

Early Music REVIEW

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APOLOGIES AGAIN!

You could blame advancing years, or the large size of this issue (which simply 'growed and growed'). But the main reason for the lateness of this issue is technology. We've been learning how to use OpenOffice as a replacement for Microsoft Publisher for the last few months, and are gradually mastering it. We take a lot of care with the layout, matters like regular density of words in a line, for instance, which readers only notice if it is wrong. But this time, there was no guarantee that, when a file was saved and closed, it would remember the layout. So Clifford spent hours on the CD reviews, which are particularly complex, restoring what was lost several times over. There was also problems with signs like ½ and £ being turned into something else, as one finds with £ signs when sent abroad. In short, the last week has been a nightmare. With each page having to be checked and rechecked. But with all this distraction, I suspect that we haven't concentrated enough on normal misprints. So accept our apologies in advance.

Another reason for the delay was that, in the expectation of having most of the work done by then, Clifford was in Birmingham on 23 Nov. taking advantage of the visit of the Miller/Pickett's *Orfeo* to sample the restored Town Hall. It seemed ideal for concert performances of baroque opera, at least from near the back of the gallery (unlike his last Birmingham Monteverdi experience, being at the back was no handicap). He can't review the concert; by objecting to criticism in *EMR*, Philip Pickett has deprived his performers of the praise they deserve.

CONCERT DIARY

We are trying to maintain the price of *EMR*, which becomes increasingly difficult as the Royal Mail continues to increase its prices. We tried as an experiment last month to send the Concert Diary in the A5 format that overseas subscribers have received for some years. The accompanying note requested those who had found it too small to let us know, and we would continue to supply them with the A4 format. We assume that the silent majority are content, but do tell us if you are not.

As we are in Poland for most of the Twelve Days of Christmas, there will be no January diary – so don't throw the December one away. Entries for English January concerts follow on directly from the December ones. Hugh Keyte will be house-sitter/phone minder in our absence. CB/EB
Season's greetings from Brian, Helen, David, Clifford & Elaine.

REVIEWS OF MUSIC

Clifford Bartlett

18th-CENTURY PSALMODY

18th-Century Psalmody edited by Nicholas Temperley and Sally Drage (Musica Britannica 85) Stainer & Bell, 2007. xlv + 345pp, £90.00

'West Gallery' music is now quite well known, thanks to CDs, concerts, radio and TV programmes, the inspiration and most obvious source of information being Thomas Hardy's *Under the Greenwood Tree*. His 'rural painting of the Dutch school' (to quote the title page) describes the ousting of the rustic band by liturgical reforms of the Victorian era. The sanctification of Anglican worship (surpliced choirs in the chancel, organs, reverential voices, lack of vigour, emotive dynamics, etc) affected the whole country, not just Wessex, urban as well as rural churches, and also spread to non-conformist churches. This collection of 103 pieces offers a sample of music as practised in musical churches and chapels outside the collegiate and cathedral orbit in the century before, and shows a much richer variety of styles than the Mellstock Choir would have been aware of. Nicholas Temperley's *The Music of the English Parish Church* (CUP 1979) was the first serious study to cover the repertoire and to show how the 'West Gallery' manner related to a broader history. American singers and musicologists had shown the way, the bicentenary celebrations in 1976 in particular producing recordings in an idiomatic style. A famous name always helps, and Billings emerged: he even warrants a Collected Works. I first performed something by him in the mid-60s and found a fellow-enthusiast in Blaise Compton at the BBC in the 1970s.

Persuading academic musicians that there was any musical value in this 'primitive' or 'rough' music has been difficult, and I gather that this volume had quite a tough ride with the Musica Britannica committee, despite the series having the subheading 'A Collection of National Music'. (It is also odd that it has eschewed folk music.) Apart from Temperley's book, academic interest in Britain probably stemmed from a conference in 1995 organised by a self-appointed committee led by Peter Holman, then at the Colchester Institute, with Hugh Keyte and myself, who had been investigating both American and British demotic repertoires in connection with the *New Oxford Book of Carols*, Blaise Compton, and Sally Drage, who was already studying 18th-century non-collegiate church music, chaired by the Institute's director, William Tamblyn. Nicholas Temperley presided, and the proceedings were published in 1997. Another conference took place in 1997 with no involvement from Blaise, Hugh or myself. There was a notable lack of common ground between the 'west gallery' folk and those with a background in musicology and performance practice. The former had an ethnological approach, giving any manifestation equal value, with an

emphasis on evolution rather than creation. Had they used the jargon of reception history they might have been in the forefront of academic fashion, but my feeling is that sliding change is of only minimal interest unless it brings added value. One very odd feature was an obsession of the West Gallery faction that a keyboard shouldn't be used, despite figured basses in many of the 18th-century sources. (In fact, their annoyance came to a head when I was playing along with them from a score with a figured bass, the objection being, not that I was at an upright piano rather than organ or harpsichord, but because I was using a keyboard at all.) They were probably right if thinking of the Hardy period, but the music wasn't composed for his performing conventions and there is no reason to single them out: it's a bit like choosing to perform Bach and Handel in a 19th-century way – interesting to try, but less important that attempting to do it in a way resembling what we think Bach may have done.

This volume avoids such controversy by concentrating on the period when MS sources, when they exist, are dependent on what must have been widely-circulated prints – though their use in practical surroundings away from libraries that might have preserved them has diminished their chance of survival. The only major composer to feature directly is Haydn (no. 98), though others appear as sources of adaptations (from Handel's 'I know that my Redeemer liveth' and the favourite aria from Arne's *Artaxerxes*); other 'proper' composers include Blow (75), Jeremiah Clarke (2, 3), Croft, J. C. Smith (24) and Charles Burney (97). The volume is divided into three sections, each arranged chronologically:

- A: Psalm and Hymn Tunes,
- B: Anthems and Chants (based on prose texts)
- C: Metrical Pieces (non-stanzaic settings of verse).

This gives so varied a collection some coherence.

To sample the collection, I've opened the volume at random at 68, headed '[verse] anthem' by Capel Bond, to a Prayer-Book text 'O Lord our governor'. This is a fine piece in C minor with an opening verse for ATB, a few bars for 'boy solo', a verse section for SATB and a choral conclusion. It is included here because the list of subscribers to Bond's *Six Anthems in Score* (1769) 'includes parochial organists (like Bond himself; but Bond was organist at Coventry Parish Church (not then a cathedral), an ambitious musician (nine years earlier he had directed professional performances of *Messiah* and *Samson*) and definitely at the top end of the Psalmody range. 69-70 are a *Mag* and *Nunc* (1785) by the Nuneaton-based Joseph Key. These are a step lower (in terms of status) and seem to me qualitatively less interesting than the sample of his work we included in *EMR* 6. After two three-voice canons, we have a [verse] anthem by John Hill (1791), then in Rugby.

This has an opening solo for S/T and another for bass accompanied by a couple of instruments. One chorus is in a brisk triple time and the concluding chorus has four tempo marks. There is a figured bass throughout. Harmonically, there are a couple of bold modulations, and the variety of movement is quite sophisticated. This is not text-book stuff, but is very effective. The section ends with a duet (74), probably by the glee-writer Callcott, for two trebles at the Asylum for Female Orphans, London.

The third section begins (75) with a 16-bar SAB setting of a psalm verse by Blow (1701), which seems a bit awkward in making each line last two bars with a text meter 6.6.8.6. 76 is a fascinating piece for SSB with a pair of violins by Andrew Roner (1721), a London-based German, who surprisingly is writing in a parish rather than cathedral style. It begins and ends with eight bars for continuo only and has a lively bass throughout. I haven't noticed triplets anywhere else in the book, but Roner frequently has a beat of triplet quavers followed by a pair. This is followed by two settings of familiar texts, 'Close thine eyes and sleep secure' (77) for SB solo and SATB chorus (anon 1723, Cheshire) with no suggestion of keyboard and 'We sing to him' (78) by 'Mr Roseingrave, Junior' (probably Thomas, organist at Handel's church, St George's, Hanover Square), also a duet, but without chorus and with the bass figured as well as texted. Both are worth singing.

This gives some idea of the variety here, concentrating on the 'top end' of the market – mostly music that the West-Gallery enthusiasts will find irrelevant. Section A contains some four-part hymn/psalms tunes intended for strophic use and more obviously ancestors of the West-Gallery repertoire, but also other more elaborate pieces. The volume shows a breadth of style that anthologies of other music of the period fail to do, and I hope singers will explore the contents of this fat volume. Sadly it is expensive. Stainer and Bell has a photocopying-for-a-fee system, but that is no use if you don't have access to a library (especially one that will lend it) to choose what you need to perform.

The introduction touches on a variety of significant points without getting too embroiled in controversy. Some comments are hidden away in the critical commentary that should be with the music. In 76, for instance, the note 'This Aria may be sung by a single Voice' from the table of contents should have been printed on the first page, and the remark 'A Trumpet may play the First Treble in the Chorus' isn't too silly if applied only to the choruses in C, not to bars 20-24: the notes CBC can be played as a single C. The note to 97 quotes the very positive instruction from Samuel Arnold: 'on no account... the treble part is to have any other part heard above it, so as to obscure the melody'. The commentary has a variety of comments relating to performance practice. The editing seems clear in general, but I was puzzled by the last note of the top part in bar 3 of no. 79: I assume that the original had no sharp, so it needs a natural – but editorial (since it's not in the source) or unbracketed (since the original notation implies it).

The layout is seems to be not to be quite up to the usual *Musica Britannica* standard. I'm sure that had I been responsible (and I'm NOT touting for work!) I could have avoided some of the enormous variety of density of notes between pages, the musical equivalent of orphans and widows (double bars a bar before or a bar after the end of a line or, even worse, page), and inconsistencies over the amount of space between the underlay and the next stave. Also, the bottom margin is sometimes very low.

But congratulations to the editors for producing so thorough and pioneering a volume. Most of the music represented here offers no great difficulty of notation, so why such a shortage from other publishers of facsimiles of some of the more famous originals? Indeed, an enterprising publisher should start a programme of reprinting the major 18th-century church-music collections, balancing Croft, Boyce and Greene with some of the sources used for this volume. Issuing facsimiles now doesn't need any vast capital expenditure, just good-will from the owner of the originals. I would in fact do so myself if someone provided the originals.

VIOLA DA GAMBA SOCIETY

One might have thought that by now all the worthwhile English viol music would have been published. But this batch shows that there is still more. Music Edition 216 (£2.80) contains two pieces for TrTrTTB which have in common their survival in BL Add. 31390, the famous *Booke of In Nomines and other Solfinge Songs*. For Edward Blanks's Fantasia a5, the editor finds it 'an unreliable source'; this should be remembered when dealing with works extant only there. The top two parts each survive a tone lower, and this has been adopted for the edition. Tallis's *A Solfinge Songe* has only one source. The Blanks is a fascinating example of how different two editions can look. That in *Musica Britannica* 45 p. 33 has note values halved, and the notes far more closely packed than an engraver would have dared when dealing with minims and crotchets. But the differences are more substantial when we reach the time change. It takes quite a time to work out that the effect is the same, and the new edition is easier to read. The complication is that the rhythm in the preceding bars has changed from four minims to various combinations of 3+3+2 crotchets. I wonder whether the mensuration change is a belated attempt to recognise the change of stress and doesn't require the change in note-length (ie, ignore the triplet marks). Paul Doe (the MB editor) also suggests this, particularly because the mensuration change isn't at exactly the same place in each part. It's an intriguing piece, The Tallis is less problematic. The comment in the intro- (or rather post-)duction that the piece may have a vocal origin isn't backed up by the evidence: a faint note in 31390 'Je nilli croys', a chanson text 'Je ne le croys' set by Sandrin to unrelated music, but which could well have also been set by someone else.

Richard Rastall has produced more of his Byrd reconstructions (ME 218; £5.50). The volume begins with the Gradualia motet *In manus tuas*, of which an instrumental

treble part survives in a slightly different version. There has been some controversy over which version came first; Richard strongly favours the fantasia to the motet, so adapts the motet parts to match the treble, which seems reasonable, thus providing another Byrd example. This is followed by two paired pavans and galliards and three isolated examples, all for TrTTB, with the second part in treble range in all except two pieces but notated in alto clef except when the part goes up to the treble open-string D (at least, I presume that is the logic).

Four fantasias in two parts (Tr B) by Mico survive in the Rowe Library, King's College, Cambridge – quite lively works, and clearly duets, not pieces for treble and accompaniment. Two of them appear anonymously in the unlikely surrounds of one of the most famous of French 17th-century keyboard sources, the *Manuscrit Bauyn*, which has been available in a Minkoff reprint for thirty years. (I've got a spare copy, if anyone wants to put in an offer for it.) They were presumably intended for keyboard. A third, also anonymous, is written immediately after Fantasia 2, and Fantasia 1 is only a few pages earlier; they are very much in the same style, even if some distortion may have occurred in transit. They look quite tricky to bring off, but should work better in concert than more consort-styled duets. They can also be played on keyboard, which is presumably how the *Bauyn* scribe expected them to be played: indeed, the piece only extant there has probably needs a bit of attention to restore the end to two-part writing. The *Bauyn* folio numbers quoted for Fantasias 1 & 2 omit the volume number, III. (ME 215; £3.30)

I'll just note briefly the other two new issues. ME214 (£4.20) has Fantasies a4 (VdGS Anon 1337-9) for wide-ranging TrTrTB; ME 217 (£5.10) has Fantasies a5 VdGS Anon. 1655, 1665 & 1656 for TrTrTTB, the bass avoiding the bottom string for all except a few bars in 1665. Guesses rather than hard evidence suggest East as composer for 1655 & 1565, and Tomkins for 1665, except that there are too many clashing cadences. Comparing these with the editorial practices of Oriana and Cheap, Choice, Brave and New (see below), I reckon that it is time the Gamba Society weaned its players towards accepting the convention of the notation of accidentals of the sources. The commentary of the 4-part anons is ludicrous, listing places where accidentals are omitted.

There are cheaper prices for subscribers and members: details and orders from Stephen Pegler, 3 Warren Rise, Frimley, GU17 8SH, GB, tel +44 (0)1276 23120.

CAMPION FROM ORIANA

Thomas Campion The First Booke of Ayres Contayning Divine and Nmorall Songs... c1613/14 [edited by Richard Carter & Johanna Valencia] Oriana Music (OM117), 2007. Score and seven parts.

As is also evident in the review of Coprario's *Funeral Teares* below, finding a modern way to represent the table-book layout of the English lute-song prints is

complicated. It's even difficult to find a title: I've quoted the cover, as the more specific, but the title page (which librarians traditionally treat as authoritative) has, like the original, *Two Bookes of Ayres...*, but doesn't make clear unless read in conjunction with the cover that it only has the *Divine and Morall Songs*, not the *Light Conceits of Lovers*. The main volume (with a lightly mottled off-white cover) is a complete score of everything in the original table-book presentation, with lute tablature but no transcription. The pages are rather cramped, but the logic of the layout justifies any slight visual unease. This is supplemented seven further volumes: vocal score (all voices with transcription of the lute part), cantus and lute (transcribed), cantus and tablature and separate SATB books. This comes at a price: the package of score, parts & lute book cost €40.00 (OM117a), with four vocal scores as well €60.00 (OM117b). It would be useful to issue the score by itself, including on the back of the title page a list of the other formats so that the user knows exactly what is available. The moral songs are less popular than the amorous ones: the texts are rarely appealing and the melodies a bit ungainly. The familiar songs here are *Author of light* and *what is sometimes corrupted to the 'leather-beaten whale'*, as well as the *Jacke and Jone they think no ill*, whose moral significance is belied by the tune. I was attracted by the simplicity of *Tune thy Musicke to thy hart*, but bar 7 is impossible: the first two notes of the cantus should be emended to A flat: according to *Musica Britannica* vol. 54, this is confirmed by a correction in one copy. An editor needs the confidence to correct what is nonsense! But the publication is welcome, and a fine example of how such originals need to be presented.

FINE KNACKS

Vince Kelly turned up again at the London Early Music show with a selection of publications under the imprint Cheap, Choice, Brave and New. The most interesting, not so much for the music (it doesn't impress me as much as it does other people) but for the manner of its presentation, is Coprario's *Funeral Teares* (CCNB 17006; £10.00). What appears in the score is a few steps forward from what might have been published 80 years ago: as well as the voice staves and a keyboard version of the lute part it has the bass on a separate stave, and retains original barring, accidentals and spelling. It does, though, have halved note values; the typesetting programme couldn't manage an original-value lute part, nor apparently can it manage full notes rather than stems as rhythmic signs. The tablature is not included in the printed version, but along with various other features it appears on the CD supplied as well. It isn't presented as a manipulatable file, but it offers a variety of downloadable options, all formatted both in A4 and the American equivalent. Most important is the facsimile, though manipulated a bit to get the maximum print-size on pages that are smaller than the original. I think this is a pity; those who want to perform from it can always enlarge the prints on a photocopier. There might be less need for the facsimile if the tablature was available with both the voice parts, but it comes just with the treble. The pages are so spacious that it would have been easy to have added the optional alto, the voice

parts perhaps on a smaller stave. So often when performing this sort of music, the lutenist is more experienced in the style than the singers and it is easier for him to help them if he has both parts in front of him.) But many other possibilities are allowed for, including transposition down a tone. (But in the lute part, it's the voice part that is transposed, not the 'lute in F', since transposition comes from the pitch of the lute, not any change of notation.) The voice parts and bass, with the texts retained, are offered for recorders, viols and wind (oboe, cor anglais & bassoon – but no alternative transposition for trumpet in B flat and tuba to match a horn playing the cor anglais part, which also works for horn in F!) I'm not sure if this is a work that is particularly attractive for unvocal rendition, but the publication format is certainly a model that could be followed. [London Pro Musica's flexible friend for a swathe of the madrigal repertoire, as advertised with the November diary, was available at the Exhibition, but needs a final tweak; I hope to write about it in the next issue.]

There would seem to have been some recent discoveries concerning Tallis's sexual activity, if a recent TV drama series is to be believed (it isn't, of course). However, one of the most memorable musical phrases of the period gives the unequivocal information that 'Tallis is dead' and the touching if hyperbolic continuation 'and music dies'. I had forgotten by what a slender thread *Ye sacred muses* survives – I must have known once, since it's in the preface to my edition. What seems to be the most authoritative source lacks the voice part, another is complete but a fourth higher, and a third has the instrumental parts for lute a third higher. The consensus, followed by CCBN (16004; £6.00), is that the lower pitch is preferable. It gives a vocal range of a ninth from middle C, which suits more voices than the high pitch. (I'll resist the temptation to comment on chiavette.) CCBN's edition is rather more adaptable than mine, since it allows for recorders as well as viols, though the latter can only be a makeshift alternative. There is also a copy for the singer with two-stave reduction; it would sound good with organ, and the voice part doesn't have to be restricted to counter-tenor.

