situation in detail, but I'd like to outline some of the developments over the last year. As I've already said, at the end of 1998 we had a deficit of about £2000. At that point we were extremely grateful to Glyn Russ and the Early Music Network for offering to make us an interest-free loan of £1000, which tided us over a difficult period. We have managed a remarkable turnaround during the year: Mark reports a surplus of income over expenditure of £2753 for the year ending September 1999. By the time you read this we will have repaid the £1000, and will have begun the task of building up our reserves.

As I explained last year, our financial problems were caused partly by a lack of day-to-day control, and partly by the fact that we were offering the membership too much for their money. We have left our main publication, *The Early Music Yearbook*, largely unchanged, though we have completely restructured the database on which it is formed, as well as the production and updating process. At the same time we have moved the publication back to the preceding autumn, so that in future the Yearbook really will be in circulation at the beginning of the year it covers.

Our other main change, as promised last year, was to amalgamate *Leading Notes* with our informal in-house newsletter. So far it has worked well, and its mixture of news about NEMA and popular articles about the performance of early music has been widely welcomed. At present, it is being produced quite informally and cheaply, but we hope to improve its size and its production values as our finances improve.

### The York Conference

As you will have read in the last *Early Music Performer*, the York Conference was a great success, and has helped raise NEMA's profile. Organising it was a surprisingly pleasurable experience, and I must thank those who made it possible: Glyn Russ and the Early Music Network for making it possible for Andrew Parrott to give a workshop during the conference; Andrew Pinnock of the Arts Council for providing the York Early Music Festival with funds to administer the Conference; to Jonathan Wainwright of York University for organising the scholarly aspects of the Conference; above all, Delma Tomlin and the York Early Music Festival for supporting the conference, and running it so efficiently. We hope that a volume of conference proceedings will be published during 2000, and will be available to members of NEMA at a discount. A second NEMA conference is provisionally planned for the 2001 York Early Music Festival. The theme is likely to be 'The Performance of Seventeenth-Century Church Music'.

### Other Publications

We also hope to be able to realise our plans to extend our range of publications during 2000. We are aware that there is a need for the publication of important original documents that relate to the performance of early music, either in facsimile or in translation. We have two projects under active consideration: the first complete English translation of the controversy between Johann Adolf Scheibe and Johann Abraham Birnbaum about Johann Sebastian Bach, and a translation of the material in Michael Praetorius's *Syntagma Musicum iii* and *Polyhymnia caduceatrix et panegyrica* relating to the performance of polychoral music. This fascinating material has never been published in English, and would be invaluable to performers of his music and a number of his contemporaries, such as Lassus and Gabrieli. As with the NEMA Conference papers, they will be available to members of NEMA at a discount.

This year's AGM was a very interesting and enjoyable afternoon for the few who came; it is reported more fully elsewhere in this issue. Next year the AGM will be on Saturday 25 November, and we plan to make it a higher-profile event, publicised more widely with several performances and talks, and perhaps an early music fair as well. The aim is partly to encourage you, the membership, to come along, but also to put on an effective shop window for NEMA and early music in general. We intend to publicise it as NEMA Day, and to include something for children and young people – we hope that this element will be part of an early music education initiative we are hoping to develop in memory of John Thomson.

## Recorder Music in England c1680-1730

By Peter Holman

This is the first of a series of articles in *Early Music Performer* surveying areas of the early music repertory. It is generally limited to works written in England whether by native Englishmen or immigrants, so Robert Valentine, who mostly worked in Italy, is omitted, as are works by Continental composers that were published in London. Arrangements of violin music, such as the recorder versions of Corelli published in London, are also omitted. I have mostly limited myself to works available in modern editions, which are listed where known; facsimiles are indicated by the symbol R after the publication date. They are published by Jean-Marc Fuzeau [F], Gregg Press [G], JPH Publications [JPH], King's Music [KM], Performers Facsimiles [PF] and SPES [SPES]. I would be glad to hear of other modern editions or facsimiles not listed here. Other abbreviations: S = Soprano, A = Alto, T = Tenor, B = Bass, rec = recorder(s), vn = violin(s), ob = oboe(s), bc = continuo, ed. = edited, nd = no date.

