

Early Music Performer

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

Issue 5, April-2000

Introducing two new series:

Ian Gammie on Corda Music Publications

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 Lord,

Richard Rastall on the North East Early Music Forum



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

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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: Jane Beeson

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.

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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).

Early Music Performer

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Nema

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Editorial

In this edition we start two new series which we hope to repeat regularly, the first on editors of editions aimed at the early music performer, the second a review of the work of the various early music forums. If anyone wishes to submit articles on either of these (or anything else!) please make contact.

The cover includes an extract from John Ward: Complete Works for Voices and Viols, ed Ian Payne, Corda Music Publications

SUMMARY OF THE MEETING OF COUNCIL OF NEMA
Held at 70 Baker Street 6:30 p.m. 5 January 2000

Present. Peter Holman (Chair), Jonathan Ranger, Jane Beeson, Chris Goodwin, John Briggs, Duane Lakin Thomas, John Bence, David Fletcher, Anthony Rowland-Jones, Anne Allen, Mark Windisch (reporting).

TREASURER'S REPORT.

On 31 December 1999 NEMA had a positive balance of £1,154.46 and the expectation with Standing Orders was that a further £1,600 would accrue during January. The Chairman asked that the loan of £1,000 should be paid now. It was proposed and agreed that a fully planned Budget statement for the year would be presented and discussed at each council meeting.

ADMINISTRATIVE MATTERS

Chris Goodwin, Executive Administrator should be paid £250 per quarter with immediate effect. In accepting this payment he would have to stand down as a trustee. Anthony Rowland-Jones requested that the Chair should again make application to the Radcliffe Trust for funds. This will be pursued when time permits. John Bence asked that the Council should make more effort to keep the membership informed about decisions taken. Advertising NEMA in various publications was discussed. John Briggs will research the position on Data Protection Implications and advise.

REPLACEMENT FOR THE PRESIDENT

The Chair asked for suggestions for a replacement for John Thomson. Various suggestions were made and will be followed up.

THE YEARBOOK

The Yearbook will follow the same schedule as last year.

EARLY MUSIC PERFORMER

Peter apologised that Early Music Performer had been delayed. He would complete a 1500 to 2000 word on repertoire immediately. It was agreed that we would stay with four issues a year but Peter would approach Ian Harwood for assistance. The aim would be to commission articles ahead of the issues that there were always enough "on the stocks".

ANNUAL GENERAL MEETING

The AGM had been very successful but was only just quorate. We should aim to try to get more people to come. Proposed that we should have a National Early Music Day with workshops and possibly giving an opportunity for Instrument Makers to show their wares. The BBC might be approached to broadcast the concert. Peter will discuss with Glyn Russ.

EDUCATION INITIATIVE

John Bence was very keen to progress the idea to associate the John Mansfield Thomson Memorial with youth education. John Bence will refine some of the suggestions, possible in discussion with Jon Ranger. He plans to set up a pilot scheme with a Newsletter to young people for Leicestershire. John will talk to Delma Tomlin about posters. Jon Ranger will investigate how children may be directed to a web site. Peter will talk to Glyn about how County Musical Services could be involved.

This is the first of a series of articles by the people who run small publishing companies devoted partly or entirely to early music.

Corda Music - a Genesis

Ian Gammie indulges in a little retrospection over 'earlier' early music publishing.

From where I sit at my computer I can see beyond the houses across the road to the treetops of Beech Bottom Dyke, an early British fortification and territorial boundary which is considerably more than 2000 years old. Back-breaking work, to dig a rampart and ditch 30 feet deep all the way from St Albans to Wheathampstead, so I am glad I wasn't an 'early' Briton. This gives me a certain perspective on 'early' music - we don't publish any Catuvallauni consort music, nor even know if they had such a thing, let alone whether the Romans introduced their own styles later and triggered a debate as to whether the 'native' or the 'Italian' style was preferred. The Dyke was already a thousand years old before some ingenious souls in a distant land first thought of casting aside their arrows and using the bow to scrape across a stringed instrument.