There are two motets by Gallus/Handl. *Laudate Dominum* a16 (16006; £9.00) is unusual in being set out for two 8-part choirs, each G2 C1 C3 C3 C4 C4 F4 F4. With an overall compass from vocal bass bottom F to cornetto top A. You get a score and 16 voice parts (with some middle parts having alternative alto clefs for tenor viols; sackbuts will have to manage with octave-treble). I hope to insert it in the EEMF Epiphany Party proceedings, so will have heard it before our next issue, and may report back. *Gaudemus omnes fideles* a7 (16005; £7.50) is for C1 C1 C3 + C3 C4 C4 F4. Various mixtures of instruments and solo voices present themselves if you don't want to do the obvious and just use seven voices. The editions are based on the complete edition of *Opus musicum* in DTO, without reference to the new Complete Edition (which I haven't seen). From my limited experience of checking other motets in DTO against *Opus musicum*, it is reliable. I like

the way that 'redundant' accidentals are preserved. Texts are translated. *Laudate Dominum* (Psalm 150) isn't liturgical, since there is no Gloria, but *Gaudemus* is an Antiphon for Christmas Day or the Christmas season.

I was intrigued by the idea of a singing divisions in a Bruckner motet, but it is divisions within the broad scoring indication for SATB. *Os justi* (19002; £7.50) is more helpfully listed as double that number of voices in the catalogue, and two of each part are provided. For us, the idea of singing Bruckner from parts might seem odd, but that is how Austrian choirs would have sung them. Not, however, Elgar's *Weary wind of the west* (20002; £7.50). The Bruckner is presented for voices as well as recorders or viols, but if you can manage the parts, this is cheap way of acquiring it for singers; like all CCBN's parts, they are in extremely large print and can easily be shared; the set has ten parts anyway, and further photocopying for an ensemble is explicitly allowed. Vocal performance isn't even mentioned on the cover of the Elgar, which is transposed up a tone from Eb to F for the convenience of recorders. But the parts have the words and the compass isn't absolutely impossible, though it is a challenge to begin a long top A with a diminuendo when the previous dynamic is *ppp*! Perhaps the piano accompaniment, on a separate sheet rather than in the score, could have been provided at the original pitch as well. It's not one of the part-songs that I've sung, but I must confess that I can't imagine it on recorders.

Available from cheapchoicebraveandnew@telus.net. Prices are quoted from the English price list.

IMPROVISING FOR ALL

Pascale Boquet & Gerard Rebours *50 Renaissance & Baroque Standards, with Variants, Examples & Advice for Playing & Improvising on any Instrument* Fuzeau (6396), 2007. 143pp, €17.50

I reviewed the French version of this with enthusiasm when it appeared a few years ago. It should now reach a new market. Much of the contents required no language ability, but some will welcome having the helpful introductory material in English, and there are brief comments on the sources of each of the 50 pieces. Most of them are presented as treble/bass skeletons: the players need to add the flesh. There is enough here that is notated to stop the student being scared, but it should lead on from being tied to the notation. If the French language puts you off, you've now no excuse; if you haven't seen it, hasten to buy it in either language. All music shops that have even a small clientele of renaissance or baroque musicians should stock it and place it prominently, perhaps alongside some of the CDs that demonstrate how artistic group improvisation can be (e.g. L'Arpeggiata, whose concerts have been reviewed in this issue and in August.)

We've also had a few more in the Facsimusic series that must await our next issue.

BACH FOR ADVENT

Bach *Leipziger Choralfuguetten... Advent, Christmas, New Year... for Organ (Harpsichord)... edited by Pieter Dirksen* Breitkopf & Härtel (8782), 2007. 15pp, €9.50.

This seems at first to be a nice little anthology put together for keyboard players who may have to stand in as organist but don't really have any pedal technique: if you start practising on Advent Sunday, the footwork should be advanced enough when it at last becomes needed at Epiphany. But in fact (or at least perhaps, according to the editor), the grouping may go back to the composer. The pieces survive together in a posthumous source, though not in liturgical order. When arranged thus, there is a pattern of five three-voice fuguettes (for the four Sundays of Advent and Christmas Day), with three-part pieces for the second and third day of Christmas and New Year. One might expect Christmas Day to be the climax, and the music recognises that by calling on the complete chorale (*Vom Himmel hoch*) rather than one or two lines. I was puzzled at first why the sequence didn't continue to Epiphany, but the melody of the Boxing Day tune also serves for the Sunday after New Year and for Epiphany. I don't understand how the editor knows that Christmas Day was on a Sunday without knowing what year the collection was composed or assembled. Dirksen argues that these are late works, from the 1740s. They are brief (only two run to two pages) but well worth acquiring and treating as a group. They are BWV 704, 703, 698, 699, 701, 696, 697, 702; – to save you checking, BWV 700 is another setting of *Vom Himmel hoch*.

HENLE "48"

Bach *Das Wohltemperierte Klavier Teil I...* Edited by Ernst-Günter Heinemann... Fingering and notes on execution by András Schiff Henle (HN14), 2007. xi + 129pp, €19.00 (cloth HN 15 €29.00)

Bach *Das Wohltemperierte Klavier Teil II...* Edited by Yo Tomita... Fingering and notes on execution by András Schiff Henle (HN16), 2007. xvii + 164pp, €19.00 (cloth HN17, €29.00) Study score [without fingering] (HN 9258) xix + 182pp, €11.50

Regular readers will know by now my suspicion of fingered editions. Teil I is a reissue of Henle 1997 edition, so I would recommend either the full size (HN 256) or study score (HN 9256) without figuring. I can't see that the page of notes on the execution by Schiff is worth more than a casual read. More valuable than being told that four semiquavers can be phrased in eight ways would be a reference to John Butt's *Bach Interpretation: Articulation Marks in Primary Sources of Bach* (Cambridge UP, 1990). It may not be primarily about the keyboard music, but it is based on what can be gleaned from Bach's autographs about how he marked certain types of phrases. It doesn't solve all problems, but at least start from what is known.

As for Teil II, I'll ignore the fingerings. A glance at the page numbers given in the headings suggests that the two

editions are different, but the smaller volume has the prelims and commentary printed in two columns rather than the three of the parent volume, considerably increasing legibility. The music print is quite clear enough to read at the keyboard, but if you want to pencil all over the page, you'd do better with the full-size version.

It may be possible to find an edition of Book I that meets with general agreement, but there are too many problems for that to be true for Book II. All the editor can do is produce a version that represents one stage of Bach's work and explain what he has done and the alternatives. The critical commentary is very clear, mostly written in sentences and not code. I'm not going to stick my neck out and say that this is the best edition, but you certainly won't go far wrong with it, and it would be useful to have at hand even if you are sticking to the edition you know. But there is a point that I have raised in several of the reviews above. Some editors now believe that the original notation of accidentals should be preserved. Will a publisher be bold enough to try this for Bach?

HAYDN KEYBOARD PIECES

Haydn *Klavierstücke, Klaviervariationen...* Edited by Sonja Gerlach... Fingering by Christine Schornsheim Henle (GH 224) xii + 147pp, €24.00 (cloth GH225, €24.00)

This is assembled from various volumes of the Complete Edition. All I have to compare it with is the Wiener Urtext edition of 1975, with some difference in content. The main work is the Variations in F minor: I have absolutely no doubt that I'd rather play it from the Henle edition than the cluttered pages of the Wiener Urtext, irrespective of any editorial differences. However, the commentary in WU is much fuller, HN commenting in detail only on bars 136–7, though both editions also have comments as footnotes to the music pages. It is interesting (and worrying to someone like me who has done so much editing) how different is the information one gets from rival editions and how advisable it is to check more than the one you favour. The distinctive feature of the Henle selection is the inclusion of the whole ten items in *Differentes petites pièces faciles et agréables*, which Haydn compiled for Artaria in 1786. Only the Adagio in F H. XVII:9 is a genuine keyboard piece, but the others may well be Haydn's own arrangements. Wiener Urtext has instead the duet *Il Maestro e lo Scolare*. Both editions begin with variations on a song about the number of men it takes to castrate a boar. At least the fingering isn't so obtrusive as in the Wiener Urtext and is by a noted fortepianist.

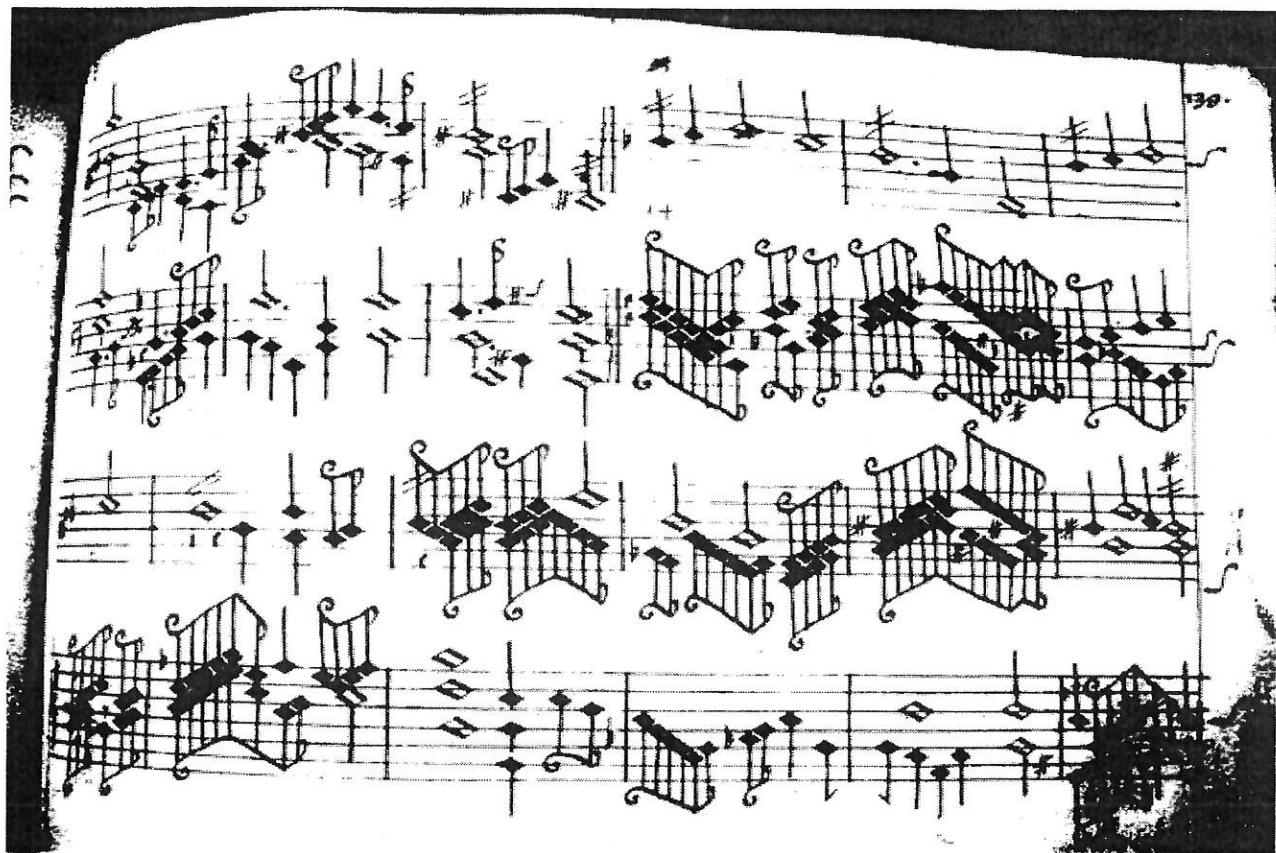
Editions of Vivaldi are reviewed along with the new edition of RV on page 12. Further new editions from Edition HH and an edition of Lancashire Hornpipes etc are reviewed at the end of the Vivaldi reviews on p. 14.

There has been a dearth of books. BC's review of a German volume on Bach-reception at the time of Mendelssohn and Schumann has been held over; other books arrived too late to be read yet.

William Byrd and John Baldwin

A new perspective on the composer-copyist relationship

Ruth Rostron



Taking part in the BBC Radio 4 programme on William Byrd in the series 'Tales from the Stave' in 2005 gave me the rare opportunity to examine *My Ladye Nevells Booke*, a collection of pieces for the virginals by William Byrd copied by John Baldwin.¹ The book itself is a handsome thick leather volume, embossed and painted in red, green and gold. After more than four hundred years the smell of leather still envelopes you as the pages are turned. Still crisp and hardly discoloured, the impact of black ink on cream paper and the beauty of John Baldwin's manuscript remain stunning to this day².

I felt a sense of awe at the sight of the diamond-headed notes ranging up and down like Norman arches, and bars precisely set out on every page with music and text dignified by a rigid formality reminiscent of an earlier age. Evidently Baldwin dedicated himself to the task of producing a presentation volume worthy of Byrd's dedication to *My Lady Nevell*. Dispensing with his normal manuscript style for this occasion, Baldwin enhanced one art form

with another, thereby cementing the relationship between composer and copyist in a unique way. With his calligraphic style Baldwin mastered forms to create beauty just as Byrd did. Both were men with aspirations who stretched themselves by submitting to the discipline imposed by form.

Music manuscript styles are just as personal and varied as people's handwriting. Each has its own rhythm as characteristic shapes and movements recur, forming a unique constellation of features that reflects the writer's individual personality and rhythm of his or her life. Graphic gestures are unconsciously revealing like body language.

Byrd's creative talent is mirrored in his handwriting. In his twenties when he was organist at Lincoln he signed the cathedral account books.³ While a signature only reflects the image someone wants to create, it nevertheless represents in a symbolic way certain aspects of personality and mental functioning. Byrd's stiffly upright signature is self-consciously embellished with figure-of-eight patterns.

1. BL. MS Mus. 1591

2. The reproduction above of f. 139. has part of what Baldwin entitles *have wieth yow: to walsingham*. Reproduced by permission of the British Library Board. Size not original.

3. The most elaborate of Byrd's signatures in the account books of Lincoln Cathedral (Lincolnshire Archives, D&C Bi/2/1) is reproduced in 'William Byrd Gentleman of the Chapel Royal' by John Harley Plate 2a.

It shows that he was a disciplined, self-reliant, well-coordinated and thoughtful person who exercised his imagination along conventional lines. The contrived forms reflect some lack of self-assurance, and suggest that he tried to enhance his image with grand gestures or the inventiveness of his compositions.

His letter of 28 June 1573 to Lord Paget⁴ was written a year after he became a member of the Chapel Royal. The signature on this is similarly decorated but much more fluently written, reflecting a marked increase in his confidence and also ability to charm and manoeuvre politically. Italics are retained at the core of the signature, but the letter itself is written in a more fashionable style known as the secretary hand. Changing his writing was a sign that he was inwardly releasing some of the constraints imposed during his formative years by parents, schooling, church and employers. The dynamic impact of this letter is enormous and reflects a huge personal and creative growth. It was written at high speed with great fluency and élan, showing how Byrd at that time radiated energy and vitality. He was active, outgoing, lively and spontaneous and had a powerful charismatic personality. He was also good humoured, alert and emotionally responsive. His writing in this letter resembles that of the Earl of Leicester, Queen Elizabeth's favourite.⁵

Sweeping curves, sharp angles, individual shapes, lines moving in all directions, letters ingeniously connected, strokes of varying width and shading: all contribute to the complexity of the visual pattern and indicate the richness of Byrd's personal resources as a man and as a composer. The rising lines show that he was exuberant, enthusiastic and excitable, but their basic stability reflects the inner security of someone who has been well nurtured as a child. Their confident forward movement shows his inherent drive and determination, while the exceptionally straight left margin indicates self-discipline and willingness to observe social conventions. The clear spacing is a sign of intelligence, clarity of thinking and good organisation, and its flexibility reflects adaptability and sensitivity. The overall balance of black and white on the page suggests good judgement and respect for others as well as the ability to cooperate and communicate effectively.

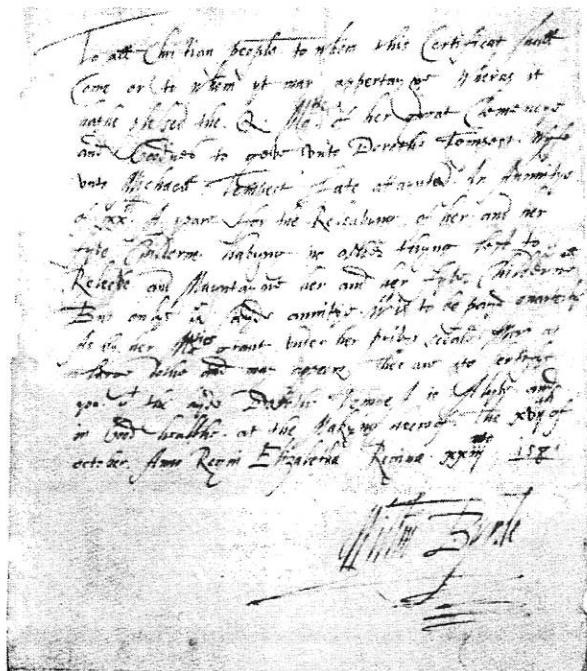
This harmonious interplay of features is slightly jarred by the backward thrusting angle of the 'L' and some long sharp strokes, which signify that Byrd had an aggressive streak. Angry reactions might be triggered occasionally by

4. Byrd's letter of 28 June 1573 to Lord Paget (Keele University Library, Special Collections and Archives, Early Paget Correspondence, 1/7, f. 40) is reproduced in 'William Byrd Gentleman of the Chapel Royal' by John Harley Plate 3.

5. A letter dated 29 August 1588 from Robert Dudley, Earl of Leicester, to the Queen is reproduced in 'Elizabeth I' by David Loades. English Monarchs - Treasures from the National Archives 2003 p. 45. The style and fluidity of this writing resembles Byrd's, although the letter forms are more broken down by stress. The letter is also reproduced in 'Elizabeth I: Her Life in Letters' by Felix Pryor p. 100. British Library 2003.

some memory that aroused feelings of bitterness or resentment, and he could vent his feelings quite sharply. Crossed strokes and quick changes in slant suggest that he could be unpredictable and that his dynamic temperament might sometimes clash with others.

By the time Byrd reached his forties his writing had settled into its mature style. This can be seen in the certificate dated 17 October 1581 requesting the payment of an annuity to Mrs. Dorothy Tempest.⁶ A letter written on the same day to William Petre has also survived,⁷ along with another version of the certificate, dated 25 June 1581.⁸ Although this was written just four months previously, it contains more of the fluent, sweeping strokes that characterize Byrd's earlier writing, while the firmer, angular style of the later certificate reflects the trend towards consolidation and hardening of attitude that is evident in later documents⁹.



Handwriting features became more consistent as Byrd became more set in his ways, the lines on his face

6. See Fig. 2. Reproduced below. A certificate in Byrd's hand requesting the payment of an annuity to Mrs. Dorothy Tempest, dated 17 October 1581 (BL Egerton MS 3722). Reproduced by permission of the British Library Board. (Also reproduced in *Musica Britannica* 27 p. xxi).