The recorder family was remodelled in France in the middle of the seventeenth century. The old consort instruments made at high pitch in sets of several sizes to be played together was replaced by instruments made to be played in chamber music and in the orchestra with other instruments. This meant that the pitch was lowered (to about a' = 405hz in much of Europe), it began to be made in several pieces so that it could be fine-tuned, and one size, the alto or 'treble' in F, began to prevail over the others. The new models were probably first brought to England in the summer of 1673 by a group of wind players led by Jacques or James Paisible, who accompanied a French opera company led by the composer Robert Cambert. Cambert's plan to establish French-style opera in London came to nothing, but Paisible stayed on and the new Baroque recorder quickly established itself in England, first at court and then in the wider musical community. By 1676 a character in Etherege's play *The Man of Mode, or Sir Fopling Flutter* is made to say 'What, are you of the number of the Ladies whose Ears are grown so delicate since our Operas, you can be charm'd with nothing but Flute doux and French Hoboys?'. Until the 1670s the normal English word for the end-blown instrument had been 'recorder', but the new instrument was so associated with France that henceforth it became 'flute' (after flûte or flûte douce) or 'common flute' – to distinguish it from the Baroque transverse or German flute, which began to appear in England in the first decade of the eighteenth century. 'Recorder' only became the normal word once again when the instrument was revived in modern times.

The earliest English music for Baroque recorders was written at court around 1680. John Blow included parts for them in two anthems, *Lord, who shall dwell in thy tabernacle?* and *Sing unto the Lord, O ye saints of his* [Musica Britannica, 1, nos. 3, 6], written for the Chapel Royal around 1680s, while Henry Purcell used two treble recorders with four-part strings in his welcome songs *Swifter, Isis, swifter flow* (27 August 1681) and *What, what shall be done in behalf of the man?* (?27 May 1682) [Purcell, Works, xv, pp. 24-51, 52-82]. In addition, Purcell wrote four delightful 'symphony songs' with recorders in the early 1680s, probably for court use: *How pleasant is this flow'ry plain* (ST, 2 rec, bc), the incomplete *We reap all the pleasure* (STB, 2 rec, bc), *Hark, Damon, hark* (SSB, 2 rec, 2 vn, bc) and *Soft notes and gently rais'd accent* (SB, 2 rec, bc) [Purcell, Works, xxii, pp. 74-81, xxvii, pp. 156-61, xxvii, pp. 93-9, xxii, pp. 32-5]. *How pleasant is this flow'ry plain* is the finest of them, and it is conveniently available in a separate edition with parts [ed. H. Just, Hortus Musicus, 164 (Kassel, 1959)]. There is also a charming symphony song by Blow, *And is my cavalier return* (S, 2 rec, bc) [Amphion Anglicus (London, 1700/R G), pp. 68-74].

There are many fine pieces with recorders in the later odes and concerted vocal works by Purcell and his contemporaries. Purcell included solo numbers with two recorders in most of his later odes, and in *Hail, bright Cecilia* (22 November 1692) and *Celebrate this festival* (30 April 1693) they are accompanied by a third recorder playing the bass line, apparently a bass and a treble respectively [Purcell, *Works*, viii, xxiv, pp. 110-15]. Purcell's sudden death in November 1695 resulted in a number of musical tributes, three of which have recorder parts. Blow's *Mark how the lark and linnet sing* (AA, 2 rec, bc) is the greatest of them, though it requires countertenors or high tenors of extraordinary range and stamina [ed. W. Bergmann (London, 1962)]. Henry Hall's *Yes, my Aminta, 'tis too true* (SB, 2 rec, bc) is more conventionally scored, and is more modest, though it is well worth performing; unfortunately, it is still unpublished. Jeremiah Clarke's *Come, come along for a dance and a song* includes a solo passage for alto, 2 recorders and continuo, and recorders are used with trumpets, timpani, strings and harpsichord in the remarkable instrumental movement *Mr. Purcell's Farewell* [vocal score, ed. W. Bergmann (London, 1961)].