The early Britons of course had a cunning plan when they built their dyke, but no such strategy accompanied the early days of Corda Music. Our first thoughts of publishing music came in the late 70s when I played with a group called The King's Musick, retrospectively a confusing title, but this was in the days before Clifford Bartlett's ineffable publishing venture and when Robert King was only just out of short trousers. At that time it was not so easy for the average amateur player to get hold of good playing parts for the music that we played, so a scheme was hatched for the calligraphist Joy Dodson to copy out works by Hely (Sonatas for Bass Viols edited by Ian Graham-Jones), Jenkins (2 Fantasia Suites edited by Dr Andrew Ashbee), Locke and others; I then took them to a local printer to run off a few hundred copies. We then hoped to sell them at concerts, summer schools or directly to members of the Viola da Gamba Society. This shadowed the English Consort Series which Richard Nicholson was marketing through Brian Jordan. At about this same time, Brian Jordan asked me to supply a translation of *Tratado de Glosas* by Diego Ortiz, which was simply photocopied and stapled into a card cover. Remnants of these 'King's Musick' editions are still in our catalogue today (to the occasional confusion of Clifford Bartlett's customers).

For some years the venture mouldered to a halt as we each went our busy separate ways. The King's Musick as a performing group metamorphosed and evaporated. Then around 1985, two things brought me back to publishing, neither of them connected in any way with early music. I have always been a guitar teacher, whatever other adventures I may have had with violone, viols or lutes (or even on select, embarrassing occasions with costume and crumhorn et al.) My classical guitar teaching has been based on the concept of ensemble playing: there is an estimable but limited solo repertoire for the instrument, with an exponential growth of new works during the 20th century, and standard teaching

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techniques have developed to produce soloists for this music. But the vast majority of amateur players never get beyond Grade 5 as solo performers, and the same vast majority were noticeably failing to develop the basic skills of musicianship that any aspiring flautist or cellist will have drummed into them as they grind through their school orchestra. Put bluntly, far too many guitarists couldn't count a semiquaver rest, let alone organise a proverbial in a brewery. The answer was to make them all play chamber music, to complement study of technique and interpretation in individual lessons.

This required music, so a colleague and I set about copying our own compositions (by hand on the kitchen table for the most part), xeroxing the parts and selling them to guitar teachers up and down the country. My wife came up with the suggested title 'Corda' the Italian word for string, which also resonates with the Latin word for heart (heart-strings, geddit?) and brings to mind a memorable line from Garcia Lorca's poem to the guitar *O corazón herido por cinco espadas!* All of which had nothing specific to do with early music. I wrote to the Music Publishers' Association to ask if I should join, and was amused by their reply: Dear Sir, Our usual advice to anyone thinking of starting their own publishing business is: Don't.

Like Topsy, Corda Music 'just growed' and by 1988 we needed to broaden our horizons in order to justify expansion of the business. It was at this point that I returned to the idea of early music editions. In keeping with the name of the business, we decided to concentrate on string music, not least because I don't play wind instruments, and publishers like Bernard Thomas were already producing large quantities of admirable editions suited to that market. Joy Dodson took up her pens once again and we agreed that she would run the early music side, using our office and equipment to produce the editions. Music by Coprario, Jenkins, Lupo, Mr Carolo, Byrd, Dowland and Locke were issued by her as Golden Phoenix Editions, edited variously by Richard Charteris, Andrew Ashbee, David Pinto, Maurice Rogers and myself, while Corda Music chipped in with typeset editions of Ferrabosco, Bull, and Le Jeune.