7. A letter dated 17 October 1581 from Byrd to William Petre is reproduced in 'William Byrd' by E. H. Fellowes 1948 p. 42. The contents also relate to the annuity to Mrs. Dorothy Tempest (see note 6). The style of this letter is also similar to the style of the document that is reproduced in Plate 4 of 'William Byrd Gentleman of the Chapel Royal' by John Harley. This was written by Byrd in 1580 during the dispute over Battyshall Manor (Public Record Office, SP 12/157/59-60).

8. A certificate in Byrd's hand requesting the payment of an annuity to Mrs. Dorothy Tempest, dated 17 October 1581 (in the possession of O.W. Neighbour).

9. Two later documents are reproduced in 'William Byrd Gentleman of the chapel Royal' by John Harley. Plates 5a and 5b are from an autograph document dated 2 October 1598 (Public Record Office, STAC5/B27/37). Plate 6 is a draft of a letter dated 24 January 1603/4 (Public Record Office, SP15/36).

deepened, and he found it less easy to find fresh solutions to the problems he encountered when composing. Letter shapes appear less varied and original as his imagination ranged less widely, and as his inner resolve strengthened the slant became more firmly focused towards the right. Taller upper stems show that he had more interest in intellectual and spiritual matters than formerly, although the 'd' loops pull increasingly to the left, in the direction of the past, the familiar and the traditional. Longer, straighter lower stems tangle more frequently with the line below, reflecting confusion of interests as well as a greater need for the release of physical tension through activity. Letters reduced at the core signify that social and emotional issues had become relatively less important to him, while parts extended up or down betray an ongoing need for recognition and security. On the certificate of 25 June 1581 he underlined his signature back and forth eleven times and wrapped strokes protectively round his Christian name. He felt vulnerable and in need of support but hid it behind a tough stance.

As he grew older, many letters became more tight and angular, indicating that in daily life Byrd controlled his feelings, worked hard, shouldered responsibilities, made difficult decisions and was prepared to stand his ground. He was a forceful person and a natural leader who would protect others but might also overrule them. He was strong willed and could become critical, stubborn, impatient, or angry. His feelings were intense, and he found it difficult to relax and enjoy life as much as he had done when he was younger. He was by nature a restrained person but prolonged insecurity and stress severely tested his self-control. Emphasised vertical strokes show his innate strength of character, while sword-like horizontal strokes demonstrate his executive ability and the power of the drive and fighting spirit that sustained him during difficult times. In later years his writing came to resemble that of Lord Burghley, Queen Elizabeth's chief minister.¹⁰

When John Baldwin finished copying Byrd's pieces into *My Ladye Nevells Booke* he noted: 'finished & ended the leuenth of September in the yeare of our lord god 1591'.¹¹ Only small examples of his writing appear in the book but a great deal can be deduced about him from the style of the manuscript. In addition, a commonplace-book he compiled between 1586 and 1606 has survived,¹² and it contains a poem he wrote in praise of musicians dated 25 July 1591¹³.

10. 'Elizabeth I: Her Life in Letters' by Felix Pryor. British Library 2003 pp. 34, 60, 90. Three documents in the hand of Sir William Cecil, Lord Burghley: a letter dated 21 June 1560, a warrant authorizing the use of torture dated 15 September 1571, and a draft for the death warrant of Mary Queen of Scots dated 10 December 1586.

11. The full text of Baldwin's note is quoted by Hilary Gaskin in 'Baldwin and the Nevell hand' in 'Byrd Studies' edited by A. Brown and R. Turbet p.161.

12. 'Common-place Book' by John Baldwin (BL. R.M. 24.d.2). Compilation dates: New Grove Dictionary.

13. Lines 25-32 are reproduced by permission of the British Library Board.

This includes a heart-felt tribute to Byrd¹⁴ whose music had obviously inspired him as he painstakingly copied it note by note. Although the handwriting is a little different from that found in the Nevell book, it shows the same consistency and careful attention to detail in letter forms.

Baldwin's writing is exceptionally precise and well-controlled, but it looks static in comparison with Byrd's. This indicates that he was a disciplined person with an orderly lifestyle and regular habits who could be relied on to work hard and give loyal service, but who disliked being hurried and could be pedantic. His style resembles early printing, and it was the uniformity of a printed text that he emulated. For Byrd, the challenge of re-using the same forms was to create diversity, while for Baldwin the challenge of repeating letter forms was to maintain consistency. Consequently his writing may appear dull or impersonal since he suppresses rather than expresses his individuality as he writes.

Such writing is evidence that Baldwin was subjected to a strict and possibly harsh upbringing, when nothing short of perfection was acceptable. He was conscious of his own shortcomings but aspired to extremely high standards, and demanded of himself what was demanded of him by his parents and teachers when he was young. The challenge of the blank page would have been a very real one for him as he contemplated the empty volume, mindful of the prestigious commission. How many times did he try out his quill, cut the nib, test the ink, clean the ruler or steady his hand before he began? He had no easy way of erasing mistakes so his anxiety must have been enormous. This work required concentration hour after hour, day after day, for weeks and months. What kind of man could do this?

Baldwin faced the challenge like a professional soldier: bravely and with apparent coolness, methodically relying on technical expertise but probably saying a prayer to himself as well. He did what he had to do regardless of personal cost. If his back ached or his fingers were stiff with cold the sacrifice was not for his own glory, although his penance might be the way to his salvation. When he realised that he had made a mistake he felt compelled to confess it as if it were a sin. 'Here is a falte'¹⁵ a pointe¹⁶ left out' he wrote in anguish at the bottom of one page.¹⁷ He devoted himself to the task with the utmost seriousness, like a monk creating an illuminated manuscript. 'Laudes deo' he wrote when he finished it.

Clearly Baldwin felt he had a lot to live up to. Byrd was of an older generation and a most distinguished composer,

14. The full section on Byrd is printed in 'William Byrd Gentleman of the Chapel Royal' by John Harley p. 366.

15. 'Falte' in the 16th century indicated a failing as well as a deficiency or mistake. OED

16. The 'pointe' here is a note.

17. MLNB f.145 v.

so his hand sometimes quivered as he joined the stems of notes together. Keeping his feelings tightly under control caused tension and made him press harder into the page than he meant to. Consequently the quill sometimes scratched in spite of the fine quality of the paper. The thick sides of the notes also tended to cave in. Symbolically, from the top right corner of the page comes pressure from authority figures and the unknown future, ultimately death and the final judgement, while from the bottom left comes the pressure of past sins and failures, painful memories and physical temptations. Such things preyed on his mind unconsciously and affected his nerves and muscles as he wrote.

He liked a broad-edged quill for the variety of thickness and shading it offered. This suggests that he was alive to the beauties of nature, appreciated music, fine arts and good food and enjoyed physical pleasures. Self-indulgence was surely a temptation familiar to him. With a broad edge he could create strong contrasts but unfortunately it was more difficult to produce curves or circles smoothly. Perhaps this explains why on this occasion he chose to form note heads as diamonds when at other times he wrote rounded ones. Baldwin showed a natural artistry and talent for design through his creative combinations of different strokes. The very dark square shapes dignify the manuscript with their depth and sense of gravity but their sobriety is offset by the decorative spirals. These look a little playful and give a sense that Baldwin was enjoying himself and taking a pride in his work, although they convey through their coiling some egocentricity and need for self-protection.

Square shapes are symbols of the physical world and represent material security. By recreating an old-fashioned style Baldwin was able to return in spirit to an age when life seemed more settled and secure. Immersed in the task his mind grew calmer and his emotional attachment to the past unconsciously pulled note stems and bar lines to the left. Alone and in control of what he was doing, he could gain a sense of satisfaction from his work and forget the distress of current political and religious turmoil.

He took care to hide his anxieties from people, but they are reflected in the excessively disciplined style of his writing. This is a sign of some emotional immaturity as well as a conservative and subordinate nature: by adhering strictly to rules he felt safer. Emphasis on straight strokes shows that his feminine side was suppressed, and he did his best to conceal any inadequacy or weakness as he perceived it. His public persona was like a mask as he lived out the role of someone who was utterly reliable, serious, conscientious and dutiful. His writing is painstakingly constructed and lacks spontaneity and originality. Routines dictated the pattern of his life and he lived according to a strict morality, curbing his impulses and denying his inner doubts and conflicts. The roundness of some letters reflects his natural warmth and

amiability, and close spacing suggests that he wanted contact with people, but since most letters are narrow he was usually too reserved to show it. It was difficult for him to relax and just be himself, which would have adversely affected his relationships.

Baldwin coped with his fears and conflicts by creating a very predictable environment for himself, but his writing shows that they persisted nonetheless. He struggled to write in a straight line even when he had a line to write on. This is a sign of emotional insecurity. He also used a lot of punctuation marks at the end of lines and phrases: often a colon followed by a dash and another colon. Since every word makes a symbolic movement from the writer towards others, these excessive punctuation marks reflect a lack of basic trust and an unconscious desire to keep people at a safe distance. They signify a very cautious attitude and suggest that he needed time to think and prepare carefully before taking any action.

*All famus in there arte: there is of that no doute:—
there workes no leſſe declare: in everi place aboute:—.
yet let not straingers bragg: nor they theſt ſoe commende:—.
for they may now geve place: and ſett them ſelves be lynde:—.
an engliſh man by name: willm byrd for hiſ ſkill:—.
wth I ſhould haue ſett firſt: for ſoe it was my will:—.
whofe greate ſkill and knowledge: dothe exelle all at thiſ tyme:—.
and farre to ſtrange countreys: abroadc hiſ ſkill dothe fynde:—.*

At first his letters appear to be completely uniform, but on closer inspection small variations can be detected. They actually vary slightly in size, slant, width and spacing, and other small details that reflect underlying uneasiness. Sometimes the serifs at the top of stems are turned to the left while at other times they are curved to the right. A 'd' is usually straight but sometimes it turns left. A 'y' may be curved or straight, a 't' may have an extra stroke at the top,¹⁸ or the form of 's' used at the end of a word may suddenly appear in the middle.¹⁹ These small signs are like cracks in his mask, revealing indecision, uncertainty and doubt. In his poem in praise of musicians he wrote: 'All famus in there arte: there is of that no doute:—' but before 'doute' there is an extra large space.²⁰ This gap reflects unconscious hesitation and anxiety triggered by the thought of it.

So what kind of relationship did Baldwin the copyist have with Byrd the composer? Had Baldwin done some copying for Byrd before, so that he knew the quality of his work, or was he recommended to him? Were they acquaintances, friends or colleagues? Or more like master and servant, teacher and pupil or employer and employee?

¹⁸ See facsimile, line 6 (30) 'first'. Compare the form of the t with those in the previous word 'sett'. Numbers in brackets refer to line numbers in the complete poem.

¹⁹ See line 7 (31) 'whose'. Compare the form of the penultimate 's' with that in 'first' line 6 (30).

²⁰ See line 1 (25).

Baldwin had been a tenor lay clerk in St. George's Chapel, Windsor, since 1575, so it is possible that this is where he worked on the Nevell book. Byrd lived some ten miles away at Harlington and one can imagine him riding over to Windsor with a few more carefully chosen pieces to watch the progress of the copying. Byrd was then in his fifties and Baldwin at least in his thirties, although his exact age is uncertain.²¹

We may imagine Baldwin installed in a chamber with a window, fire, chair and solid table. On it is the great book and beside it loose sheets of scribbled manuscript, writing equipment and a candle. Byrd strides in with his precious compositions under his arm. He greets Baldwin heartily (large writing and forward movements show he is an extrovert) while Baldwin goes through the formalities, smiling, bowing and making polite enquiries (smaller size and formal style). He feels honoured by Byrd's distinguished presence and tries to maintain his dignity so as not to appear flustered (careful constructions lack spontaneity). Byrd wants to get straight down to business (he wastes little time on decoration). He turns the pages to look at what Baldwin has done, commends him for his fine work (gracious capitals and respectful spacing), but points out where he might have aligned the chords better, or avoided splitting a bar at the end of the line (tall straight strokes and sharp points show he has high standards, is critical and can be blunt). Baldwin feels a little anxious. Can he rise to the occasion and do what is required? (Doubts disturb his movements and his hand shakes at times).

Byrd shows him what he has brought and discusses the order in which the pieces are to be copied into the book (well-organised layout and careful i dots show that he plans thoughtfully, paying attention to detail). Baldwin carefully places the sheets in the correct order, making a mental note to double check and make a list, so that he knows what to do in case he should accidentally knock the papers on to the floor, God forbid! (Rigid consistency shows a methodical approach as well as fear, anxiety and some compulsive behaviour). Byrd thinks business is concluded but Baldwin wants to go over things again, just to be sure he has understood him correctly. Then he has a query about a note and after that requests that Byrd state his preference on a matter of layout (elaborated letters indicate a perfectionist attitude, a need for precise instructions, and unwillingness to act on his own initiative).

Byrd knows he can rely on Baldwin to do a good job but wishes he did not fuss quite so much (simplified forms show insight and quick recognition of what is essential). He starts to feel a little impatient as he has other matters to attend to and is thirsty after his ride (long lower loops overlapping lines show physical needs and restless involvement in activities). Would Baldwin care to join

him in some refreshment? Baldwin is tempted but declines politely as he should carry on with his work while the light is good (thick strokes showing sensuous enjoyment conflict with narrow letters reflecting conscientiousness, economy and self-denial). Byrd presses him (firm strokes) and Baldwin allows himself to be persuaded (schoolroom style shows submissiveness).

They discuss music for a while (narrow, angular letters show a serious attitude), shake their heads over current events and recall happier times (letter parts pulled backwards), but when Baldwin makes small talk (slow speed, elaborated letters) Byrd starts to lose interest. Rising abruptly (ends cut short) he departs briskly (quick speed). Conscious of time wasted, Baldwin returns to work. He feels quite proud of himself (decorated capitals) until he starts to worry about Byrd's comments (squeezed letters). Tension returns (rigidity), he resolves to try harder and prays for God's help and mercy (laboured style shows persistence, dependency and lack of self-esteem).²²

We can only imagine what encounters between Byrd and Baldwin might have been like, but such speculation is not altogether fanciful. Samples of their handwriting may be few, but they have survived the centuries like old photographs capturing moments in time. Just as signs of character and disposition may be detected from frozen facial expressions and body language, so may someone's personality and characteristic behaviour be deduced from features and movements fixed in handwriting. The handwritten legacy of Byrd and Baldwin is therefore especially valuable since it stands as a testimony to them, affording insight when other evidence is lacking.

I doubt that Byrd and Baldwin became close friends because they were so different in temperament; but they were indebted to each other and a bond would remain between them. Byrd the composer would always be the master, but he needed his copyist as a teacher needs a student. Baldwin brought devotion to the service he gave and elevated copying to an art form. Byrd would have recognised the quality of his work and paid tribute to him, but it must have been a testing experience for Baldwin to create this work of art and collaborate with Byrd whom he admired so much. Whatever their previous relationship may have been, these two men were brought closer together by this commission for Lady Nevell and their names have remained linked by an accident of history. That *My Ladye Nevells Booke* has survived to this day to give pleasure to all who see it is little short of a miracle.

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21. John Baldwin b. before 1560; d. London, 28 August 1615. Roger Bray, New Grove Dictionary.

22. These characteristics are not indicated by single handwriting movements. Interpretations depend on the coexistence of various features and on the whole gestalt of the writing.

VIVALDI – NEW RV & NEW EDITIONS

Clifford Bartlett

Peter Ryom *Antonio Vivaldi: Thematisch-systematisches Verzeichnis seiner Werke (RV)* Breitkopf & Härtel, 2007. xxx + 633pp, €98.00. ISBN 978 3 7651 0372 8

When I first became involved in cataloguing music, Vivaldi was an enormous problem. There were several catalogues of his works, none ideal. The most common were Pincherle (though frustratingly the catalogue was only in the French edition of his book), Rinaldi (with a series of invented opus numbers) and Fanna (with a complicated system of Roman and Arabic numbers). The solution arrived in 1974 with the short version of Ryom's catalogue: *Verzeichnis der Werke Antonio Vivaldis (RV): kleine Ausgabe* (VEB Deutscher Verlag für Musik). This contained a new numbering system attached to short incipits of the opening movement (unless another was needed to distinguish two versions of a work). There was a brief indication of the library of the main source, various concordance tables with other catalogues, a list of previous catalogues, and a title index. The order of works was determined by a systematic identification system, which as far as I know has been ignored, though my review (*Brio* 13/1, Spring 1976) was mostly devoted to how to use his categories to devise standard titles for instrumental works so that a number was only necessary to distinguish works for the same medium in the same key – which would have been useful for library cataloguers and for programme listings. I can't remember if that was included in the circular I sent round the BBC about changing to the new numbers. (This was parodied in the guise of the circulars then current about the conversion to North Sea gas.) My Vivaldi shelves still have several publications, some quite substantial, devoted to conversion tables, but I can't have used them for a quarter century at least (though the Eulenburg catalogue still has the Rinaldi opus numbers rather too prominent).

I am surprised that my copy of the *Kleine Ausgabe* has survived over thirty years of use. The cover is detached and it is very dog-eared, not so much through careless use but from having to be shelved with the larger-formatted and bound thematic catalogues of Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Berlioz etc. Its protection was Ryom's *Répertoire des Oeuvres d'Antonio Vivaldi: Les compositions instrumentales* (Engström & Sødring, 1986), a work whose value continues, since it contains much more information than the new catalogue.

Irrespective of the accuracy of its content, a thematic catalogue has to be well laid-out, clearly printed and easy to use. (An example of failure in this respect is Helms CPE Bach catalogue, where the work numbers don't leap from the page as you look for them.) The cataloguing system is not fundamentally in question at this stage: RV is as accepted as BWV & K. A major improvement is the

inclusion of incipits for each movement, mostly on one stave, but using two when it might be helpful, especially when a voice enters at the beginning of an aria; when it enters after a ritornello, the vocal as well as the instrumental incipit is given. All early sources are listed, and the Pincherle and Fanna numbers are stated. Each entry ends with brief comments and a bibliography. New to many people will be the attempts to give composition dates. This is probably the area in which the catalogue will most quickly go out of date, but at least Vivaldi's output beyond what he published is beginning to have some chronological shape, if only from changes of notational habit such as triple time signatures.

The only editions mentioned are Malipiero and its successor the *Edizione critica*, both published by Ricordi, and the SPES series reviewed below. This is very disappointing. While the *Edizione critica* does provide good and reasonably-priced performance material for sale, the Malipiero edition is old-fashioned in the amount of editorial performance aids, fails to state clearly in each volume that the double-bass stave is as much an editorial addition as the keyboard realisation, and is in many cases only available on hire at extremely high prices. Any user needs to know what alternatives are available, and these are not shown, nor are facsimiles quoted. I have a vested interest in that we publish facsimiles of most of the original opus numbers and about fifty modern editions of instrumental works, whose listing would be useful to players. Breitkopf hasn't published much Vivaldi: perhaps if it had, the editorial decision might have differed.