English vocal music of the early eighteenth century has not yet been surveyed or catalogued completely, but a number of works with recorders have been made available in one form or another. They include the charming duet *Proceed, sweet charmer of the ear* (SS, 2 rec, bc) from Philip Hart's *St Cecilia ode* (22 November 1703) [ed. F. Dawes (London, 1966)], John Eccles's song *Like you the goddess thus replies* (S, 2 rec, bc) from the *New Year ode* 1703 [*A Collection of Songs* (1704/R KM), pp. 109-110], the duet *Hark, how the muses call aloud* (AA, 2 vn or rec, bc) from the same work [*A Collection of Songs*, pp. 155-8], William Croft's symphony song *Celladon* (S, rec or ob, bc) [ed. F. Spiegl (London, 1957)], Richard Leveridge's fine song *Tell me ye softer powers* (S, rec, bc) [Music for London Entertainment, A/vi, no. 13], and five cantatas for soprano, recorder and continuo by J. C. Pepusch in his two sets of *Six English Cantatas* (London, 1710, 1720/R SPES), *While Corydon the lovely shepherd* (*Corydon*) [ed. M. Wailes (London, 1957)], *Love frowns in beauteous Myra's eyes, Cleora sat beneath a shade, When love's soft passion* and *Menaleas once the gayest swain* [*Corydon*, ed. M. Wailes (London, 1957); the others, ed. F. Müller-Busch (Calw, 1995)]. Handel's cantata for the same combination, *Nell dolce dell'oblio*, was written in Rome in 1707-8 and does not belong to the English repertory. A late work that may include recorders is William Corbett's extended orchestral cantata *Lost is my love* (c1725/R KM). It mentions 'flutes', though the compressed nature of the printed score makes it difficult to decide whether they are recorders or transverse flutes.

Many English theatre works of the period include parts for recorders. Notable examples in Purcell that are suitable for separate concert performance are the ceremonial scene in *Theodosius* (1680) (SSATB, 2 rec, bc) [Purcell, *Works*, xxi, 115-34], the beautiful and ingenious chaconne *Two in one upon a ground in Dioclesian* (1690) (2 rec, bc) [Purcell, *Works*, ix, 57-9], the ground bass song *O let me weep* (*The Complaint*) in *The Fairy Queen* (1692) (S, rec or ob, bc) [Purcell, *Works*, xii, 152-8], and the scene for Cupids in the masque from *Timon of Athens* (1695) (SSB, 2 rec, bc) [Purcell, *Works*, ii, 1-12]. Theatre works with recorders by Purcell's contemporaries and followers include Blow's *Venus and Adonis* (?1682), particularly in its revised version with extra recorder parts [ed. G. E. P. Arkwright (London, 1902)], Eccles's fine dirge *Sleep, poor youth* (SB, 3 rec, bc) from *Don Quixote part 1* (1694) [Music for London Entertainment, A/ii, pp. 9-18], Eccles's song *Her eyes are like the morning bright* (S, 2 rec, bc) from *The Novelty* (1697) [*A Collection of Songs* (1704), pp. 40-1], and the solo *Stay lovely youth* (S, 2 rec, bc) from Eccles's setting of *The Judgement of Paris* (1701) [Music for London Entertainment, C/i, pp. 60-1]. There is no space here to list all of Handel's stage works written in England that contain recorder parts, but they can easily be checked in the thematic catalogue in the *Händel-Handbuch*, i-iii (Leipzig, 1978-86).