With the advent of cheaply accessible computer typesetting in the late 1980s we moved from the kitchen table to the qwerty keyboard, from the pen to the dot matrix printer, then on to laser printers, etc. I can still trace the first few Corda editions by the grainy notation of our old dot matrix machine, like a rock strata in a cliff edge. (There is already an 'early' industry in computers too, reviving antiquated systems all of fifteen years old.) We abandoned the idea of printing several hundred copies of each edition - the loft was full to bursting and we would eye the bedroom ceiling nervously waiting for the mighty rushing torrents of Coprario, Jenkins et al in the middle of the night. Besides, we couldn't afford the investment in paper and card. Instead, we produced music on demand from mastercopies or computer files.

All the while, Joy Dodson was still doing her bold music calligraphy and proving to be an able salesperson as she travelled around the country (and elsewhere) to viol courses and consort meetings. There are many who still prefer her clear, uncomplicated hand. Sadly,

Joy died in 1991, leaving all her music to us. So in addition to her own Golden Phoenix editions (which are still popular and were absorbed into the Corda catalogue), we continued to produce new editions in the usual typeset format. Some of the larger items issued during the last 10 years have been David Pinto's edition of the complete 6 part music of Ferrabosco II, to which has been added the 4 and 5 part Hexachords; John Ward's 5 and 6 part verse anthems for voices and viols, and the significant collection of Pavans and Galliards by various composers based on manuscripts connected with Trinity College Cambridge (all edited by Ian Payne). We have almost completed the set of 6 Divertissements Op. 100 by Haydn for flute, violin and bass, and also publish the first complete catalogue of Jane Austen's family music collection for the Jane Austen Memorial Trust. Smaller items include the 7 Sinfonie of Leonora Duarte, one of the few female composers to write in the English consort tradition, Frantisek Kotzwara's extraordinary Battle of Prague, and country dances by Charles Dibdin and the Earl of Abingdon.

Another important feature of our catalogue is the collection of teaching books by Alison Crum. When we heard that OUP were going to pulp the remainder of her First Solos on the Viol, we bought up a limited stock, and when those sold out Alison re-edited a new set for us. At our suggestion, she followed this up with books of material for intermediate players and a set of excerpts for advanced players. We have several projects of teaching material for the viol on the back burner at the moment.

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Extract from Intermediate Solos for the Treble Viol, ed Alison Crum

During the late 1980s I had also begun doing some 'arrangements' of early music, specifically French baroque pieces which would be more readily approachable for amateur players than many of the works by the big names (Marais, Couperin etc); these concentrated on dance movements or character pieces written for other instruments but

which transposed easily onto the viol. Next up was Anthony Holborne's Music in Four Parts, an entirely fictitious concept in historical terms (as far as anyone knows) but one which suits amateur players who want to play that particular music when four rather than five players are gathered together. Since a large percentage of Holborne's music appears in several guises (for 5 part consort, for cittern, for lute, for bandora, keyboard etc), it didn't seem too much of a travesty to arrange a suitable selection for four consort instruments, *pace* the musicologists who might justifiably point out that a five part consort was the more usual format for courtly dance music around 1600.

This set the double sided mould of our future development. Editions prepared by the distinguished contributors already mentioned above, by Peter Holman, Ian Payne, Alison Crum and Derek McCulloch have appeared cheek by jowl with other works that are to some degree 'arrangements' of music for players to enjoy, even if the original was not for their own instrument. Perhaps the most notable of these has been Duncan Druce's Brandenburg Concerto No.7, a reworking of Bach's G minor Gamba sonata into a concerto for similar forces of violas and viols as found in Brandenburg 6. There is no conflict of editorial policy because fully researched editions are given the full treatment of editorial introduction and commentary, tables of variant readings, etc., for the musicologically minded. Arrangements are clearly explained as such and never mix under the same cover with an urtext version.