One problem that the musical community will have to decide how to deal with is the works numbered in the original edition that are now exiled to the appendix. I suspect that performers will continue to use the numbers on the existing edition, and since there are unlikely to be new editions by anyone who realises that these works are not authentic, the Anhang numbers are unlikely to achieve common use. We still hear the original K numbers for spurious Mozart, so perhaps the RV numbers should also remain (perhaps with an X or some other letter added as suffix). It also strikes me as pedantic to quote RV numbers for works with opus numbers. There is a problem with the location in the catalogue of newly-discovered works. There is, for instance, a sequence in the catalogue of RV 296, 773, 794 and 297. All four are violin concertos in F, but 773 and 794 were discovered after the original numbering was fixed and were given numbers at the end of the sequence in order of discovery. There is a list of such numbers on pp. 533-4 stating where they will be found, but that is likely to be missed in quick reference. To counterbalance my criticism of Helm, the way he adds numbers with decimals seems more useful, since it then places like with like.

There is one section where the classification heading is curious, and could have been changed without altering the numbering. *Alttestamentliche Psalmen* is so Protestant! As far as their musical function is concerned, they are psalms for Vespers (which is why they have doxologies, which wouldn't need specific mentioning if headed thus.) At first glance, it looks as if there is some liturgical awareness in starting the section with *Domine ad adiuvandum me*, but that is only because it is a verse from Psalm 69, so comes before the Vespers sequence beginning with *Dixit Dominus* (Psalm 109). The section should have been entitled *Music for Vespers*. It could then have ended with the Magnificats without a new heading, rather than the superfluous and lengthy *Neutestamentliche Lobgesänge (Magnificat)*. It might have been sensible to separate the hymns from the Marian antiphons. There is also something wrong with the indication of which hymn verses are set. One would expect them to be either odd or even numbers: a sequence like 1, 2 & 5 (RV 613) or 1, 3 & 6 (RV 620) suggests to me that they were checked in the wrong hymn book.

I don't want to end critically. I'm glad I can replace by failing *Kleine Ausgabe* by something more substantial, with far more information. I'll still need the *Répertoire des Œuvres*; it's surprisingly useful to know how many staves to a system in the autograph and how exactly the instruments are named (or not), and whether the composer made substantial changes. And congratulations to Breitkopf for its comparatively moderate price.

Opere incomplete

Antonio Vivaldi *Opere incomplete: edizione critica*
Studio per Edizione Scelte, Firenze. Each €16.00

1. *Concerti per traversiere* RV 431 e RV 432 Edizione critica a cura di Federico Maria Sardelli SPES, 2001. xiv + 37pp
2. *Concerti per fagotto* RV 468 e RV 482 Edizione critica a cura di Federico Maria Sardelli SPES 2002. xxxx + 29pp
3. *Concerto in due cori per 2 violini principali e due organi*, RV 584 Edizione critica a cura di Federico Maria Sardelli
4. *Regina caeli*, RV 615 Edizione critica a cura di Michael Talbot. SPES, 2004. xxxiii + 12pp
5. *Concerti per violino* RV 320, 378, 745 Edizione critica a cura di Olivier Foures SPES 2005. xl + 68pp

First, congratulations to SPES, most of whose output is of facsimiles, in taking on this series of substantial but incomplete works by Vivaldi. It's odd that Ricordi, who published the old complete edition of the instrumental works as well as undertaking the new *Edizione critica* are not embracing these as well: perhaps they assumed that, with no performance fees, there was not enough income just from sales. SPES, however, are geared to keeping afloat thus (though I do sometimes wonder how they do it!) I had seen these five items listed in the SPES catalogue but hadn't bothered to investigate them until the OAE wanted to perform RV 584. It turns out that SPES did not have parts, though luckily the editor did. (Sardelli, incidentally, as well as being a recorder-player, conductor

and musicologist, is also, according to his Wikipedia entry, a humorist). It does seem very short-sighted of the publisher; once the score is on a computer file, it's not too complicated to run off parts as well and offer to supply them for performable complete movements.

I find the use of the term 'Edizione critica' a bit of an exaggerated for an edition of a work from a single source. Is the editor doing much more than a copy-editor of a contemporary work? Do we need the evidence to check all the tidying-up Roy Douglas did for Vaughan Williams, Imogen Holst, Colin Matthews and others did for Britten and the host of highly-skilled copy editors that publishers employ? Most of the commentaries here either correct the obvious or note changes by the composer: these would be superfluous if good-quality coloured reproductions of the autographs were accessible on-line. Obviously, the process would be quite expensive, but it would diminish wear on the originals, and provide security in case a terrorist bombed Turin by having a variety of copies round the world.

Apart from the musical torsos (complete movements), these volumes also contain significant introductions. Vol. 4 has a lengthy excursus on the 'trombe' heading in the violin parts, which occurs also in RV 221, 331, 313, 555, 558, 615 & 803 (see table on p. [xxxiii], which also lists the relevant references in the invoices submitted by instrument makers to the Pietà). As the heading *Violini in Tromba Marina* in RV 558 suggests, these parts (utterly unplayable by trumpets and not imitating them by keeping to the harmonic series) are intended to sound like the *tromba marina*, effected presumably by the use of a bridge that, as in the *tromba marina*, has only one end resting on the belly. Talbot also surmises that the instrument had only three strings, so could be considered as a viola without the top string or a violin without the bottom. It does, however, seem odd that in the edited score, the two instruments in question are just headed *Tromba* with no italicised or square-bracketed qualification: it isn't too difficult to imagine someone without scholarly interest glancing at the score, sending a photocopy to a modern trumpeter, and generating a performance in 'Songs of Praise' one Easter of a jolly 'Resurrexit sicut dixit, Alleluia'. But perhaps that would be no bad result. In fact, the fragment would work well as it stands, since the next section ('Ora pro nobis Deum' for *piano* strings *senza organo*) is followed by an abbreviated repetition of the 'trumpet' movement. Returning to the staff headings, one surely expects a 'critical edition' to mark those with no original designation as editorial. The voice (in octave-treble clef) is headed 'Contralto o Tenore' but with no indication of the original clef, for which one has to find the last line of page vii (Italian) or xxi (English), where we are told that it is tenor, but with a compass of f-a' and probably written for a woman. The reference to the source is also hidden mid-paragraph. The introduction, excellent though it be, isn't a substitute for setting out the basic information where one expects it: at the beginning of the commentary or at the beginning of the first page of music. Such comments apply to the other volumes too: I would hesitate to cast blame at Michael Talbot particularly.

Vol. 1 has two flute concertos without slow movements: they existed elsewhere (either specially composed or to be borrowed from other works), so the copyist did not need a fresh score to work from. Both works are in E minor: RV 431 has the first and last movements, RV 432 just the first. Vol. 2 has two opening bassoon-concerto movements, one with a slow movement as well. No 3 is a first movement for double orchestra, each with solo violin and organ. It looked interesting when I saw the score on its way to the OAE. Of the three violin concertos in Vol. 5, RV 320 stops at bar 97 of the third movement, so, with a bit of imagination, is performable. RV 378 is a 59-bar torso. RV 745 is a complete movement, probably a finale. The introductions of all the series range over general topics, and are worth looking at even if you are not interested in the scores.

RV 224 from EDITION HH

As suggested above, scholarly practical editions of Vivaldi are still quite difficult to come by. If our experience is anything to go by, performers seem to want concertos with ensemble rather than the majority category in his output, violin concertos. So a welcome to one of over 30 in D, RV 224 (HH 62053; 25.00). It is one that has been published in facsimile, though I don't have a copy to check the edition. The editor seems particularly, indeed excessively concerned about the slow movements (RV 224 has one for solo and continuo in A, RV 224a is in B minor with full strings). We are told somewhat verbosely about standard notational practice of accidentals: I don't remember Vivaldi being so complicated to edit. But it is a good thing that the occasional edition errs on the side of pedantry and gives some idea of what MS sources are like (though a facsimile is worth a thousand words). The edition itself is very welcome. It's a distinctive piece, well worth playing.

Music reviews, cont. from p. 6

EDITION HH: 16th-CENTURY DANCES

The Mozart pieces are two early arrangements. *Balli per Cembalo* comprises 89 pieces from three Italian MSS and one from the Royal College of Music, MS 2088, edited by Christopher Hogwood. The first item (Venice Marciana Ms. It. IV.1227) was edited by Jeppesen in 1962 in rather an updated style; it dates from around 1540. Two other MSS from Florence (Magl. XIX.115 & 138) were copied a decade or so after 1600, but are clearly in the same musical/social tradition. The RCM piece is probably the only survivor of Marco Facoli's first *Libro d'intavolatura* of 1586. On paper, music of the music looks dull and ungrammatical (a bit like some of the items in the *Musica Britannica* volume reviewed on p.2). But it comes to life in performance: stick to the rhythm but don't worry too much about the notes! Any ornamentation patterns you find in one piece can be transferred to any other. Playing these is one way of freeing inhibitions for improvisation and even continuo playing. (HH 11 075; £25.00)

MOZART SYMPHONY 39 for 3 FLUTES

This arrangement is by Richard Carte (1808-91), a leading London flautist, whose name is remembered in conjunction with the name Rudall, Carte, & Co, a flute-making firm that was eventually taken over by Boosey and Hawkes in 1955. He is also important for his flute method of 1845. In 1827 he published a version for three flutes of 'Beethoven's celebrated Symphony in C' as the first of a series: no copies survive. The second is this version of Mozart's Symphony in E flat, K.543, of which a later edition survives. I have no particular interest in flute trios, but I suspect that it will be useful whenever three players happen to assemble and at summer schools. The idea of producing a score as well as parts would have seemed odd in 1827. Hogwood's introduction, with its extensive quotations, is fascinating, beginning with what would now be a viola rather than a flute joke: 'what's worse than one flute?' 'Two.' (HH 62053; £20.00)

LANCASHIRE HORNPIPES

Three Extraordinary Collections: Early 18th Century Dance Music for Those that Play Publick Compiled and edited by Peter Stewart. Pencaitland, Hornpipe Music, 2007. iv + 116pp, £15.00. [from sales@hornpipermusic.co.uk]

These three collections of violin tunes for dancing chiefly hornpipes and jigs date from around 1700, and each survives in a single copy at the British Library. They are:

Thomas Marsden *A Collection of original Lancashire Hornpipes old and new containing Divisions upon each For the Treble Violin. Being the First of this Kind.* London: 1705. [probably first published in 1697]

An Extraordinary Collection of Pleasant & merry Humours... Containing Hornpipe's, Jigg's, North Country Frisk's, Morris's Bagpipe Hornpipe's & Round's... fit for those that play Publick. London: Daniel Wright, c. 1715

The Third Book of The most Celebrated Jiggs, Lancashire Hornpipes, Scotch and Highland Lilt's... fitted to the genious and use of Publick Performers. London: I: Walsh, c. 1730.

The volume prints all the music compactly, adding a variety of concordant versions, making a total of 229 tunes. It is eminently practical, but is also a work of considerable scholarship. There are enough facsimiles to give a good idea of the notation, the cover design neatly showing the title pages of the three 'extraordinary collections'. There is a survey of the history of the hornpipe. At this period we are still with the three-minims-in-a-bar version, many of the tunes beginning with three minims like the one familiar from *Abdelazar* used by Britten. There are concise notes on the tunes: the Playford 1651 *Stains Morris* (no. 156), for instance, isn't pursued to France. The repertoire was changing rapidly, the author suggesting that the importation of French and Italian music with the Restoration had considerable influence on popular music, including the popularisation of the modern fiddle, with an emphasis on the new rather than the traditional. An excellent book, of value to historians as well as fiddlers.

The violone grosso and violone of Bach's Brandenburg Concertos

Peter McCarthy

A concise version of a lecture delivered to the International Society of Bassists conference, Oklahoma City University, June 2007.

Indications of pitch in the text:

C'' - B'' = C 2½ octaves below the bass clef to B an octave and a sixth below the bass clef

C' - B' = C 1½ octaves below the bass clef to B below the bass clef

C - B = C a half-octave below the bass clef to B a ninth below middle C

c - b = C an octave below middle C to B below middle C
c' - b' = middle C to B in middle of the treble clef

In 1721 Johann Sebastian Bach presented a score of six concertos to the Margrave of Brandenburg. He was then working in Cöthen, a Calvinist town where cantatas were not performed in church, writing mostly instrumental music for the court of Prince Leopold of Anhalt-Cöthen. There has been a great deal of discussion about the lowest string line of these 'Brandenburg' concertos. The compass of the bass part over all 6 concertos is B' to f'♯ at notated pitch. Concerto 2 has a range of C to e', concerto 4 D to f and concerto 5 D to f'♯ sharp. Only concertos 2, 4 and 5 have a stave dedicated to the violone, always the lowest string stave sitting just above the cembalo.

Two books have done a great deal to shed new light on performance as it may have been in Bach's lifetime. Andrew Parrot *The Essential Bach Choir* (The Boydell Press, 2000) was inspired by a paper delivered by Joshua Rifkin in Boston 1981 which is appended to Andrew's book, and discusses the proven performing resources that Bach had at his disposal at Leipzig. Richard Maunder *The Scoring of the Baroque Concerto* (Boydell & Brewer, 2004) covers the whole of Europe. In both studies, close attention to the performing material rather than the score has been most illuminating. Parrot/Rifkin and Maunder point out that sharing parts as we do today was not common practice in the 17th and early 18th centuries. They both have broken with the tradition of performing Bach's choral works with multiple performers on each part, demonstrating that vocal concertists sang each chorus part alone, with support on some occasions from a second set of single singers (ripienists) in clearly designated sections; the ripienists used separate sets of parts that only included the music the ripienists were called upon to sing). Careful research of the performers available to Bach in Leipzig, the distribution of those forces across the five churches he was responsible for and a close look at the surviving performance parts offer an argument that is difficult to refute.

Richard Maunder traces a very clear tradition of one to a part performance of 'concertos' (until 1740) backed up by

detailed analysis of published part sets and original performing material, and an insistence on a literal interpretation of the indicated instrumentation. In Rome and Venice, the 2nd bass part is figured and appears to be intended for a chordal instrument, most usually the cembalo. He finds no evidence of a second string bass instrument, except at Bologna. In Albinoni's concertos, two-octave gaps occur at certain points between the two bass lines if the lower part is played at 16ft. In Maunder's analysis, that second bass line is taken only by the cembalo, so only one octave separates the 2 bass lines at those points: elsewhere they are in unison. In all three places, any suggestion to double the parts is always specified. Valentini (in Rome) is alone in using the term *contrabasso*.

In Bologna, where the first concertos were published in 1685, separate parts for *violoncello* and *violone* are often included. Stephen Bonta's papers 'From violone to violoncello: a question of strings' (1977) and 'Terminology for the bass violin in the 17th century' (1979), both reprinted in his *Studies in Italian Sacred and Instrumental Music in the 17th Century* (Ashgate, 2003), have shown that in Italy, at least by the end of the 17th century, *violone* indicated a large bass violin that may have been tuned the same as the new smaller violoncello or a whole tone lower (Bb F c g) as in France. Larger and smaller sizes of viola existed in the 17th century, apparently tuned in the same way. Maunder identifies the 12 concertos of Georg Muffat's *Auserlesener mit Ernst- und Lust-gemengter Instrumental-Music* (Passau 1701) as the first published in Germany. Muffat says they were written in the 1680s, some during a visit to Rome in 1682. In his preface, he describes, in some detail, how to double the instrumental parts if needed.

Bach may not have had much chance to work with a low doubling string bass until he moved to Leipzig, as the musical establishments of the appointments he held before 1723 may not have included a large bass. Dreyfuss points to one date when Bach did have a contrabass at his disposal: a performance at Weissenfels of Cantata 208 on 23 February 1713 (while he was working at Weimar). The lowest stave is labelled *Cont. e violone grosso* for the 11th and 15th movements. In other Mülhausen and Weimar cantatas the *violone* part is occasionally written an octave lower than the cello, in the manner of Bologna, a clear indication that it was not a transposing part. I take this to be the model for some of the Brandenburg concertos: 2 string basses in unison, one or the other dropping an octave to reinforce the texture on occasion. If Bach thought that a *violone grosso* was available to the Margrave, it might have seemed an exciting addition to the manuscript score for the largest of the concertos, giving it a grandeur and majesty quite different from the others in the set.

Even if Bach had not hitherto encountered a *violone grosso*, his visit to Dresden in 1717 was the moment to observe them at close quarters. For the opera season commencing that year the contrabass players Girolamo Personelli and Angelo Goggi were engaged. The Elector wrote that a contrabass player 'who has the necessary skill to accompany the voices and provide movement to the whole orchestra' was absolutely necessary. (Janice B. Stockigt *Jan Dismas Zelenka*, Oxford UP 2000). Zelenka himself, though named as a contrabassist in 1717, was absent from the court from 1716 to 1719. In another register of the Kapelle he was listed as a *violone* player at the same time as *contrabasso* players.

The Margrave's copyist, working under Bach's instruction, would have extracted a reduced part for the *contrabasso* from the cembalo part of the 1st concerto. For an example of what that part might have been, the autograph part in Bach's hand for the A major harpsichord concerto and cantata 210 *O holder Tag, erwünschte Zeit*, written in 1741 give a very clear indication of what a *contrabasso* might have played. Though simplification is documented in double bass playing later in the 18th century, Bach does not simplify the bass in these parts, but does confine the *contrabasso* to tutti sections. In the second movement of the first concerto at bars 9 and 20, I suggest the lower left hand crotchet to be an indication to the copyist to leave the semiquavers that follow to those instruments playing at sounding pitch.

There are two early references to very low tunings in the contrabass range – Michael Praetorius in Wittenburg in 1607 and Adriano Banchieri in Bologna in 1609. Both give tunings as low as D' though Banchieri does not repeat this tuning in 1611. Paul Brun has pointed out that Praetorius's illustration (*Theatrum Instrumentorum*, 1620, plate v) depicts an instrument with a string length of 130 cm, just over 51 inches (Paul Brun *New History of the Double Bass* author, 2000, p. 172). 42 inches (106.5 cm) is about par for an orchestral sized bass. An extra 9 to 10 inches would require a simpler approach to playing – or a second player to help out! Paul Brun's states (p. 173) that 'while in Praetorius' time such an unmanageable instrument was the price to pay for reaching 16 foot D, our modern 16 footer was born only when the technological progress in the fabrication of strings made it possible to produce good sounding contra pitches with a playable string length and a convenient body size.