Instrumental music with recorders is best dealt with by scoring. There seem to be only a few pieces specifically for unaccompanied solo recorder: Henry Purcell's D minor prelude [Purcell, *Works*, xxxi, p. 98] and a two-movement suite in F by Gottfried (Godfrey) Finger in *A Collection of Musick in Two Parts* (1691/R JPH forthcoming) [ed. D. Lasocki in *More Preludes and Voluntaries* (London, 1981)], though Daniel Demoivre's *Aires Made on Purpose for a Flute . . . 3d Collection* (London, c1705) has no bass part in the only surviving copy, and may never have had one [ed. H. Ruf (Mainz, 1970)]. There is also *A Flourish or Prelude in Every Key on the Flute* (London, 1729 or earlier) [ed. D. Lasocki (London, 1981)]. A number of collections of pieces for solo recorder were published at the time, such as Humphrey Salter's *Genteel Companion* (1683/R PF), James Hart's *Synopsis musicae* (1693/R PF) and *Select Preludes and Voluntaries* (1708) [ed. B. Thomas (London, 1993)], though this repertory seems to have been largely derived from songs or ensemble music.

The English repertory for two treble recorders is quite extensive. It apparently begins with Raphael Courteville's six *Sonatas of Two Parts* (1686) [ed. F. J. Giesbert (Mainz, 1971)], the first sonatas for wind instruments published



in England, and includes Finger's *Six Sonatas of Two Parts op. 2* (c1698) [ed. Y. Morgan (Winterthur, c1995)], Paisible's *Six Sonatas op. 1* (1702) [ed. H. Ruf (Mainz, 1967)], and Croft's *Six Sonatas of Two Parts op. 3* (1704) [ed. E. Hunt (London, 1983)], as well as single sonatas by William Williams (1702) and Daniel Purcell (1707) [ed. H. Ruf (Mainz, 1971)] and the duets by John Banister ii, Finger, Robert King, Paisible and others published in *Thesaurus musicus*, i, ii, iii, v (1693-6/R PF). There are also some pieces by three treble recorders by Finger, Courteville, Gottfried (Godfrey) Keller and others, though some of them survive incomplete, and only those by Finger are available in a modern edition – suites in C and G from *A Collection of Choice Ayres* (1690) [ed. W. Bergmann (London, 1965)], and a pastorale in G and a sonata in F from Durham manuscripts [ed. R. Platt (London, 1978)].

The earliest English pieces for recorder and continuo probably come from the repertory of divisions on a ground, and were transposed from violin pieces, though most of them were not published until *The Division Flute*, i (1706/R PF), ii (1708/R PF); my edition *The Division Recorder* (New York, 1979) brought the whole repertory together into two volumes, though it is now out of print. Godfrey Finger was the first person to publish sonatas for recorder and continuo in England. There are three in *VI Sonatas or Solo's* (1690) [2 ed. H. Ruf (Mainz, 1964), 1 ed. P. Hubbard (Banbury, 1975)], ten in *Dix sonates op. 3* (1701/R PF) [nos. 1-5, ed. E. Kubitschek (Wiesbaden, 1983); nos. 6-10, ed. Kubitschek (Munich, 1991)], and three more were published as by 'an Italian Mr.' in *Six Sonatas or Solos* (1699/R JPH) together with three violin sonatas by William Croft; the recorder sonatas in this collection can be ascribed to Finger by virtue of their style and a concordance at Wolfenbüttel [ed. I. Payne ([Hereford], 1998)]. Most of Finger's solo sonatas are simple, cheerful pieces, though op. 3/2 in C minor is an outstanding piece and has been edited separately [ed. A. Marshall (London, 1979)]. The first recorder sonata by an Englishman appears to be the one in C major by Raphael Courteville, first published in *The Compleat Flute-Master* (1695) [ed. D. Lasocki (Tokyo, 1978)]. James Paisible was another important early composer of recorder sonatas, though none of them were published at the time and they cannot be dated precisely [ed. M. Mezger (Brighton, c1994)]. They mix French dance idioms and Italianate ornamentation in an attractive way, and deserve to be better known.