This continues with the recent reconstructions by Peter Holman of works that have been partially lost, such as the Lament on the Death of Frederick the Great (once attributed to Haydn, but probably by Carl Franz), Biber's Salve Regina and Couperin's Concert dans le goût Théâtrale re-scored for five part strings and wind. At the same time, Peter has edited 'kosher' editions of theatre music by Paisible and Eccles. The guiding policy is to produce music which is practical and interesting for performers, so hopefully there will be something for everyone.

I find that this mirrors our own day and age, with its own attitudes to early music. I won't rehearse the well-trodden arguments about 'authenticity', between what might be called the purists and the pluralists; some abhor hearing Bach on the piano, others enjoy Purcell fantasias on a saxophone quartet. I can live with both ideas, but not be exclusive champion of either; we all live in the present, taking only what suits us from the past, like fruits from a bowl. Thankfully, I don't have to dig a mighty ditch from here to Wheathampstead, and I sincerely hope I will never have to undergo a bladder operation without anaesthetic (*pace* the NHS). But a good piece of music can still be appreciated as a good piece of music, even after the novelty of a new interpretation or discovery has worn off. The ancient Catuvelauni dyke outside my window will never be restored to its former glory, and if it were, it would only be imbued with 21st century significance. So my own cunning plan is to count myself blessed that I can enjoy the choice of both worlds.

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The Council would like to encourage more contacts between NEMA and the various regional Fora. With this in mind, we are commissioning a series of articles for Early Music Performer outlining their activities.



The North East Early Music Forum

A personal view

Richard Rastall

The Early Music Forum movement came of age last year, when the North West EMF marked its 21st birthday with a workshop on *Dido and Aeneas*. It was a fitting celebration that demonstrated not only what the NWEMF members were capable of doing 21 years on but, in the context of the movement's work in that time, how far we had all come. I was privileged to attend the rehearsals on that occasion: and it is a great pleasure now to repeat our thanks and congratulations to our older sister Forum, which led the way in 1978 and is as active as ever.

The North East EMF is only a year younger, and it is perhaps a mark of NEEMF's intense activity that we had forgotten all about our 21st birthday this year and have made no move to celebrate it. We are however celebrating the year 2000 (of which more below), and perhaps we shall tag a birthday celebration onto that event. But in one sense it seems unnecessary to look backwards: there is a lot more work to do, and we are busy enough looking forwards.

It is hardly surprising that the north-east took part in the EMF movement early. The West Riding of Yorkshire contained several well-established instrument-makers, probably more violists per square mile than anywhere else in the country outside London, and a flourishing tradition of amateur music-making that was ripe for the extension of the 16th- and early 17th-century repertoires - the madrigals and motets of the late renaissance - into new areas. It is a measure of this activity that Richard Wood had started the Early Music shop in Bradford in the late 1960s: by 1978 the need had long been there. In addition,

there was a strong academic force in the north-east: Leeds University was early in the field of historical musicology (1967), and by the 1970s there were distinguished early-music academics at the College of Ripon and York St John and at the universities of Durham, Newcastle and (not immediately recognised because French baroque music was generally unnoticed) Hull. The EMFs took these disparate elements and, by bringing them together in situations that confirmed their common interests, maximised the energy and skills of early-music enthusiasts, whether amateur or professional.



As a look at the map in the Early Music Yearbook will show, NEEMF covers a very large area - second only to the EMF of Scotland and about the same as the Border Marches EMF. NEEMF runs from beyond Sheffield in the south to the Scottish border in the north, and east to west from the North Sea to the Pennines. Membership is still increasing, and currently runs at about 140: we regularly attract members from surrounding EMFs, though, who come from as far away as Leicester and Lincoln. Much of the area is not densely populated, and inevitably NEEMF's activity tends to be centred on the conurbations that stretch from York to Huddersfield, with Leeds at the centre of gravity. A good road system and quick rail links enable members to reach this area easily, but there remains a communications problem. The Durham/Newcastle area effectively works partly autonomously, running its own local workshops to which relatively few members travel from further south. There are enough members in the northern half of the NEEMF region to make this worthwhile.