Those technological changes are pinpointed to Bologna by Stephen Bonta and dated to the 1660s, shortly before contrabass tunings reappear with Bartolomeo Bismantova. In the text of his *Compendio Musicale* (Ferrara, 1677) Bismantova says that the bottom string of the *contrabasso* or *violone grande*, a 4-string instrument, can be tuned to E if the string is thick enough. This precedes a clef showing the tuning G', A', D, G, suggesting that he expects the 4th string to be inadequate to that task. He also says of the

violoncello that the bottom string can be tuned to C if it is thick enough but again shows a different tuning in the clef that follows – D G d a.

Also in 1677, Johann Jacob Prinner gives quite a different contrabass tuning – F' A' D F# B, almost the same as the tuning F' A' D F# A that is usually referred to as Viennese tuning, still in use at the beginning of the 19th century (with or without the bottom string). Other low tunings at the end of the 17th century are more in line with Bismantova: Daniel Speer (Ulm, 1697) E' A' D G; Thomas Balthazar Janowka (Prague, 1701 and 1715) G' A' D G (and according to Paul Brun, also F' A' D G).

The tuning often referred to as the G *violone* tuning (G' C F A d g) appears in Praetorius and Banchieri and earlier theorists. It dies out in the works of Italian theorists by the middle of the 17th century but persists in German publications for a long time afterwards. Prinner (1677), Georg Falck (Nuremberg 1688) Daniel Speer (Ulm 1697) and Daniel Merck (Augsburg 1695) all note the 8-foot tuning G' C F A d g. Falck offers an alternative, tuning the F string to E. Each theorist uses a different name: Prinner *basso di viola*, Falck *violon*, Speer *bass violon* and Merck *Bass Geige*. Merck gives an alternate tuning in A - A' D G B e a as well as the tuning of the 'French bass', Bb' F c g. Daniel Speer makes no mention of a 4 string alternative.

G *violone* tuning has often been included with contrabass tunings because of its low G' string; but the lowest string of a 6 or 7 string viol is its least accessible. The top five strings (C F A d g) give a range one tone shorter than the violoncello or the same as a cello in the 'Bolognese' tuning (C G d g – used by Bach in the 5th cello suite). The lowest note in the *violone* part of Buxtehude's sonata for *viola da gamba* and *violone* is D below the bass stave. It's certainly true that Bach makes use of the whole range when writing for the violin in the sonatas and partitas and for the cello in the unaccompanied suites. But that is not the case in the three sonatas for *viola da gamba*. The first sonata only descends to B and does not require the bottom D or A' string; the 2nd sonata uses all the strings to low B'; the 3rd sonata does not use the 7th string but does descend to low D. Strikingly, in the 6th Brandenburg concerto Bach makes extensive use of a wide range for the *viole da braccio* and *violoncello* but not for the violins: in the first movement the higher *gamba* part has three Bbs and one A on the 5th string, the lower *gamba* part two Bbs: everything else is on the top 4 strings. The *violone* part has two low Bb's on the bottom string (at the end of the exposition and its *da capo*).

The details of the instrumentation for *violoncello*, *violone* and *cembalo* in Bach's autograph score of the Brandenburg Concertos are listed below. Only the last section of the heading is quoted, and the names prefaced to the lowest staves. [Checked with the facsimile, but identification of capital letters as in NBA *Kritischer Bericht*. CB]

Concerto 1^{mo}Heading: *Violoncello col Basso Continuo*stave 11: *Violoncello*stave 12: *Continuo è Violone grosso***Concerto 2^{do}**Heading: *Violone in ripieno, col Violoncello è Basso per il Cembalo*stave 8: *Violone ripieno*stave 9: *Violoncello e Cembalo al unisono***Concerto 3^{ro}**Heading: *tre Violoncelli, col Basso per il Cembalo*staves 7-9: *Violoncello 1, 2, 3*stave 10: *Violone e Cembalo***Concerto 4^{mo}**Heading: *Violone in Ripieno, Violoncello è Continuo*stave 7: *Violoncello*stave 8: *Violone*stave 9: *Continuo***Concerto 5^{to}**Heading: *Violoncello, Violone è Cembalo concertato*Stave 5: *Violoncello*Stave 6: *Violon*Staves 7-8 *Cembalo concertato***Concerto 6^{to}**Heading: *Violoncello, Violone è Cembalo*Stave 5: *Violoncello*Stave 6: *Violone è Cembalo*

Neither concerto 1 nor concerto 3 have *violone grosso* in their headers, raising the interesting possibility that Bach originally intended violoncello, basso and cembalo as the bass instruments for Concerto 1 and cembalo only as continuo to the nine solo instruments of concerto 3 (the magic number: 3rd concerto, 3 groups of 3 soloists). Laurence Dreyfuss (*Bach's Continuo Group*, Harvard UP, 1987) and Richard Maunder (*op. cit.*) have both commented on how the words *violone grosso* at the beginning of the first concerto in the presentation score seem to be added later, pointing out that the words are crammed in and the colour of the ink is different. Both writers also suggest that concertos 2 and 6 were, at least originally, written for an 8-foot bass. Dreyfuss points to an early version of concerto 5 that has no violoncello part. The surviving *violone* part is not a transposing part and only provided for the first movement. It is rather easier to figure out what to play in the third movement from the cembalo part than in the first movement. As in the later version, there is no sign of participation by the *violone* in the second movement. If the *violone* for all the concertos were a double bass instrument playing in the 16-foot pitch register then *violone* must be an abbreviation for *violone grosso*. There are no other cases of abbreviating instrument names within these 6 concertos except within the first concerto where 2 *Corni di Caccia* are elsewhere referred to as *Corn: 1 & Corn: 2*. There are examples of qualifying additions: *Fiauto* in concerto 2 but *due Fiauti d'Echo* in concerto 4; *Viola* in concertos 1 to 5 but *Viole da Braccio* in concerto 6. Bach was very careful to distinguish between the two sorts of viola here: *due Viole da Braccio, due Viole da Gamba*.

I now take these terms literally: *violone* to mean the 'German violone that the cello was supplanting and *violone grosso* to be the *contrabasso* or *kontraviolon* recently imported from Italy that doubles the violoncello an octave lower. Interestingly, Merck describes an additional six-string tuning in a mixture of Cornettenton and Chorton. This separation of performing pitches was a fact of life for the 17th- and early 18th-century musician. A difference of a tone between instrumental music outside of church (lower) and inside church (higher) was routine (it might in some places be a minor third). The terminology can be confusing. Chorton was in the late 16th-century the lower of the pitches, and Cornettenton the higher. A central European and North Italian consistency of pitch was maintained by the standards set by the cornett-makers, and alternative pitches tended to be at discrete intervals from Cornettenton. However, by the end of the 17th century, German choirs and organs moved up a tone to Chorton (the standard cornetto pitch, about a semitone above A=440), and the lower pitch, used by instruments in secular ensembles, was described as Kammerton.

Merck was probably anticipating the *violone* being used in church with an organ tuned a tone higher and accommodating this by raising the bottom 3 strings G' C and F a tone to A' D G. The top three stay where they are (possibly because they are already tight enough) giving a tuning of A' D G A d g. In his *A History of Performing Pitch* (Scarecrow Press, 2002) Bruce Haynes suggests that the pitch that Bach worked at during his sojourn in Cöthen was either tief-kammerton (low chamber pitch, a minor third below Chorton, so around A=392 or perhaps as high as A=403), but not as high as hoch-cammerton (high chamber pitch) A=415. Tief-kammerton was the pitch of the French wood wind instruments being imported into Germany at the time (Haynes, p. 236-237).

Pitch is a significant matter. If a large contrabass string instrument played the Brandenburgs as written, low C' at tief-kammerton would be our modern 32ft Bb". The low Bb' that concludes concerto 6 would be Ab"? These are very low notes indeed, requiring a very long and very thick string. Such a string would require a very large bass. Would this type of instrument be ideal for one-to-a-part chamber music with the recorder or traverso?

Additionally, pitch tells us something about nomenclature. In concerto 1 Bach calls for the *bassono*, the newcomer that had come with the the *hautbois* from France. Haynes (p. 233-236) demonstrates from cantata parts written at Weimar in the years 1714-16 that the *bassono* pitch was a minor 3rd lower than those for *fagotto*. In that same period, he also shows that parts for oboes were either a tone or a minor third lower than organ pitch. The parts for the lower pitched instruments were labelled *hautbois*, those for the higher, *oboe*. Since it transpires these terms are very specific, let us turn once more to the instrumentation given at the beginning of each concerto.

Concerto 1^{mo} à 2 Corni da Caccia. 3 Hautb: è Bassono. Violino Piccolo concertato. 2 Violini, una Viola è Violoncello, col Basso Continuo.

Concerto 2^{do} à 1 Tromba i Fiauto i Hautbois, i Violino concertati, è 2 Violini i Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo.

Concerto 3^o à tre Violini, tre Viole, è tre Violoncelli, col Basso per il Cembalo.

Concerto 4^o à Violino Principale, due Fiauti d'Echo. due Violini, una Viola è Violone in Ripieno, Violoncello è Continuo.

Concerto 5^o a une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato.

Concerto 6^o à due Viole da Braccio, due Viole da Gamba, Violoncello. Violone è Cembalo.

Bach is no longer here to speak for himself but it's worth considering the possibility of taking words he has left us literally, an option often discounted without trial. *Una, due, tre* (one, two, three) – not that difficult to understand!

The score has other lessons to offer. Johann Joachim Quantz (a member of the Dresden orchestra from 1716) commented on the undesirability of excessively wide chord spacing in his *Versuch* (1752). If one of the two bass instruments descends and the other rises, it may seem mystifying taken as a horizontal line. Looking at the score vertically may show that the disparity serves to close the gap when chord spacing is very wide. Where the cembalo and violone share the same stave, the keyboard supplies the middle octave when a 2 octave gap appears between the string basses. Maunder is not unhappy to suggest that a high violoncello part in the Albinoni concertos can be supported by the cembalo an octave lower; but does an additional string bass playing notes an octave lower still seem a likely sonority? Other than the two notes already mentioned in bars 9 and 20 of the 2nd movement, there are no examples of a two-octave gap arising between the two bass lines in the first concerto or of anything but parallel movement. There are, however, many examples of both 2 octave separation and a bass line rising to fill in wide chord spacing that would occur were a 16-foot instrument to play in the other five concertos. It is instructive to write out the two bass parts on adjacent bass staves, notating 16-foot notes at sounding pitch (i. e. with low Bb" 6 ledger lines below the stave).

Nicholas Parle, professor of harpsichord at the Hochschule für Musik in Leipzig, points out that the viola da gamba or bass viol is still regularly called the tenor gamba in Germany today (and what we call the tenor viol is the alt-gamba). Joelle Morton (in the *Early History and Use of the G Violone* at www.greatbassviol.com/earlyhistory.html) tells us that in historical documents the 'G violone' is often referred to as the bass viola da gamba. [That perhaps goes back to 16th century usage. CB]

Bach spent the years 1717 to 1723 as Kapellmeister in Cöthen. In the year 1717 he had at his disposal in the Collegium Musicum 3 violinists, 2 flautists, an oboist, a bassoonist, a bass viol player, a cellist, 2 trumpet players and a tympanist. Three other musicians were designated ripienista. The Prince himself played violin, bass viol and harpsichord and of course Bach himself would take a part. There is no designated violone player but one wonders about the tuning of that bass viol.

Peter McCarthy is well-known as a professional 'early' bass player, and has recently been taking part in Trevor Pinnock's Brandenburg Concerto project. The CD appeared in November, and will be reviewed in our next issue. CB

Problems of a 16' bass in Concerto 2

First movement:

Bar 10. The upbeat to bar 11 is 2 octaves and a major third lower than the cello played at 16ft, quaver 6 of the bar is 2 octaves apart.

Bar 22. The last quaver - e - of bar 22 played at 16ft creates a 1st inversion - I have often been asked to "correct" it to a c. At 8ft it is fine as written, indeed the only third in the chord in the string parts

Bar 25 A 2 octave gap develops for 2 bars; at 8ft the cello is reinforced at the octave at a strong point in the music. This is in line with violone parts in early Bach cantatas.

Bar 33 shows how the continuous semiquavers of the cello are alternately doubled as a unison first by viola and then violone. It's a neat handover at 8ft but doesn't make much sense at 16ft.

Bar 77 the same pattern.

Bar 96 the third appearance of this pattern but the violas are an octave higher. Why? They would run out of notes below c.

Bar 67 that low upbeat again - 2 octaves and a major 3rd.

Bar 90: an uncomfortably large spacing in the middle of bars 90 and 91 - 1 octave and a 3rd.

Third movement:

Bar 47 ff the running semiquavers of the cello mask a big space between the violone at 16 ft and the viola

A similar table of examples from Concertos 3-6 is available on request: email clifford-bartlett@btopenworld.com and it will be sent as an attachment to our reply.

SENNFL in LINCOLN

Kathleen Berg

A weekend with Ludwig Sennfl, Oct 5-6
tutored by Philip Thorby

It is unusual to be reviewing one of my own courses, but hopefully the rest of the article will make the reasons clear. Philip was at his inspirational best, the venue of Lincoln Minster Pre-Prep School was excellent, and the musical standard was among the highest of our weekends. Thanks are also due to John Milne for preparing most of the editions and to Peter Berg for preparing the great setting of *Haec est dies*.

As the course approached, I was looking forward to a weekend of good fun and interesting music. What I was not prepared for was the impact that Sennfl's music would have on me, not just during the course but for weeks afterwards. So when I was asked if I knew anyone prepared to write a review I jumped at the chance to use some of my recently acquired knowledge to make sure that everyone out there knows a little about Sennfl's background and what his true status should be.

It is not known for certain when Ludwig Sennfl (many spelling variants of his name exist – I use the version he used himself) was born or when he died, but he was probably born in Switzerland c1486/90 and died in Munich 1523/4. He became a chorister in the Hofkappelle of Maximilian I first in Augsburg then in Vienna, where he received training for the priesthood. He was spotted by Isaac, who must have seen his potential as Sennfl later helped the older master prepare his great work, *Choralis Constantinus*, for publication. When Isaac died in 1517 Sennfl took over Isaac's job as Komponist at the Kappelle and for a few years enjoyed a peaceful existence as part of a circle of scholars, composing, studying the metre of classical odes, and bringing the German *tenorlieder* form to the attention of other countries of modern Europe.

Unfortunately for Sennfl, all this was to change, because when Emperor Maximilian died in 1519 his successor Charles V disbanded the musical establishment and replaced it with his own preferred Spanish style. Sennfl and many of his colleagues were out on their ears. This gave them the opportunity to travel (I am sure that reading between the lines Sennfl was not short of a bob or two) and to wait for the right moment to claim a major appointment. The *Liber Selectarum*, a collection of music by Isaac, Josquin and Sennfl, the first German printed anthology of motets (1520) was a product of these years.

Eventually in 1523 Sennfl secured a position in the Munich Hofkappelle where he spent the rest of his life, reorganised the musical establishment, built up its reputation and wrote vast amounts of music. By 1529 he had given up his clerical status (I cannot find any mention of his ever having performed any clerical duties in addition to being a full-time musician), was married and had a house at court. Correspondence in his last years leads me to believe that overwork contributed to his death.

These are some of the facts as we know them – there are many more details which I have pieced together from dozens of sources, but this is not the place for a full account. What does come over from his correspondence and from contemporary comments is that he was well-respected, self-effacing, careful and hard-working man, who was at the centre of a group of like-minded musicians who worked together to promote German music and serve their earthly masters as well as they could; these include Isaac, Sennfl's great mentor; Paul Hofhaimer, the best organist of his generation, Heinrich Finck, Thomas Stolzer and Caspar Othmayr. Having been so long in the shadow of Josquin, their music deserves to be better known.

It is, of course, the music which made such an impression. Over the weekend we studied mainly the religious pieces, and only a handful of these. There is a tradition which states that Sennfl was a Lutheran, at least a closet one. It is true he met and corresponded with Luther and that they admired each other's work; there is a lovely story that when Luther asked Sennfl for a setting of *In pace in idipsum* as he felt he hadn't long for this world, Sennfl replied with a setting of *Non moriar sed vivam* instead (he set the other text later), and sure enough Luther didn't die! Sennfl may have had sympathies with his friend's religious way of thinking; had he lived longer he might have declared this openly; but his settings of the great Catholic texts such as *Ave Maria* and *Rosa sine spina* leave one in no doubt as to where his deepest faith was.

The main work we studied on the course, *Haec est dies*, exemplifies this. The long, slow build-ups of the voices to emphasise certain words, the architectural design of the whole piece – concepts like these are known to us from this period, but then layered on top is all the agony, intensity and sheer sensuality that is the unexpected bonus. The other great work we studied was the *Ave Maria* based on the great 4-part Josquin setting. The original is in itself an amazing piece of writing, where the plainsong is set with an expansive



Da Jakob nu das Kleid ansach

Ludwig Sennf
Ed. John Milne

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freedom and sure touch; Sennfl then takes this and shows Josquin how it is really done, with each point reaching new heights and bringing forth new inventive possibilities. The ending *O mater Dei* is stated simply at first almost to acknowledge the original model but the screw is turned with an unexpected harmonic shift (*memento mei!*) to keep the composer's ownership. Everyone who calls himself an early music fan should hear this piece!

In addition to motets and masses, Sennfl also promoted, if not almost invented, the *tenorlied*, that simple but extremely effective form which led eventually to the German chorale and in turn to Bach – now there's a thought! The settings of *tenorlieder* vary from the mildly disgusting words of *Im maien*, *Im edler Art* and the rest of the hunting/bonking/vomiting genre, to the exquisite *Patienciam* and *Entlaubet ist der Walde*. Being a person for whom no day is complete without a dose of the Phrygian, I can't get enough of Sennfl in miserable mode.

One of the most interesting pieces is *Lust hab ich ghabt zuer Musica*, which is an autobiographical *tenorlied* in which Sennfl tells the story of how he became involved with music, how he learned it and how much he owed to Isaac. Starting with the melody *la sol* (L S = Ludwig Sennfl) he writes 12 verses praising Isaac, God and the opportunities he has had. The first letter of each verse spells the composer's name (with 2 "n"s!)

Although Sennfl wrote music in many genres, it was always with his own specifically German angle on it. What he should be remembered for chiefly is not being the last of the Franco-Flemish school but for being strikingly original, with a formidable compositional technique yet a warmth of expression which the musical world has sidelined for too long.

I will finish by quoting Philip Thorby, who guided us through some of this amazing music, as he writes on the cover of his CD mentioned below: 'Germany enjoyed the skills of many fine composers in the early 16th century... but the early music revival has not yet placed Ludwig Sennfl in the pre-eminent position he deserves.'