Other collections of sonatas for recorder and continuo written and published in London include six by Daniel Purcell, three in *Six Sonatas or Solos* (1698) [ed. P. Everett (London, 1980)] and three in *Six Sonatas* (c1710/R JPH forthcoming) [ed. F. J. Giesbert (Mainz, 1959)], Daniel Demoivre's *Aires for a Flute and a Bass . . . ye 2d Collection* (1704) [ed. G. Beechey (London, 1985)], Pepusch's *VI Sonate* (c1706) [ed. F. J. Giesbert (Mainz, 1939)] and *A Second Set of Solos* (1709), mostly violin works transposed [ed. B. Pauler (Winterthur, 1982)], J. E. Galliard's *VI Sonatas op. 1* (1711) [ed. W. Kolneder (Winterthur, 1974)], Charles Dieupart's *Six Sonatas or Solos* (1717) [ed. C. Devroop (London, 1996)], Henry Thornowitz's *Sonate da camera* (London, 1721) [2 ed. F. Dawes (London, 1951, 1962)], G. B. Bononcini's *Divertimenti da camera* (London, 1722), for 'violino, o flauto' [ed. H. Ruf (Mainz, 1964)], Francesco Barsanti's six *Sonate a flauto, o violino solo* (1724/R SPES) [ed. B. Pauler, (Winterthur, 1982)], and the six recorder sonatas in John Loellier's *XII Solos op. 3* (1729) [ed. H. Ruf (Mainz, 1964)]. A complete edition of William Topham's *Six Sonatas or Solos op. 1* (c1700) and *Six Sonatas or Solos op. 2* (1706) is in preparation by Dolce Edition. There is also a rather good single sonata in G by the otherwise unknown Andrew Parcham, and a rather poor and immature one in D minor by William Williams (1700) [both ed. H. Ruf in *Sonatas by Old English Masters*, Hortus Musicus, 208 (Kassel, 1971)]. Again, Handel's six recorder sonatas do not need a detailed discussion, since their sources are listed in the *Händel-Handbuch* and they are edited in a number of editions, of which the best is that published by Faber [ed. D. Lasocki (London, 1979)]. None of the other composers working in England at the time wrote sonatas of the quality of Handel's, and some of the collections listed above contain rather routine, predictable music, though the fine set by Barsanti is an honourable exception.

Trio sonatas with recorders fall into two categories: those for two equal trebles and continuo and those for a single treble with violin or oboe and continuo. The fine, rather Purcellian set of *Six Sonatas in Three Parts* (1700/R JPH) by William Williams contains three for two recorders [ed. G. Beechey (London, 1993)] and three for two violins, though a newspaper advertisement announced that 'those for the Flutes being writ three notes lower, will go on the Violins, and those for the Violins being rais'd will go on the Flutes, which will make six for each instrument'. This was a common procedure at the time; a number of pieces in Finger's *XII Suonate a tre opp. 4 and 6* (1703/R PF) are transposed versions of his violin trio sonatas op. 5. Other collections for two recorders and continuo include Godfrey Keller's *VI sonate à tre* (1706) [ed. H. Ruf (Wilhelmshaven, nd)], the three trio sonatas in Daniel Purcell's *Six Sonatas and Solos* (c1710) [ed. M. Sanvoisin (Paris, 1973)], and James Paisible's *Six Setts of Aires* (1720) [2 ed. H. Ruf (Mainz, 1966-7), 1 ed. D. Lasocki (London, 1981)]. Paisible's suites, like his solo

sonatas, are rather neglected, though they are fine, extended works in the French style, well worth exploring. The attractive suite in C by John Weldon from *A Collection of Aires* (1703) [ed. R. Salkeld (London, 1955)] is also worth mentioning, as are two sonatas from manuscript sources by Pepusch [ed. P. Holman (London, 1982)].