East Yorkshire is relatively isolated, and the Hull-Beverley area does not have a critical mass of members in the same way. One solution to this is, of course, for members to travel: and because of the way the road and rail systems are organised it is easiest for them to come to Leeds or York, which tends to confirm those as centres of activity. An

alternative, which we have been working on consistently for years, is to find venues in those places to which members from elsewhere will come. In recent years we have in fact run very successful workshops in Beverley - where the Early Music Festival is a great attraction in any case - and Hull. This is a strategy that we use for other under-populated areas, and we have held workshops in such relatively out-of-the-way places as Giggleswick, Fountains and Pocklington. There is a certain risk attached to such workshops - a clash with another event can reduce attendance seriously, for example - but so far the risks have been outweighed by the advantages.

The Fora came into being at a time when little was generally known about early music: the driving interest was in the squawks and grunts made by some decidedly inauthentic instruments, the terms 'authentic' and 'medieval' (even for 17th-century music!) were selling-points, and the performing standards of amateurs (and a good number of professionals) were extremely low. Twenty years on the situation is very different, and I believe that the EMFs have had much to do with this. NEEMF runs on average more than one workshop a month, where amateurs and professionals come together, exchange ideas, explore new repertory and forge the links that make good-quality performances possible. The division between amateur and professional is no longer one of career-structure: many amateurs perform to near-professional standards, while most who perform professionally hold down full-time jobs, usually not in music. Our choral workshops attract around 30 singers, and professional directors are uniformly surprised by the singers' competence and want to come back. The same competence is shown in workshops for strings, wind and lutes. It is this, more than anything, that convinces me that the EMFs have done a good job, but one might also point to the social effects: no-one need languish alone any more for want of friends to join in a consort.

The situation is constantly evolving, and no EMF can afford to stand still. One on-going problem that needs constant attention is the lack of young members. The old members get older, and the average age of the membership will continue to rise unless young members join in larger numbers than at present. This is a problem for all EMFs: it arises in discussion at almost every one of the informal annual meetings of EMF representatives. NEEMF has tackled this in three ways, with varying success. First, we have offered institutional membership, whereby all the student members of an institution are deemed to be members of NEEMF, although mailings go only to the institution; second, we offer bursaries to enable student members to attend workshops; and third, we have hired bright young musicians, sometimes still students, to run workshops. These are all successful enough to be continued - there is actually little to lose - although it is now clear that the advantages are small. The bursaries are rarely taken up, perhaps because students are generally busy enough with music-making and social life in their own institutions. For similar reasons institutional membership has not brought in hordes of student musicians to our workshops: however, we do attract a few, and of these some have continued in membership elsewhere and one or two remain as active and regular early-music performers. With young directors we have mainly been lucky - none of the events concerned was a disaster, and most were a great success. The fact remains, however, that

members prefer to be sure of getting their money's-worth, and if a workshop falls even fractionally below the usual standard they voice their concerns. Financially, this is no problem, since we pay young directors much less than professionals. It is a reminder, though, that because NEEMF is not supported by the local authority our charges to members are higher than in some other EMFs. The up-side of this is that NEEMF has handled its finances well and has a balance comfortably large enough to allow us to take some risks by trying something new.

What might 'something new' be? A few years ago we found that some members were dissatisfied with the fare of choral workshops and provision for violists then on offer and demanded some expansion into workshops for lutes and wind instruments. The first of these, at least, has remained a minority interest, but it is clearly well worth continuing, while the second - which attracts a wonderful congregation of shawms, sackbuts, rackets, cornetti and recorders - has now become a regular feature. Another demand was for more baroque music, and this too has taken off in a big way: we now regularly explore early operas as well as concerti grossi. This expansion was no doubt overdue: Yorkshire is well endowed with some very fine baroque orchestral musicians, and we were perhaps failing in our duty by not providing a forum for them to come together more regularly. As it is, the region can now mount a highly respectable Monteverdi Vespers (as it did last week in Harrogate, not a NEEMF-inspired event) without too much trouble, and Peter Holman has formed a new baroque orchestra based on Leeds that seems set to raise standards still higher. There is no reason why NEEMF should not eventually mount orchestral workshops on classical or 19th-century repertory, with historically-aware performances of Mozart or Beethoven - or, for that matter, of Brahms or Elgar when we are more used to their being 'early' music.