If you want to know more, please listen to

The Triumphs of Maximilian *Music Antiqua with John Potter* SIGCD004
 Stadtpfeiffer *Piffaro* xCD-90292
Im Maien Fretwork with Charles Daniels HMU907334
Was ist die Welt? Ensemble Orlando Fribourg VEL3034
Missa 'L'homme armé Suspicious Cheese Lords (see p. 48)
Martin Luther und die Musik Musica Antiqua Wien, CHE00252
MünchigerDom Musik der Renaissance, Capella Cathedralis, Karl-Ludwig Nies CHR77196
Sacred Music of the Reformation, Ensemble Officium, Rombach CHR77226
Heinrich Isaac/Ludwig Senfl: Missa carminum / Missa per signum crucis, Capella Antiqua München, Konrad Ruhland CHE0212
Tugend und Untugend: German Secular Songs and Instrumental Music from the Time of Luther Convivium Musicum / Ensemble Villanella - Sven Berger Naxos 8.553352
The Song of Songs - Sacred Music Across the Centuries Singer Pur OC803
Heinrich Isaac and others: Sacred music Clemencic Consort, Rene Clemencic OC340

Portrait by Hans Schwarz

Cantus part of Sennfl's version of Josquin's Ave Maria from Berg (appropriately) and Neuber's Novum et insigne opus musicum, Nuremberg, 1558.

XX. LUDOVICVS SENFFEL

Ve Maria Aue Maria ij Aue Maria ij

ij Aue Mari a ij Aue

Maria gratia ple na, Dominus tecum ij Dominus te cum

ij se cum. Virgo sere na sere na,

Aue cuius conceptio solenni plena gaudio ij celesti

LONDON CONCERTS

Andrew Benson-Wilson

BENDA'S ROMEO

September featured three sorties into the operatic byways, starting with Georg Benda's *Romeo and Juliet* given at St John's, Smith Square by the enterprising Bampton Opera, a company known for its exploration of little known operatic works, generally from the classical period (13 Sept). Benda was one of a large family of musicians that became linked to court of Frederick the Great in Prussia. After a few years there, Georg Benda became Kapellmeister to the Duke of Saxe-Gotha which, in the 1770s, enjoyed a brief period of operatic excess, particularly with the opening of the new Hoftheatre in the ducal palace, Schloss Friedenstein (it still exists today in much of its original form as the Ekhof Theatre). As director Jeremy Gray's informative programme note indicated, *Romeo and Juliet* was first performed in 1776 and was seen as an attempt to merge the Italian *opera seria* with the German *Singspiel*, not least in the latter's use of spoken text. It was described as an 'ernsthafte ('serious') Oper' and carried an alternative designation of 'ein Schauspiel mit Gesang' (a play with songs). Gotter's libretto is a pretty drastic hacking down of Shakespeare's original, with only four main characters surviving the cull and the setting reduced to two related scenes – Juliet's room and the adjoining garden. The timing of the original is reduced to a 12-hour period, wreaking havoc with many of Shakespeare's plot lines. The action revolves around Juliet, who is on stage the whole time, alive or dead. This role (originally sung by a 17-year-old pupil of Benda's) was taken by Joana Seara, notably impressive in her two big arias after the overture and at the end of the central act as she prepares to take the poison. Juliet's confidant (given the name Laura in this version of the tale) was originally sung by Benda's 19-year old daughter, but in this case was taken by Ilona Domnich, whose fine singing voice was slightly let down by some inventive pronunciation. Mark Chaudy's role as Romeo wasn't particularly musically challenging, but he excelled as an actor. The musical director was Matthew Halls, showing increasing confidence as a conductor and imparting some period style to The London Mozart Players, although not entirely curtailing their vibrato or intonation problems. The main let-down in Bampton Opera productions is they have yet to bite the period instrument bullet, something that could well propel their shows into a different league in their London incarnations. The direction was pleasantly jovial – the only real oddity was that Romeo kept his back turned on Juliet as she was awakening (this version has a happy ending). The translations were of the currently popular style (of Amanda Holden, amongst others) that I occasionally find a little bit cringe-making.

HASSE, SEX, CRIME & PUNISHMENT

The London lunchtime church concert scene can throw up some gems, one being the performance of the third act of Johann Adolf Hasse's *Siroe, Rè di Persia* by a recent arrival on the musical scene, the youthful Ensemble Serse, under the enticing title of *Sex, Crime and Punishment at the Persian Court* (St Giles in the Fields, 14 Sept). This is part of a longer term project by Ensemble Serse's director, Christopher Bucknall, to prepare the entire opera for a staged production. Hasse (1699-1783) was something of a star in his day, but his light has faded somewhat. His musical life took off in Naples, where he came across Farinelli and Scarlatti. After 1730, he was loosely based at the Dresden Court, but spent a lot of time in other European centres, including Vienna and Venice. His *Siroe* (with a libretto by Metastasio) was first performed in Bologna in 1733, five years after Handel's version of the same text opened in London, featuring the celebrated mezzo Faustina Bordoni who, in the intervening years, became Hasse's wife. In this staged extract, little of the dramatic depth of Hasse's work could be revealed, although the singers gave convincing character portrayals, particularly Sarah Shorter as Emira (especially in her intense denunciation of Cosroe, King of Persia, in 'Che barbao'), Julian Forbes as Cosroe (notably in his 'Gelido in ogni vena'), Rosalind Isobel Coad as Siroe and Danae Eleni Pallikaropoulos as Laodice. Andrew Pickett showed promise as Arasse, although his countertenor voice has not quite reached its comfort zone. Calvin Wells overdid his portrayal of Medarse with a huge vibrato and an excessively forced voice, particularly on the high notes, some of which were frankly painful in this relatively small acoustic. And the instrumentalists were unfortunately let down by some wayward violin intonation. Christopher Bucknall was an unobtrusive director and an effective continuo player.

IPHIGENEIA IN TAURUS

It seems that the Empress Maria Theresia in Vienna encouraged Gluck to go to Paris and complete *Iphigénie en Tauride* in time to entertain her daughter, the French Queen Marie Antoinette, during the final months of her first pregnancy. It is probably just as well that he didn't complete the work until five months after the birth as this work contains some of his bleakest and most gut-wrenching music. The story line isn't entirely appropriate either, with its depiction of the tortured machinations of the Mycenaean princess Iphigénie as she recalls her own attempted sacrifice at the hands of her father (Agamemnon), who is then murdered by her mother (Clytemnestre) who is, in turn, murdered by her brother

(Oreste) who, during the course of the opera, is very nearly murdered by Iphigénie herself. The Royal Opera House presented Robert Carson's new production (in conjunction with Lyric Opera of Chicago and San Francisco Opera, and using two of the original singers) under Ivor Bolton with the Orchestra of the Age of Enlightenment (I was at the performance on 25 September). After a tiny sensuously elegiac opening, the blood and guts start to flow in Gluck powerful depiction of a storm as the names of Iphigénie's dead parents are first chalked on, then wiped off, the stark black walls. Not the most relaxing of entertainments to ease a pregnancy, but one of the most gripping operatic openings I can recall. This production gets to the root of what Gluck was trying to do in his move away from Italian towards French opera and a more humanistic reflection of personal emotion. The Enlightenment transition from darkness into light is portrayed with extraordinary power right at the end as the unremittingly bleak blackness of the settings and costumes is finally relieved by the walls lifting to allow a shaft of dazzling white light to flood the stage. Although the fact that this was ordered by a Goddess (Diana) rather lets the Enlightenment side down, it does bring about the happy ending that probably prevented a mass suicide attempt by the battered audience.

Unusually for me, I have nothing but praise for the cast, the orchestra and the conductor, although I reserve a bit of bile for the huge vibrato of the sopranos in the ROH chorus (unfortunately Gluck provides plenty of unison lines for them to wobble around). Susan Graham was outstanding vocally and visually in her portrayal of the tortured Iphigénie. Simon Keenlyside and Paul Groves (Oreste and Pylade), together with Gluck (and Carson) managed to stop just short of operatic silliness in the lengthy scene between them as they bicker over which one of them should be slaughtered, each (rather stupidly, in my opinion) arguing for their own noble death. Clive Bailey, Jacques Imbrailo, Krysztof Szumanski, Gail Pearson, Claire Wild and Cécile van de Sant completed the excellent cast. Although Gluck would probably not have approved of having the chorus off-stage, I thought their representation on-stage by a troupe of dancers was very effective, both in their various crowd-scene roles and as an added layer to the text. Ivor Bolton paced the work superbly, exploring the huge range of emotions that Gluck's music portrays. And the sound of Anthony Robson's painfully plaintive oboe during the lament at the end of Act 2 was worth the entire cost of bringing in the Orchestra of the Age of Enlightenment.

MAGIC FLUTE

It seems that the time has come to say farewell to Nicholas Hytner's iconic 1988 English National Opera production of the Magic Flute as its latest incarnation was billed as the last of 12 revivals at the Coliseum. This has been one of the most successful of all ENO's productions and is one of

the finest interpretations of *The Magic Flute* that I have seen. It seems to hit just the right tone – and one that is arguably closer to the pantomime mood of the original *singspiel* than many more intense and serious versions. The English translation by Jeremy Sams help in this respect, with such earthy lines such as 'bloody hell, what was that?' For its final run, Andrew Kennedy was every inch the noble as Tamino and was well matched by Sarah-Jane Davies as Pamina. Roderick Williams was a wonderful Papageno (although I could have done without the cod-Yorkshire accent for his spoken text). Stuart Kale was a suitably gruesome Monostatos, to the extent that he got booted at the curtain call. The Three Ladies might have been members of the ENO Young Singers programme, but they all produced terrifyingly big operatic voices. I normally dread the appearance of the Three Boys, but these three lads were excellent with clear and bright voices and none of the intonation or grittiness that boys voices sometimes resort to.

DIDO PLAIN AND TRANSFORMED

I thought I would save the cost of a train ticket to central London and catch the Orchestra of the Age of Enlightenment's *Dido and Aeneas* at The Anvil, Basingstoke (11 Oct), only to realise that this was a very different performance to their two sell-out concerts at the Queen Elizabeth Hall the following weekend. But I am glad that I ended up seeing both, because they complimented each other well, and The Anvil concert also gave a chance for one of the bright young things currently being fostered by the OAE to show his mettle. Matthew Truscott (said 'bright young thing') led the OAE for a first half of Handel's Concerto Grosso in D (6/5) and in C (*Alexander's Feast*) and proved himself to be a violinist of considerable virtuosic talent as well as a director of particular sensitivity. The crisp opening of the first work was spellbinding, as was the delightful shading in the *Largo*. Truscott produced an ideal combination of English sophistication and the panache and vigour that characterise many Italian group's performances of Vivaldi – but without the sometimes aggressive edge of such groups. In the *Alexander's Feast* Concerto, Truscott successfully managed to take his volume down to the scary level in the *Andante*. And it was refreshing not to have a cadenza in the *Allegro* – reflecting a healthy belief that silence can be appropriate in baroque music. The only let-down was some heavy handed cello playing, to the extent that the instrument was occasionally pushed out of tune – I should add that this was not from the OAE normal principal cellist who had demoted herself to second cello. *Dido and Aeneas* featured the same cast as in the Queen Elizabeth Hall performance, but was performed in a concert staging. This time, the OAE were directed from the harpsichord by another bright young thing – Steven Devine, who demonstrated extraordinary sensitivity, notably in the final moments. I was genuinely moved by the Lament, the opening four notes of which were, quite correctly, in my view, played by the cello

alone. The excellent cast saw Sarah Connolly as Dido, Elin Manahan Thomas as Belinda, Giles Underwood, Aeneas, Carys Lane and Rebecca Outram as frighteningly realistic witches, Philippa Hyde in the key role of 2nd woman, Alexandra Gibson as the Sorceress, William Purefoy as a Spirit and Simon Wall as a suitably rumbustious Sailor. Elizabeth Kenny had also played a part in the musical direction, which probably accounted for the formidable array of three theorbos that featured so strongly.

For the Queen Elizabeth Hall performance, with the same cast, Purcell's musical version of *Dido and Aeneas* was combined with spoken extracts from Christopher Marlowe's play of around 100 years earlier, *Dido, Queen of Carthage*, making for a full length performance lasting about 2 hours with interval. The staging was directed by Tim Carroll. This time, both Dido and Aeneas came in pairs, with an actor and singer to each part. But the centre stage was dominated by puppets, through which both actors and singers portrayed their respective versions of the same character. The other puppets were successfully operated by the singers alone. To the far side stood a much larger puppet, apparently the spirit of Aeneas who opened the proceedings by recalling his encounter with ***** again as he enters the underworld, only to be spurned. Hell has no fury, indeed! The staging featured some spectacular effects, notably a selection of dismembered body parts first seen in hitherto hidden tanks and later transformed into huge flags. The contrast between the two versions of the tale (both having individual takes on the original) added rather than confused the story, even when the words told a different story to the music. Whereas Purcell/Tate leaves the exact fate of Dido up to our imagination (other than the assumption that she will be 'laid in earth'), here we saw Dido (or at least, the puppet version) remove what was left of her clothing (a task made easier as she had forgotten to put on most of the upper part of her dress and underwear) and then stab herself. During the final chorus, her lifeless body is then carried to a funeral pyre and consumed by flames. The puppets were probably too small to be seen by those towards the back, and were certainly too small for many of the singers/actors to manipulate comfortably. The argument often presented for using puppets is that their relatively blank canvass allows us to project more of our own feelings and responses onto the action. But unless the puppeteers are completely invisible, it is impossible not to be affected by the facial expressions of the real humans. This performances continues the OAE's imaginative and innovative approach to programming and, by and large, worked well. But I am glad that I ended up seeing the 'straight' version as well.

NO NO, SOMEWHERE SMALLER!

The South Bank's festival of the music of Luigi Nono ('Fragments of Venice') spread its contemporary wings to

incorporate some of the earlier music for which Venice is famed and which affected later Venetian composers, including Nono. One of these was an exciting chamber recital by Riccardo Minasi (violin) and Luca Guglielmi (harpsichord), demonstrating the first Venetian School at the Italian Cultural Institute (3 Oct). But the most spectacular was the performance of the Monteverdi Vespers by the Westminster Cathedral Choir on their home turf (15 Oct). The major problem was, not surprisingly, the acoustics of this vast building. Despite the rather loosely worded programme note's attempts at drawing parallels between St Mark's Venice and Westminster Cathedral, the only real common ground is that they are both dark – and have mosaics. Indeed, even the Venice connection is open to question. But, if this work was performed in St Mark's, the vocal and instrumental forces would have been concentrated in the centre, with the spatial effects immediately apparent to the small number of the great and good that were able to sit in the central space. For the rest, the sound would still have had a sense of immediacy, something that was lacking for everybody in Westminster. The choir and orchestra were on the large platform at the altar end and from my position about half way down the nave, sounded remote and muddy. By far the most effective moments (for me, at least) were when soloists made their way (in procession to some very attractive organ music) to the nearby central pulpit where, accompanied by one or two theorbos, their voice rang out into the space. But for people sitting at the front, they probably sounded remote. Other than refusing to accept the gig, I am not sure what conductor Martin Baker could have done about all this. As the cathedral's Master of Music, he must know the acoustics of the building intimately. And he certainly started off by drawing attention to the spatial issues, by having the opening Versicle *Deus in adiutorium meum intende* intoned three times, from the west end organ gallery, the central pulpit and the east end altar steps. Would it have worked if all the musicians were in the centre of the nave, with the audience divided either side? For me, the solo sections were by far the most successful, with Andrew Carwood (his *Nigra sum* was ravishing) demonstrating just how to sing into a large space. Julia Doyle and Cecilia Osmond were also outstanding and Linda Sayce produced some very sensitive theorbo accompanist. The soloists drawn from the choir were weaker, as were a number of the instrumentalists, although Adrian Chandler and Sarah Moffatt (violins) and Matthew Martin (organ) impressed. It was a little too far away for me to see properly, but I did wonder whether the appropriate string instruments for Monteverdi were being used – they looked to be a later vintage.

Westminster Cathedral seems to work well for renaissance polyphony, at least when sung liturgically rather than as a concert. Perhaps because the volume is fairly level, ears can adjust, and the speed of delivery of the notes is also fairly regular and moderate. But the Vespers has extremes of both, which is perhaps why it needs a different acoustic.

CB

SOUTH BANK EARLY MUSIC WEEKEND
'ENCOUNTERS (14-16 SEPT)

The South Bank Early Music Weekend is now a major feature in London's musical calendar and has gone from strength to strength, particularly after Tess Knighton took over as Artistic Advisor in 2004. Although her one-word titles give a focus for each of the weekends, there is usually considerable flexibility of interpretation of her headline. This year it the chosen topic reflected an exploration of how personal, cultural or performance encounters have helped to shape musical development over time. (The programme had 'performative' – I rather hope it was a misprint. [Alas not: its the sort of language academics use, but some also object to nouns used as adjectives. CB]) The most obvious physical encounters explored were those between Bach and Buxtehude in 1705 and the earlier pupil-teacher relationship of Gabrieli and Schütz between 1609 and Gabrieli's death in 1612. The musical importance of the latter encounter is well attested, although the former still leaves much for PhD students to ponder. Less obvious encounters were the influence (or not) of western Baroque music on the Court of the Emperor of China in the Forbidden Palace.

The first encounter was a curious one – 'Fallen: a Fantasy in Music, Drama & Film', directed by Laurie Stras and featuring Musica Secreta and their semi-professional and amateur sisters, Celestial Sirens (Queen Elizabeth Hall, 14 Sept). This 'multi dimensional fusion of music, film and drama' focused on the encounter between the secular and the sacred through the story of Camila Faà di Bruno, a young 17th-century noblewoman who was tricked into a false marriage to one of the Gonzaga Dukes of Mantua – an encounter that eventually led to her being forced to enter an Italian convent. Her story was told though an embarrassingly amateurish film that put the poor girl though an extraordinary encounter with Lucrezia Borgia and an 'unnamed, amnesiac man' as 'her emotional dilemmas are worked out in a liminal world that is between dreams and reality' on the eve of her entry into the convent. In practice, this encounter turned into a bit of a whinge against men in general and the amnesiac man in particular – 'Are you a stallion or a gelding' was one of many little ditties. Not surprisingly, all this led to him being unable to perform during one specific encounter that I imagine most nuns-to-be manage to do without on the eve of their investiture. His failure to rise to the occasion may have been partly due to his linen trousers remaining fully fastened throughout in one of the most un-erotic film portrayals of sex that I have ever seen. Camila was left to take things in hand herself in one of many cringe-making filmic moments. The response of the performers (glimpsed behind the huge gauze screen), was to offer us an *Agnus Dei*, one of a number of Grandi pieces that made up the vocal backdrop to the film. The absolute awfulness of the film (with Dogme-style nausea-inducing unsteady camerawork, out-of-sync sound, awkward stage

direction and a 6th-form girls high school script) managed to avert much of my critical gaze away from the performers who, with the exception of two impressive singers (Caroline Trevor and Katharine Hawnt) and the excellent players, were frankly not up to the standard expected in public performance.