Trio sonatas for solo recorder with violin or oboe are much rarer than those for two recorders. The only English ones for recorder and violin I know of apart from the superb pieces by Handel in C minor, a version of op. 2/1 [ed. H. Mönkemeyer (Mainz, 1939)], and F major op. 2/4 [ed. A. Rodemann, Nagels Musik-Archiv, 150 (Kassel, 1940)] are two sonatas by Keller in *VIII Sonates* (1699/R JPH forthcoming) [1 ed. D. Lasocki (London, 1981)]. The attractive and useful combination of recorder, oboe and continuo was used by Finger in a D minor sonata [ed. E. Katz (New York, 1953)], by Pepusch in a G minor sonata [ed. W. Birke (Frankfurt, 1939)], and in six sonatas by John Loeliet, three in *Sonata's for Variety of Instruments op. 1* (1722/R F) [ed. R. P. Block (Monteux, 1981)] and three in *XII Sonatas in Three Parts op. 2* (c1725/R F) [ed. H. Ruf, Hortus Musicus, 166, 176, 181 (Kassel, 1961, 1964)].

To my knowledge, there is only one English piece for three treble recorders and continuo, the superb *Three Parts upon a Ground* in F major by Henry Purcell, a rich mixture of the French chaconne idiom, the English type of division writing, and learned counterpoint [Purcell, *Works*, xxxi, pp. 52-60; also ed. L. Ring (London, 1953)]. The piece only survives complete in D major, for three violins, but the manuscript tells us that it is to be 'play'd 2 notes higher for Flutes', and a fragment of one of the upper parts exists in Purcell's hand written out in F major. There is also only one English piece for four treble recorders and continuo, an attractive sonata in G major. It is anonymous in the manuscript and is attributed to James Paisible in the modern edition [ed. L. Ring (London, 1955)], though its style suggests it is by Finger or possibly Keller.

Finger and Keller certainly seem to have invented and developed the rather similar genre of quintets for two treble recorders and two oboes or violins with continuo, probably for public concerts in London in the 1690s. There are four sonatas by Finger and two by Keller in *Six Sonates* (1698) [2 by Finger, ed. P. Holman (London, 1979); 2 by Keller, ed. D. Lasocki (London, 1979, 1981)]. Keller published three more in *Six Sonatas* (1699) [1 ed. M. Tilmouth (London, 1960)] along with three trumpet sonatas. In addition, there are six more works in Pepusch's *VI Concerts à 2 Flutes a Bec, 2 Flutes Traversieres Haubois ou Violons & Basse Continue op. 8* (c1717/R F) [ed. D. Lasocki (London, 1974)]. Although the title-page suggests that all six works are playable on the recorder, nos. 2 and 3 go below the range of the treble instrument, and are probably intended respectively for two transverse flutes, two violins and continuo, and two oboes, two violins and continuo. Some of the concertos in the set are rather weak, but no. 1 in Bb is a splendid, fully developed piece, the best I know for this combination of instruments.

Finally, I should mention a small group of English recorder concertos, at least some of which seem to have been written for John Baston to play at the Drury Lane theatre around 1720. William Babell's *Concertos in 7 Parts op. 3* (c1726/R JPH forthcoming) consist of four for solo 'Sixth Flute' (recorder in D), one (no. 5) for two sixth flutes, and one (no. 6) for two 'consort flutes' or treble recorders. Like most other English recorder concertos, they have no viola parts, and no. 5 has no ripieno violin parts, making it similar in layout to the quintets just discussed; the upper accompanying parts are labelled 'Violino or Hautboy', but the second part goes below the range of the Baroque oboe. Baston's own set of *Six Concertos in Six Parts* (1729/R F) are simpler and more formulaic than Babell's, though they have plenty of energy and charm. Nos. 1 and 3 are for treble recorder [ed. B. Thomas (London, c1991)], no. 6 is for 'fifth Flute' or descant recorder [ed. B. Thomas (London, c1991)], while the rest are for sixth flute, all with strings and continuo. Robert Woodcock's *XII Concertos in Eight Parts* (1727/R JPH forthcoming) consists of three pieces for sixth flute, three for two sixth flutes, three for transverse flute and three for oboe. I have not listed the modern editions of these sixth flute concertos, since to my knowledge they are all transposed for descant recorder, a procedure that spoils their characteristic sonorities.