Another kind of innovation is in co-operation with other groups. If you organise a good event it makes sense, both financially and in terms of maximising the effect of the people concerned, to offer it to a neighbouring EMF. It could also be offered to a different type of organisation: NEEMF has recently shared a Viola da Gamba Society event, which was well-attended, much enjoyed and gained several new members for the VdGS. Interestingly, NEEMF members, who much prefer to make music and have failed in the past to support talk-based events, were pleased with this day, arranged around illustrated talks by three people who have researched consort-music. Later this year NEEMF is joining up with the Galway Early Music Festival in a concert to be performed both in Galway and in the Beverley Festival, with NEEMF members travelling to Galway and Galway musicians visiting Beverley. While this is a special Year 2000 event it may well, if successful, pave the way for other such exchanges.

Finally, and returning to my theme of standards, experience and exposure to new repertory has shown members the value of technical workshops, which were originally unviable but are now shown to be wanted. At first we ran only the occasional dance workshop, which was interesting in itself and of course attracted large numbers of people who enjoyed dancing rather than musicians who felt the need to know what the dancers were doing

while they were playing. Later technical workshops have included a singing day based on original pronunciation, a singing and notation day working from facsimiles and a half-day spent on sight-reading techniques. All of these were much-appreciated and, almost certainly, have helped to increase members' abilities and therefore their enjoyment.

The Early Music Fora were set up to support early-music activities and thereby to increase people's enjoyment of, and competence in, early music performance. This is a complex and ever-changing process, but I believe that they have done a good job. One result of their work is that 'early music' is now better integrated into the musical world at large: a decent historically-aware performance of the Monteverdi Vespers no longer needs to be billed as an 'early-music' event 'with authentic instruments'. At the same time, the awareness of music from different periods has never been greater or more intelligently viewed by the general public. For NEEMF, a landmark in this changing situation is the opening in April 2000 of the York Early Music Foundation's new Centre at St Margaret's Walmgate. Here, at last, is the solid, concrete recognition by the authorities of the importance of early music to the community at large. NEEMF is proud to be associated with the new Centre, and looks forward to whatever early-music activity the new millennium will bring.

"Paul Carroll is the ideal person to write a book aimed at potential players of all baroque woodwind instruments" (Early Music Review)
and here it is



Baroque Woodwind Instruments

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Paul Carroll

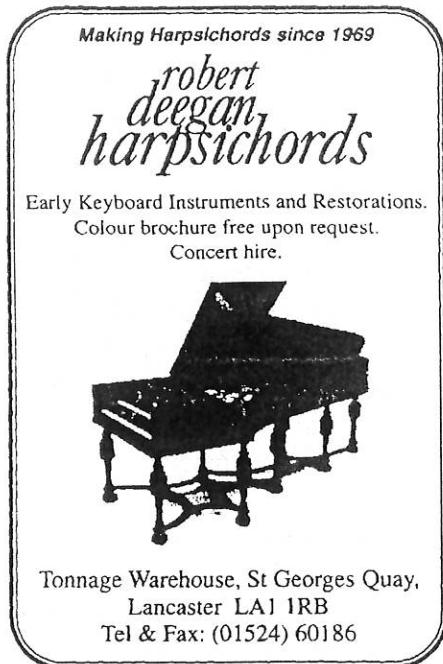
This book provides a guide to the history of the four main woodwind instruments of the Baroque, the flute, oboe, recorder and bassoon, and this is complemented by a repertoire list for each instrument. It also guides those interested towards a basic technique for playing these instruments - a certain level of musical literacy is assumed - and it can be used by students, professionals and amateurs. Advice is also given on buying a suitable reproduction instrument from a market where now virtually any Baroque instrument can be obtained as a faithful copy. This is the first book of its kind and has its origins in the wind tutors of the 18th century.