I don't know if any of the Fallen personnel stayed on for the following event, but they would have learnt a great deal from a special preview screening of the film *The Full Monteverdi*, based on the staggeringly inventive collaboration between opera director John La Bouchardière and the vocal group I Fagiolini. I know that I was not alone in pleading for I Fagiolini's live performance to be filmed while the original cast could be assembled, and the result is very impressive, although very different in mood from the vivid personal experience of the live event. The film follows the same structure as the live show, with six couples experiencing a range of highly emotional encounters, but the places them in more homely settings, following them back from the opening restaurant setting to their homes and, occasionally, the homes of their other lovers. The tricky job now is to ensure that this important film is made available on a mainstream TV channel at a sensible time of day.

The encounter between East and West was strikingly apparent in 'Baroque Concert in the Forbidden City', with the contrasting instruments of the awkwardly-named group, XVIII-21 Le Baroque Nomade and the Chinese ensemble, Fleur de Prunus (Purcell Room, 15 Sept). Violin, gambe, theorbo and harpsichord competed with a carillon yünluo, orgue à bouche, pipa, flûte xiao and flute dizi in a programme of works by musical missionaries such as Matteo Ricci, Joseph Marie Amiot and Teodorico Pedrini. Their reception at the Court of the Emperor of China in the Forbidden Palace (notably Emperor Kangxi) was not always positive, although the emperor did apparently manage to learn the harpsichord sufficiently well to play it in public. But he also 'took flight with his hands over this ears', shouting 'enough' on hearing a consort of recorder, harpsichord, bass viol, violone and bassoon played by Jesuit missionaries. It is possible that their musical prowess was hindered by having to play on their knees when in the presence of the emperor – and they were only allowed to stop playing when instructed to by him. I have to say that I didn't find the western musical examples particularly inspiring (is that why the composers ended up in China?), but the Chinese instruments were fascinating, as were the amazing declamations of Wu Li.

The encounter between the Spanish conquistadors and the hapless natives of Mexico and parts south is a popular area of musical exploration nowadays. It formed the basis for the Saturday evening concert (Queen Elizabeth Hall, 15 Sept) 'Los Impossibles: Songs and Dances from the Old and New Worlds'. But the most intriguing encounter in this concert was that between L'Arpeggiata and The King's

Singers, producing a cultural clash almost as dramatic as that between Baroque Europe and the China of Emperor Kangxi – or, indeed, between Hernán Cortés and Moctezuma. After an exciting instrumental introduction from the eight players of L'Arpegiata (broadly based on a Cazzati *Ciaccona*), the King's Singers sauntered on stage looking as if they had turned up for a different event, and sounded like it, too, with gutsy songs of pure native passion reduced to an extraordinarily slick production that seems to have been rehearsed to within an inch of its life and must surely have been about as far as they could get from the style of the Mexican natives. Meanwhile, L'Arpegiata strummed, plucked and twanged their delightful evocation of native music, aided by outstanding playing from Marcello Vitale (guitar and chitarra battente) Allesandro Tampieri (violin), Margit Ubellacker (psaltery) Francesco Turrisi (harpsichord and percussion) and, of course, Christina Pluhar (theorbo and direction). While The King's Singers played to the audience, L'Arpegiata got on with playing music of the utmost conviction and natural vigour. A late addition to their line-up (not mentioned in the programme) was their regular singer, Lucilla Galeazzi who quite deservedly stole the show, whipping the large audience into a frenzy with her own *Voglio una casa* with its infectious refrain *Dididindi, Dididini*. For me, notwithstanding the undoubted professionalism and style of The King's Singers, Lucilla Galeazzi's singing, with its natural expressiveness and earthiness, and L'Arpegiata's playing was music at its most raw, emotional and appealing.

Sunday afternoon saw the encounter between Heinrich Schütz and Giovanni Gabrieli ('When Schütz met Gabrieli', Queen Elizabeth Hall), a three year tutelage that was to radically change western music, not least by bringing the Italian style to northern Europe. His Majestys Sagbutts & Cornetts were joined by The King's Singers, who seem to have been on some sort of two for the price of one deal with the festival organisers. This time an element of the KS sartorial style spread onto the otherwise black-clad HMS&C, with all the performers sporting pink ties. On this occasion, The King's Singers vocal style came into its own, with some superbly accurate singing and much more than a nod toward period style. His Majestys Sagbutts & Cornetts (whose 25th anniversary was a few days before this concert) were on their usual outstanding form, both in accompaniment and solo roles. It was good to have a sensibly sized chamber organ that made a noticeable aural contribution, not least in Gary Cooper's solo performance of a Gabrieli Ricercar. This was a most impressive concert, at least until the encores when The King's Singers offered a schmaltzy close-harmony 'Happy Birthday' and an equally out-of-keeping New World ditty with lot of claps. It was a shame they couldn't resist this reversion to type.

The rest of the afternoon was devoted to Farinelli, first with an charmingly entertaining and erudite talk by

Nicholas Clapton on 'Handel and the Castrato' (including a thigh-clenching history of the castrato) that probably appealed more to the women in the audience than the men. This was followed by a rare showing of the 1994 film of the same name in the National Film Theatre next door.

This year's Early Music Weekend closed with the Choir of Clare College, Cambridge, directed by Timothy Brown, who marked the 300th anniversary of Dieterich Buxtehude's death with his *Membra Jesu nostri* and two Bach motets (Queen Elizabeth Hall). As magnificently moving as Buxtehude's seven cantatas are, they are rather similar in style and do not offer a full account of his vocal writing. I thought it was a shame that the whole concert could not have been devoted to Buxtehude in his anniversary year, with some of his other cantatas and perhaps one of his exciting instrumental sonatas – or even an organ work. Clare College are one of the finest of the mixed Oxbridge choirs around, producing many singers who go on to greater things. But their inexperience did rather show through in various degrees of weakness among the soloists; some slightly unsteady and nervous sounding voices were not helped by rather too much vibrato. However, they were particularly effective in the opening Concerto of the third of Buxtehude's cantatas, *Ad manus* and in the Bach motets. Apart from Richard Boothby, who played continuo viol throughout, the other four members of Fretwork sat patiently before their big moment in the sixth cantata – the moving *Ad cor*. The jury is still out on many aspects of Buxtehude's instrumental forces, but I would have liked the bass presence of a violone in *Membra Jesu nostril* as well as the Bach. [It is, however, a matter of controversy what pitch a violone would have played, both in Buxtehude and Bach. CB].

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GREENWICH INTERNATIONAL EARLY MUSIC FESTIVAL & EXHIBITION 2007

Peter Grahame Woolf

Old Royal Naval College & Trinity College of Music, Greenwich, London 9-11 November 2007

This essential annual event in the UK early-music calendar has a packed programme of musical events around the Painted Hall, Queen Mary Ante Room and Skittle Alley, where there are displayed a dazzling array of early instruments exhibited by their international makers, music and books and CDs, many of them not likely to be encountered elsewhere.

Many visitors are there primarily for the exhibition, but in parallel there is an alluring sequence of masterclasses, competitions and prestigious performances, mostly taking place in the Old Royal Naval College Chapel, Peacock Room and Admirals House nearby; they are tightly scheduled, with inevitable clashes and overlaps, demanding a little athleticism to race from one to the next.

MASTERCLASSES & COMPETITIONS

The charismatic conductor/early keyboard specialist Steven Devine was tackling sonatas of Mozart (K310) and Haydn (Hob. XVI/50) on fortepiano. Communicating loud and clear, with gesture and occasionally by example, he was effective in modifying performances to bring them more fully to life; his teaching would reward filming for TV &/or DVD.

John Henry was teaching Froberger and C P E Bach on clavichord, by courtesy of British Clavichord Society. Its delicate, private tone carried well in the Peacock Room. A Bach piece was tried also as a duet with a second student acting as continuo on muted harpsichord. The erudite John Henry might help his audiences by using a headset radio-mike.

The Trinity College of Music Ella Kidney Competition 2007 prizewinners (Emily White *violin*, Chris Hartland *recorder*, Claire Williams *harpsichord* and Becky Truscott *cello*) gave a beautifully designed and executed baroque programme of sonatas by Schmelzer, Telemann and Vivaldi, harpsichord arrangements of Forqueray, and a Handel trio sonata.

MOECK/SOCIETY OF RECORDER PLAYERS SOLO RECORDER COMPETITION

The Finals of this internationally important competition brought a little controversy, with some concern amongst

the audience that the chosen candidates were not all unknown to the adjudicators. (In 1995 three of the finalists were pupils of the jury chairman, and views were voiced that he should have considered stepping down.) Recorder playing at this level is a small world; it may be impossible to engage a panel of adjudicators sufficient to address that eventuality.

Another difficulty is the unlevel playing field. One of the three shortlisted competitors interpreted the title of the competition literally, appearing entirely on her own. The others were well supported, one by continuo (harpsichord and gamba) and the third presented himself with a pianist, a harpsichordist and a cellist, plus electronics for one spectacular item.

Our preference (and that too of some around me) was for the French competitor, Stéphanie Cettolo, who dazzled in the off-putting (but precise) title *In Pro, Lo.Add.29987* (c1400) and showed consummate artistry in music ranging six centuries. Stéphanie made Berio's *Gesti* sound like real music, not just a collection of extended effects, and entranced us with unaccompanied Bach (BWV 1013), romantically phrased but not too much so.

The winner, Christopher Orton, had a pianist, a harpsichordist and a cellist in attendance, plus a tape for Roderik de Man's *Kage*. Tim Galton (Veracini and Castello with continuo) was not left out; a composition of his own earned him the Walter Bergmann Prize for 'the best performance of an individual piece' (Bergmann was my own recorder teacher more than fifty years ago).

CONCERTS

For an inspiring, innovative J S Bach recital in the Chapel, its Director of Music, Sean Farrell, demonstrated in the Dorian prelude & fugue (BWV 538) the success with which the restoration of the mechanical action and re-voicing/replacement of pipes had re-established 'the original soft, sweet tone' of its 18th-century organ. A versatile instrument, on this occasion the registrations selected made for a modest, 'right' sound quality, whether solo, or in concert with baroque instruments. For a successful transcription of the organ trio sonata BWV 529 Farrell was joined either side of the console by violin (Oliver Webber) and recorder (Chris Hartland). Some of us found it was more engaging as a trio with violin and recorder than the familiar original, which was probably composed as an organ teaching piece.

TCM EARLY MUSIC ENSEMBLE

Philip Thorby, directing the Trinity College of Music Early Music Ensemble, blew our minds with Blow's *Venus and Adonis* in the first whole concert devoted to John Blow I'd ever heard. Although the student Venus was a little overparted for her lament, which Thorby had compared with Dido's, the performance made a good case against the relegation of Blow's opera into comparative obscurity in relationship to Purcell's.

RECORDER & LUTE

During the first of the three mornings, Philip Thorby had near-filled the large chapel for a rare recorder/lute recital with Jacob Heringman in instrumental arrangements of 16th-century vocal music. Their high spot was Willaert's *Canti or Piango*, in a version with elaborate decorative trills and flourishes, even microtonal inflections, following ideas in Ganassi's treatise of 1535. Magical!

BLACKHEATH HALLS

No less so was baroque violinist Walter Reiter in one of the few concerts 'off-campus'. As part of the regular Sunday Mornings series in nearby Blackheath Village, he drew a thread of exquisite refinement and miraculous bow control in Biber's unaccompanied *Passacaglia*, sonatas by Schmeltzer, Pandolfi Mealli and Tartini, and finishing with J S Bach's duo sonata No 4 (BMV 1017). He was partnered by Matthew Halls on one of Colin Booth's harpsichords (Booth had given a Buxtehude recital on another of them earlier in the festival). We found ourselves a little out of sympathy with the regular patterning of his Bach, preferring Stéphanie Cettolo's solo Bach in the recorder competition. Earlier in the weekend Halls (now an important figure on the UK baroque music scene) had directed members of The English Concert in a popular Handel concert featuring veteran counter-tenor James Bowman in fine voice.

COSTUMED SHOWS

Also outwith the university campus, St Alfege (Thomas Tallis's church) hosted two costumed events. *Mediva:pure* made a brave showing with shawms, percussion and the delightfully named vocalist/fiddler Viva Bianca Luna Biffi (they have a good CD of medieval songs and dances from Spain & Italy, *Viva Mediva* - Med 1).

Finally, on the Sunday evening after the exhibition had closed and the exhibits were being loaded into vans, my favourite memory of the whole weekend's immersion in Early Music was *Pantagruel* in a show of *Renaissance Musick* - also at St Alfege, where it survived despite most of Icelandic/Scottish soprano Hannah Morrison's words being compromised by the acoustic. Their CD *Elizium* TOT23046 makes a fine memento pending a very necessary DVD [<http://www.pantagruel.de/mp3eng.html>].

TWO LULLISTES:
FISCHER AND PEZ

Peter Holman

Johann Caspar Ferdinand Fischer, *Le Journal du Printemps*, op. 1, L'Orfeo Barockorchester, Michi Gaigg CPO 777 150-2 77' 39"

Johann Christoph Pez, *Ouvertures – Concerti* Les Muffatti, Peter Van Heyghen 76' 41" Ramée RAM 0705

Les Lullistes, the loose group of German late-17th-century composers influenced by Lully and the French orchestral style, are at last beginning to attract the attention of the record companies. Georg Muffat's *Armonico tributo* sonatas have now virtually become standard repertory for Baroque string groups – strange to think that the 1981 complete recording by The Parley of Instruments was the very first – and there have been recordings in recent years of orchestral music by Johann Sigismund Cousser, Philipp Heinrich Erlebach, Benedikt Anton Aufschnaiter (also by L'Orfeo) and others. These two new recordings tackle two composers whose orchestral music has been largely ignored until now. Johann Caspar Ferdinand Fischer (1656-1746) spent most of his working life in the service of the Margrave of Baden-Baden, and published his *Journal du printemps*, a set of eight orchestral suites, in 1695. Johann Christoph Pez (1664-1716) worked in Munich (his home town), Brussels and Bonn before becoming *Kapellmeister* at the Württemburg court in Stuttgart.

Fischer was revived earlier than most of the composers in this group, since the 20 preludes and fugues he published in *Ariadne musica* (1702) were thought to have been Bach's model for *Das wohtemperierte Clavier*; *Le Journal du printemps* appeared in the series *Denkmäler der Deutscher Tonkunst* as early as 1902. Unfortunately, DDT only provided a score, so groups wanting to perform the suites had to make their own sets of parts; nos. 5 and 6 were published by Bärenreiter in a practical edition in 1937 (still available in the Hortus Musicus series), and nos. 3 and 4 also appeared later in Hortus Musicus. Scores and parts of all of them are now available for free on the internet: nos. 3, 4, 5 and 7 are on Johann Tuvesson's site (<http://www.lysator.liu.se/~tuben/scores/>) while nos. 1, 2, 6 and 8 are edited by Michael Barkowski on the Werner Icking site (<http://www.icking-music-archive.org/>). This new CD is, so far as I know, the first devoted to *Le Journal du printemps*, though it is not quite complete: Suite no. 5 is omitted.

With the exception of the *Pastorella* (now usually called *Concerto Pastorale*) in F major for two recorders and strings, which appeared in a DDT anthology in 1928, Pez's orchestral music has remained much less known, partly because it was never published at the time, and partly

because it (and the bulk of the Stuttgart court music library) found its way to Rostock via a dynastic marriage in the 18th century, and was largely inaccessible between 1945 and the collapse of Communism in the 1990s. Peter Van Heyghen has edited the music on this new CD from the MSS at Rostock. It consists of two suites in the French manner entitled *Ouverture*, two that are essentially suites though they are called respectively 'Concerto Grosso or Sinfonia' and 'Sonata' or 'Concert Simphonia', a concert grosso-like 'Concert Sonata' in F major, and a 'Concert Pastoral' in D major, similar to Torelli's *Pastorale*, op. 8, no. 6 – a work that Pez probably knew. I applaud Peter Van Heygen's restraint in not including the F major *Pastorella*, thus denying himself the opportunity to shine as a recorder soloist, but giving us the opportunity to hear as many new works as possible. So far as I know, the only one available in a modern edition is the Concert Sonata in F major, for two violins, bassoon or viola da gamba, and five-part strings, which was published by Musedita in 2003; I hope that Peter Van Heygen will publish the others.

Of the two composers, Fischer is the one closer to the French orchestral tradition. His suites are all for five-part strings laid out in the French manner for *dessus*, *haucontre*, *taille*, *quinte*, and *basse* – that is, for violin, three violas and *basse de violon* – with trio passages suitable for the oboes that would often have doubled the strings. In addition, Fischer mentions 'les Tompettes à plaisir' on the title-page, and provides suitable writing in the C major suites nos. 1 and 8, though it is not always clear exactly what they should play. Unfortunately, L'Orfeo use violins on the *haucontre* part, arguing that it is 'situated at the limits of playability by a viola'. In fact, Muffat recommended a viola for the *haucontre* of his *Florilegium secundum* (1698), and Fischer *haucontre* is mostly a classic first viola part: it is in the soprano clef and goes above f' (the top note of the instrument in first position) mostly in trio passages, where the instrument intended was probably an oboe rather than a viola. Peter Van Heygen also uses violins for the *haucontre* parts on the Pez CD, though with more justification, since (to judge from the pieces by him I have seen) his writing is much more Italianate: the 'Viola 1ma' part of the F major Concert Sonata, for instance, is in the treble clef and goes up to c''.

This is not just an academic quibble: the five-part string scoring with three violas is as characteristic of French-style orchestral music as, say, the use of C alto horns is of Haydn's orchestral music, and is a wonderfully rich sonority in the right hands. It is good that L'Orfeo uses only 8'-pitch bass instruments (two *basses de violon* and a GG *violone*), though they are fatally inclined to tart Fischer up. Apart from being historically anachronistic, his music does not benefit from pizzicato bass lines, a soprano recorder doubling the *dessus*, or added percussion, any more than Bach's orchestral suites would. Also, the string playing is rather aggressively modern, with notes either played very short or very long (the first sections of the

overtures suffer from being too *legato*, losing their essential lively character). There are also some unconvincing speeds: I can see no justification, for instance, in taking the *amener* section from the bransles in Suite no. 6 at about half the speed of the preceding *branle gai*. This CD is worth acquiring because the playing is technically very good and the music is delightful throughout, though those who know this repertory well will have to grit their teeth in places.

If L'Orfeo's approach shows signs of a lack of faith that Fischer's music can work in its own terms, that is certainly not true of I Muffati's Pez. As already mentioned, Peter Van Heygen edited all the music himself from the original sources, and his love and understanding of it shines through his notes and the performances. His group is just as accomplished as L'Orfeo, though I was never conscious of a striving for effect: the tempos and the shaping of the music have an unobtrusive 'rightness' about it that I found most compelling. In particular, I was struck by the group's subtle use of *notes inégales*, done as it should be so that it makes the phrase sound elegant without drawing attention to itself. As for the music, Pez was clearly very much at home in the French style, and his dances are uniformly delightful (including an unexpected arrangement of the 'Rondeau Les Vendangeuses' from Couperin's *Cinquième ordre* of 1713 in the G minor Concerto Grosso / Sinfonia), though I was less convinced by his Italian-style movements, partly because his harmonic idiom is rather bland by comparison with Muffat, and partly because the fast *concertino* passages tend to be rather aimless. Nevertheless, Pez clearly played an important role in the early development of the concerto in southern Germany, and his French-style suites are as good as anything being produced in that idiom in the early 18th century. All in all, with delightful music and winning performances, this CD is a winner.