There are, however, two other English concertos specifically for 'fifth flute' or descant recorder. The one by Dieupart in A minor seems to have been written in London in the early 1720s, though it comes from a Dresden manuscript; it has been published in keyboard reduction [ed. D. Lasocki (Tokyo, 1979)]. The much more substantial F major concerto by Giuseppe Sammartini seems to have been written in the 1740s for his own use, though it only survives in a Swedish manuscript [ed. J. Brinckmann (London, 1959, revised 1984); W. Michel and J. Janotta (Winterthur, 1985)]. Sammartini (1695-1750) was one of the last great recorder virtuosos, and the last person to contribute substantially to the English recorder repertory. He wrote some fine sonatas for recorder and

continuo [6 ed. R. Platt (London, 1983)], though at least some of them probably date from before he came to England. In addition, Sammartini's *XII Sonatas for Two German Flutes or Violins with a Thorough Bass* (?1727) may actually be for recorders, and have been published as such [ed. F. J. Giesbert (Mainz and Leipzig, 1935)]. After Sammartini the recorder was quickly supplanted in England by the transverse flute, though the end-blown instrument seems to have lingered on in the 'small flute' required as least as late as the 1780s for obbligato parts in vocal music – such as in the once well-known song *The Ploughboy* [ed. C. Bartlett (Wyton, 1999)] from William Shield's opera *The Farmer* (1787).



## IN BRIEF . . .

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

Chelys vol 27 1999

*The composer's workshop: revisions in the consort music of Alfonso Ferrabosco the Younger*: Christopher Field

*Marsh, Mico and attributions*: David Pinto

*A possible trace of Christopher Simpson (S J)*: Margaret Urquhart

Early Music August 1999

Imitation, parody and reportage in Ingegneri's 'Hor che 'l ciel e la terra e 'l vento tace': Laurie Stras

'Her eyes became two spouts': classical antecedents of renaissance laments: Leofranc Holford-Strevens

*Lamenting Ariadne?*: Tim Carter

*Weeping at the water's edge*: Anne MacNeil

*Catherine de Medicis, nouvelle Artemise: woman's laments and the virtue of grief*: Jeanice Brooks

*Re-voicing Arianna (and laments): two women respond*: Suzanne Cusick

*17th century music prints at Mdina Cathedral, Malta*: Franco Bruni

Early Music Review Oct 99

*The Gardano music printing firms*: Richard Agee

*Music printing in renaissance Venice*: Jane Bernstein

*English Court Theatre 1558-1642*: John Astington

*Music in the age of the renaissance*: Leeman Perkins

*Guarini, la musica, I musicisti*: ed Angelo Pompilio

*Syntax, form and genre in sonatas and canzonas*: Andrea Dell'Antonio

Early Music Review Nov 99

*Hearing the motet: essays on the motet of the middle ages and renaissance*: ed Dolores Pesce

*Italian Madrigals Englished (1590)*: Thomas Watson, ed Chatterley

*Baroque woodwind instruments: a guide to their history, repertoire and basic technique*: Paul Carroll

*Venetian music in the age of Vivaldi*: Michael Talbot

*The English plainchant revival*: Bennet Zon

*The Viola da Gamba Society: A Brief History 1948-1998*: John Catch

Early Music Review Dec 99

*The motet in the age of Du Fay*: Cumming

*Le Rime di Serafino Aquilano in music*: Bianconi

*Bonfire Songs: Savonarola's Musical legacy*: Macey

*Dowland: Lachrimae (1604)*: Holman

*Francesco Bartolomeo Conti, his life and music*: Williams

*La guitarra en Cataluna 1769-1939*: Artigas

Early Music Today vol 7 no 4

*A woman's touch*: Carole Cerasi on Elisabeth Jacquet de la Guerre

*Traditional values*: Edward Dudley Hughes on early repertoire and its effect on modern composers