Paul Carroll is Professor of Baroque and Classical Bassoon at The Royal College of Music, London, and Director of the period instrument ensemble 'Badinage'.

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IN BRIEF ...

This information is complied from information received from Christopher Goodwin with additionala supplied by the editor. Anyone with further sources of relevant material is invited to send it to the editor.

American Musiologial Society Journal vol 52/1 Spring 1999

James Haar: *Petrucci's Justiniane revisited*

Wendy Hiller: *Tacitus Incognito: Opera as history in L'incoronazione di Poppea*

Book Reviews: Blackner & Smith (ed) *En travesti: women, gender subversion, opera*

David Fellowes (ed) *Oxford Bodleian Library MS Canon. Misc 213*

Robert J Snow (ed) *New-world collection of polyphony for Holy Week...Guatemala...*

Martha Feldman: *City culture and the madrigal at Venice*

American Musiologial Society Journal vol 52/2 Summer 1999

Matthew Head: *...music for the fair sex in 18c Germany*

Book reviews: Charles Dill: *Monstrous opera: Rameau and the tragic tradition*

Katherine Begeron: *Decadent enchantments: the revival of Gregorian chant at Solesmes*

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Marco Bizzarini: *Marenzio and Cardinal Luigi d'Este*

Ruth I DeFord: *Marenzio and the villanella alla romana*

Jessie Ann Owens: *Marenzio and Wert read tasso: a study in contrasting aesthetics*

James Chater: 'Such Sweet Sorrow': *the dialogo di partenza in the Italian madrigal*

Piero Gargiulo: *'An aristocratic dilettante': notes on the life and works of Antonio Bicci*
Noel O'Regan: *Marenzio's sacred music: the roman context*
Roland Jackson: *Marenzio, Poland and the late polychoral sacred style*
Rinaldo Alessandrini: *Performance practice in the seconda prattica madrigal*
Book reviews: Marco Bizzarini: *Marenzio: la carriera di un musicista tra rinascimento e controriforma*
José López-Caló: *La música en la Catedral de Burgos*
Sally Harper (ed): *Welsh music history, iii: Robert ap Huw studies*
Alfred Planyavsky (trans James Barket): *The Baroque double bass violone*
Music Reviews: Thomas Morely: *Services* EECM xli
Henry Aldrich: *Selected anthems and motet recompositions*
J S Bach: *6 concertos after Vivaldi and others BWV972-977*
J S Bach: *Preludes, fughettas composed in conjunction with the Well Tempered-Clavier II*
J S Bach *The Art of Fugue for harpsichord (piano)*
Buxtehude: *Choralebearbeitungen*
Walther: *Freie Orgelwerke: Konzert Transcriptionen*

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Myrna Herzog: *Is the quinton a viol? A puzzle unravelled*
David Hunter: *Patronizing Handel, inventing audiences: the intersections of class, money, music and history*
Anthony Fiumara: *Escobedo's Missa Phillipus Rex Hispania: a Spanish descendant of Josquin', Hercules Mass*
Samantha Owens: *An Italian oboist in Germany: double reed making c1750*
Bart van Oort: *Haydn and the English classical piano style*
John Koster: *A contemporary example of harpsichord forgery*
John Byrt: *Some new interpretations of the notes inégales evidence*
Book review: Julia E Cumming: *The motet in the age of Dufay*
Music reviews: Garland Italian Instrumental music by Banchieri, Allegri, Corridini
Elisabeth-Claude Jacquet de la Guerre: *Céphale et Procris*
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