*Stairway to heaven*: Lucien Jenkins on music at the Globe

Early Music Today vol 7 no 5

*North Briton*: David Johnson on James Oswald

*Notation*: Stuart McCoy on lute tablature

*Reviews: The Cambridge Companion to the Organ*, ed Thistlethwaite & Webber

*The Sound of Medieval Song*, McGee

*Tomas Luis de Victoria: a guide to research*, Cramer

Early Music Today vol 7 no 6

*Worth the wait*: James Merryweather on the York Waits

*Notation*: Paula Chateauneuf on figured bass

*Spare parts*: Anthony Halstead on brass instrument crooks

*Obituary*: Robin Jeffrey on George Weigand

*Reviews: Performance on Lute Guitar and Vihuela*, ed Anand & Coelho

*The Troubadours: an introduction*, Gaunt & Kay

*Songs of the Troubadours and Trouveres: an anthology of poems and melodies*, ed Rosenberg, Switten & Le Vot

*Dance music on cd*, Jeremy Barlow

FoMRHI Quarterly no 96, July 99

G Lyndon Jones articles on pipe & tabour

*Irish harp tuning*: J Downing

E Segermann on pitch range of gut strings, fiddle tunings, 16th century viols and sizes  
FoMRHI Quarterly no 97, Oct 99

*Bestes kleines Clavier*: U Henning

E Segermann on organ pipes, 16c choirboys, viol and 18c guitar strings.

The Lute vol XXXVIII

*A lute by Raphael Mest in Sweden*: Kenneth Sparr

*Sturies in the Cambridge Lute Manuscripts I: 'Musica'*: Roger Harmon

*Chicken or egg: frottola 'arrangements' for voice and lute*: Hiroyuki Minamino

*Was Francesco da Milano a viola da mano player?*: Hiroyuki Minamino

*Andrian le Roy: those arrangements which resemble solo music*: Veronique Lafargue

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*Nicolas Lanier: The Complete Works*, ed Gordon

*William Lawes (1602-1645) Essays on his life, times and work*, ed Ashbee

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*Dance with dinosaurs: large, long-necked and extinct*: Lynda Sayce

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*Zangers van Italiaanse komische opera in de tweede helft van de 18de eeuw*: Willaert

*De pardessus de viole en zijn literatuur opnieuw onderzocht*: Sutcliffe

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*Motti a motti: reflections on a motet intabulation of the early Quattrocento*: Pedro Memelsdorff

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*Palestrina, Arcadelt ad the art of imitation*: Bojan Bujic

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*Four airs for Orontea*: Margaret Murata

*The acoustics of Italian opera houses and auditoriums (ca1450-1900)*: Patrizio Barbieri

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*Notizie sull'ambiente musicale e liutistico do Sciacca nel Rinascimento*: Ignazio Navarra

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*"Iat hjartat vara din mastare" Tusen ar av sang*: Anna Eriksson

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*Den stammande Notkers brev till Lantbertus*: Peter van Tour7



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**Ricardo Barros** is one of the few specialists to conciliate an exuberant and passionate performance with an in-depth understanding of the Dance & Music panorama in the Baroque period. His performances are dramatic and intense expressions of blooming Passions.

His pioneer work on the research and performance of Baroque Dances in Brazil led him to further his knowledge by working on his Essay "The Expression of Passions in Baroque Dance", and also on the rich heritage of Baroque Festivities, especially from Louis 13<sup>th</sup> and 14<sup>th</sup> periods, found nowadays in Brazilian Carnival celebrations.

In this programme Mercurius will be presenting excerpts from 17<sup>th</sup> Century French Ballets & Operas, featuring original choreographies and period instruments.