The Transition from Clip-In to Screw-Adjusted Bows: a critical review of recent literature

Kevin C. MacDonald

Recently in *Early Music*, Robert Seletsky (2004a&b) reassessed the chronology of the Baroque to Classical bow transition, revising a sequence previously established by Boyden in 1980. The essence of Seletsky's new hypothesis is that the transitional period between Baroque clip-in bows and the modern Tourte bow was shorter than previously believed. Whereas Boyden (1980) had placed the advent of the screw-adjusted bow around 1700, and the beginning of the cambered Cramer 'hatchet-head' style as early as 1750, Seletsky (2004a&b) places the advent of the screw-frogs in the "third quarter of the 18th century" (i.e. 1750-1775) and the Cramer style no earlier than 1770. Since then, a game of Chinese whispers seems to have amplified and exaggerated Seletsky's new chronology. In a recent article concerning transitional bows in the *The Strad*, Stephen Marvin (p. 37 of his August 2006 article), has stated that bows "would not have screw adjusters or significant concave camber before 1760 or 1770." To compound matters, Jaap Schroder in his recent book *Bach's Solo Violin Works: a performers guide* (2007) has (mis-)cited Seletsky in claiming that "the clip-in bow was standard up to c.1780" (p. 15).

Why should this arcane debate on musical material culture be of much concern to historically-informed players of 18th century music? Up until the past decade, most Baroque reproduction bows have been screw-adjusted. Lately, in part due to the ongoing research referred to above, there is a new vogue in clip-in bows, and some Baroque/Classical ensembles are even making clip-ins requisite for portions of their repertoire. So where one draws the line between screw-adjusted bows and clip-ins has some real impact on the day to day lives of players – and bowmakers. Implicit, and sometimes explicit, in this recent literature is the notion that the design of most Baroque to Classical bow reproductions adjusted with screw are inaccurate, and no longer appropriate for HIP use. While in some cases this may be true, I contend that Marvin, Schroder, and even Seletsky, have over-stated their case. A balance between their assertions and the work of Boyden can be restored by a wider and less finessed reading of literature – particularly of the Francophone sources.

In making his case Seletsky has relied on old violin tutors, such as those by Corrette and Leopold Mozart, coupled with interpretations of period artwork to extend the lifespan of the typical low-headed clip-in Baroque bow. Seletsky (2004a:296) concludes: "While the clip-in frog was considered adequate, some players after 1750 – perhaps more itinerant ones – may have felt that the long

bow's increased hair-span made it more sensitive to changes in humidity, and required a means of implementing easy-hair tension adjustments."

Early screw-adjusted bows are thus depicted as expensive rarities, unknown before 1750 and uncommon before 1760. Yet if we examine sources dealing with luthiers and bowmakers themselves, this is clearly not the case.

In Sylvette Milliot's 1970 publication of the detailed succession inventories of Parisian luthiers between 1725 and 1800 (*Documents Inédits sur les Luthiers Parisiens du XVIII^e Siècle*), one finds the following in the shop inventory of André Castagnery in 1747: "twenty-nine bows, of which thirteen are of the screw variety, and the others of the common type." In the 1748 inventory of Jean Ouvard we find "four dozen bows, mostly of the screw variety." By the 1750s all bows listed in Parisian shop inventories are of the screw variety, and the distinction ceases to be mentioned in the 1760s, indicating the absolute disappearance of the clip-in frog by this date. Unfortunately, there are no inventories falling between 1731 and 1747 which include bows – this being the period in which we might expect to find the advent of the screw frog. Those of 1725 to 1731 seem to distinguish bows by their quality and whether or not ivory is used in their mounting rather than by explicit screw-frog or clip-in categories. However, Milliot (1997: 370-1) in a later work seems to interpret two different price ranges of bows in Boquay's 1730 succession inventory to imply the existence of screw and clip-in categories at that time as well.

We can also look at Diderot and d'Alembert's, *Encyclopédie* of 1765 (t.17, p. 319) and find the following description of the workings of a violin bow:

La pièce de bois, q'on appelle la hausse, parce qu'elle tient les crins éloignés de la baguette ou fust de l'archet; communiqué par le moyen d'un tenon taraudé qui passé par une mortaise à la vis dont la pièce d'ivoire est la tête, laquelle entre 4 ou 5 pouce dans le tige de l'archet; on se sert de cette vis pour faire avancer la hausse ... pour détendre ou pour tendre les crins de l'archet.

The piece of wood, which one calls the 'housse' [adjuster or frog], because it holds the stretched hairs of the stick or shaft of the bow, communicates [tension] by means of a threaded tenon which passes via a screw mortise and has a piece of ivory as its head, [this threaded tenon] enters 4 or 5 'pouces' [inches, roughly] into the stick of the bow, where it serves to advance or loosen the hairs of the bow. (Author's translation)

No mention is made in the *Encyclopédie*, the first comprehensive record of the tools and works of French craftsman, of 'clip-in' bow technology. This confirms what is already apparent in French luthier inventories – the clip-in bow had virtually ceased to exist in the 1760s, and had probably been in decline for some time before. As an aside, a revision of this same article which appeared in the 1766 *Encyclopédie* entry 'Violon', specifies that 80 to 100 hairs was the usual loading for a violin bow, and that 'bois de la Chine' (an 18th c. euphemism for Pernambuco) or a wood of similar strength were necessary for the stick.

Despite the evidence from Paris, it is clear that screw-adjusted bow did not take over continental Europe immediately after their advent in the 1730s or 1740s. Seletsky (2004: 417) quite correctly points out that both of Tartini's (1692-1770) surviving bows are clip-ins. Yet, we all tend to cling to things that are familiar to us in our middle-age – out of date word-processing programmes for example – and one should not expect a virtuoso in his forties to suddenly change such a fundamental piece of his equipment just because something new becomes available. Additionally, it should be remembered that Tartini's public playing career came to an end around 1740.

But what of the primers, such as that of Leopold Mozart, where no clear mention is made of screw-adjustment? This absence, despite a fairly lengthy discourse on the violin itself in the first (1756) edition, has been used as a proof that Leopold Mozart was unfamiliar with it. Yet there is also no mention of a bow tightening mechanism in the second revised edition (1769) when even Seletsky would agree that screw bows had become common. Moreover, it would be curious if Leopold Mozart did not know the screw-adjusted bow for reasons of the geographic spread of this new technology, as one of the earliest definitely dated screw-adjusted bows comes from the Austrian court: an ivory presentation bow from the Empress Maria-Theresa dated by associated paperwork to 1749 (Hopfner 1998: 76-79, bow SAM 638).

The geographic origin and spread of the screw-adjusted bow is a mystery with few clear leads. Gaudfroy (2000: 196), in his comprehensive treatment of early French bows states, for example, that "Certainly inspired by Italian models, the first fluted bows, with or without screw mechanism appeared during the 1740s in Paris." That is to say, bows decorated with fluting, which may also have had screw adjusters, are believed to have originated in Italy. Unfortunately we have no definitely datable Italian specimens from that era – although the Collezioni dei Medici e dei Lorena (Florence) has several screw adjusted bows (some fluted) in their collection which they claim date to before the middle of the 18th century (Conservatorio di Musica Luigi Cherubini 1981).

Meanwhile, in England we know screw-adjusted bows to be well ensconced by the 1750s. Even far from the capital,

the great luthier of Salisbury Benjamin Banks was able to advertise 'Violins, Roman Strings, and the best Screw Bows...' (*Salisbury and Winchester Journal* of 28th March, 1757; cited in Cooper 1989). That Banks thought it necessary to emphasise that these were 'Screw Bows' could indicate that they were relatively new innovations, but that the provincial readership should understand this notion would also indicate that they had been on the British scene long enough to be craved by the country amateur. Regarding physical examples, it is interesting to consider two of the earliest surviving stamped British bows: a clip-in from the Wamsley workshop (fl.1720-1744) and a screw-adjusted bow of his successor Thomas Smith who took over the Wamsley family workshop in 1751. The Wamsley bow (c1740) features a rounded reeded shaft on the proximal shaft, with an ivory clip in frog. Curiously, it features what looks to be an ivory adjuster at its terminus, which is merely a glued on piece of decoration. The potential reasons for this impractical addition are tantalising: purely ornamental – as occurs on some early Viola da Gamba bows – or imitative of more expensive screw adjusted bows which were becoming popular in France at this time? The Smith bow (c1755) changes little in morphology; its proximal end is still reeded and round in cross-section and its adjuster is similar in shape and dimensions to the Wamsley 'decoration'. The Frog sits relatively unanchored on the round stick. Baker et al. (2000) go so far as to suggest that both bows are by the same hand. If so, then in them we see the technological transition to the screw bow in England.

Thus while screw-adjusted bows were becoming common in France during the 1740s, and were likewise present in Austria at that time, their first appearance in England was probably not until the early 1750s. If screw bows pre-date the 1740s, though they are unlikely to date before the 1730s, Italy remains a likely point of origin.

What did the early screw-adjusted bow look like? The example printed below, from Diderot and d'Alembert's, *Encyclopédie* of 1765, is as sure a guide as any:



It shows little camber and has a fairly high swan's head. The frog shape is fairly non-descript, yet the rounded bulbous adjuster is reminiscent of many early surviving screw-adjusted bows. It bears comparison to what looks to be a similar screw-adjusted bow held by Veracini on the famous frontispiece for his *Sonate Academiche* (1744), and a less commonly reproduced figure from L. Mozart's Treatise (1756), showing what appears to be a screw-adjusted bow (see top of next page).



Unfortunately these illustrations do little to resolve controversy regarding the means of mounting of the screw-frog on the bow. Seletsky (2004b: 421) has argued that the current system, "wherein the frog rides on three facets of a stick's octagonal shank, seems to have appeared later, c.1775. A bow with an original attachment of this type, no matter what the head design, whether fluted or not, was therefore made no earlier than the late 18th century." Rather, he claims that the earliest screw adjusted bows, like clip-ins converted to screw-adjustment, featured a flat ivory plate at the base of the shaft upon which the frog was perched.

It is unclear from what source or data Seletsky so confidently derives this date (c.1775), especially as it flies in the face of a good deal of published expertise. To take but one example, there is the bow stick of Jeremy Bentham (founder figure of my own dear University College London), stamped Duke and almost certainly the same bow documented to have been purchased in 1769 with his Duke violin (now both preserved in the Museum of London; for full data see Baker et al. 2000). This is an octagonal shanked bow with articulating ivory screw-adjusted frog. More well known early octagonal shanked examples include two bows stamped 'A Tourte' and attributed by Milliot (1997: 289) and Millant & Raffin (2000, vol.2: 52) to 'Tourte Père', Nicholas Pierre Tourte: who died in 1764. Additionally, all known bows stamped Banks, which may have been sold from his shop from 1757 onwards, feature octagonal shanks (Cooper 1989).

So, there is good reason to doubt Seletsky's c.1775 date for the octagonal shank, and to extend its innovation back to at least c.1760. There is also reason to doubt that the mounting of frogs on flat ivory plates was standard on all early screw adjusted bows. Known English examples do not use this system (e.g. the Smith bow and the Banks bows referred to above), and many notionally French examples are either perilously mounted on round sticks, or merely upon the flattened wooden bases of the stick

themselves – much like many Mirecourt products and 'Vuillaume' bows of the 19th century. Indeed, one may wish to consider that the flat mounting of frogs was a peculiarly French tradition, rather than a temporal marker.

Seletsky, and Marvin as well, have re-opened debate upon the history of the bow. I hope that I have demonstrated here that some of their widely publicised assertions (whether in *Early Music*, the *Strad* or in the *New Grove*) have been rather over-stated and have neglected some good documentary evidence. The origins of the screw-frog should now be sought in the 1730s, and octagonal shank bows may well be expected to have been developed only a few decades later. A closer scrutiny of Germanic and Italian records may provide further refinement to the evolutionary path of the screw-adjusted bow.

Kevin MacDonald, a Senior Lecturer at University College London, specialises in Historical and African archaeology, is an amateur maker of bows, and fiddles on baroque violins and viola. He lives in Huntingdon.

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REINHARD KEISER THE FORTUNES OF KING CROESUS

Richard Rastall

Opera North at the Grand Theatre,
Leeds, 7 November 2007

Reinhard Keiser (1674-1739) was the most important composer of German opera of his time: the list of his works includes well over 70 operas, many of which survive. Why, then, is he not better known? One reason must be purely historical – that the fad for Italian opera simply overtook those working in the German language, with a consequent eclipse of German-language opera before Mozart.

It must be said immediately, then, that *King Croesus* shows Keiser's relative obscurity to stem from no fault in his music. This opera is full of good ideas, with vocal lines that must be as grateful to the singer as they are to the listener, and with elegant bass-lines that keep the music moving forward. The inventive orchestration is clearly the work of a composer with a first-rate ear for effect. In all, the music of *King Croesus* is engaging and very attractive indeed, and at its best seriously ravishing. The opera's organisation and timing are excellent: although the ending is a little sudden, I felt, as the opera progressed, that everything took just as long as it had to and no more. This is particularly interesting in the arias, for the *da capo* form never seemed likely to hold up the progress of the work.

The performance was an excellent one, with a strong cast headed by Paul Nilon (Croesus), Michael Maniaci (Atis) and Gillian Keith (Elmira). A reduced Opera North orchestra played impeccably, as they nearly always do, in this case under Harry Bicket. I was more aware than usual of the discrepancy between the music and the use of modern instruments, for Keiser's music sounded almost Romantic at times. But one must accept this in modern professional performance, and it is certainly no reflection on the orchestra's very stylish and entirely enjoyable playing. All the same, I should be interested to hear the work performed by a specialist baroque orchestra.

It was, as usual, the production that raised questions in my mind. Tim Albery's lively staging works well in conjunction with Leslie Travers's restrained set, with its references to the Battle of Britain air operations table and the Great War trenches. Travers's handsome costuming, too, made an interesting point in its diversity, presumably to underline the universality of the opera's theme of invasion. The one 18th-century dress, light-coloured and lacy, seemed to me a miscalculation among the generally darker costumes, though. Dark costumes were appropriate for the Medes, mourning the death of their king, but I question the costuming of the heroine Elmira, whose dark trouser-suit and high boots made her look like an off-duty cossack strayed in from *Die Fledermaus*. Was this suitable

dress for an exiled princess in mourning for her murdered father? At first I thought that she was a young man.

Such loss of identity seems to me a serious problem, for clear identification is always needed. The original audience probably had the libretto in their hands to read during the performance. But a modern audience relies on seeing the story and hearing what the characters say – or rather sing – which is more difficult, however carefully the composer sets the words and the performers sing them. If the characters are not clearly distinguished, there are doubts about who they are, and therefore about the story. So it was a pity, too, that Atis and his confidant Halimacus, both countertenors of similar height and weight, were introduced to us in evening dress. True, Atis had committed the solecism of wearing a white tie with a dinner jacket, as far as I could see, which is a distinction of a sort.

I say 'as far as I could see' because much was not visually clear. The Grand Theatre is a large space, and if the audience is to see what they need to see, the stage has to be well lit. There has been a move towards dim lighting in operas, which is another reason why dark costuming is a mistake. Is the operatic world reducing its carbon footprint? A dominance of top-lighting leaves the singers' eyes in shadow, so that they remind one of giant pandas; more importantly, it means that the audience cannot see their eyes, and loss of eye-contact is a loss of communication.

With losses of identity and communication threatening the story, it is as well that *King Croesus* is less complex a plot than some. It is less about Croesus himself than about his son Atis and Atis's love for Elmira, the Median princess who has taken refuge at the Lydian court against the invading Persians. Their story is set against a background of the Persians' further invasion, which causes a major turning-point in the human story. Atis, unable to speak since birth, finds his voice through the shock of seeing Croesus, as he thinks, about to be killed. Though this is an obvious contrivance allowing a second dimension to matters of false and mistaken identity, the story is less incredible than many contemporary opera-plots. Albery's witty and lively translation is a major factor in the audience's undoubted enjoyment – there were occasional chuckles all round me throughout the opera.

On the evidence of *The Fortunes of King Croesus*, Keiser was a fine opera-composer whose works deserve to be heard. Despite my small misgivings, this was an excellent production beautifully performed, and in the long run one would like the chance to see and hear other operas by Keiser. Meanwhile, I hope that *King Croesus* will be retained in the repertory: it is greatly to be recommended.

DIRECT ACTION

Ivan Shumilov

I came into Early Music at that exciting time when a plethora of raw, barely performed material appeared in print. For me, the thoughtful development of early performance practice and techniques was linked with getting familiar with all the available music. (This was of course paralleled by acquiring the instruments and then providing feedback to instrument makers, as they themselves were at the active discovery and development stage.) I could observe some of my colleagues, who came into Early Music performance with traditional conservatory training, taking a number of pieces and attempting to create of them a certain 'interpretation', just the way they would with a Beethoven sonata or a Chopin Mazurka. Their work was clearly compromised by some gaping holes in instrument authenticity, cultural information, lack of performing tradition etc. Pieces lasting just a minute or two with seemingly inexpressive melodic lines just refused to be taken seriously and, if made too much of, bordered on ridiculous. The purpose of these very pieces as concert material was not clear at all.

Personally, I realized that I had to play everything that came into my sight, be it written explicitly for recorder, or any other instrument. Play first – ask questions later. The example of renaissance composers, who would place the cantus firmus in any voice, or baroque composers who would write the same sonata for recorder or viola da gamba or organ encouraged me in this direction. My instrument practice consisted of quite pleasant activity – playing pieces of music: solos, duets, trios, quartets, if anyone happens to be around with a couple of hours to spare. I certainly enjoyed playing alone, or in company of other musicians, but the music was so exciting and fresh, that it had to be shared with a listener. However, a listener trapped in a concert hall situation was already trained to expect all the usual self-aggrandizing, virtuosity and pomp. Hardly a proper expectations for a set of shorter renaissance pieces, and a stretch for baroque ones.

In my view, the only solution was to hit a listener when he least expects it, surprise him, so he would not get a chance to condescend, but simply enjoyed the pieces just the way I did. As a result, my performance venues became a street, a museum, an entrance hall to a 'proper' scheduled concert, an entrance to a church, and similar places. Not only did I enjoy this more than the actual concerts (which I still performed), but the listeners seemed to get more out of them, in the sense of emotional interaction with music. Not a small part of this was the spontaneity. The pieces were chosen on the fly, decisions on the instrument choices made on the spot, and even listeners became involved in the most unexpected ways – holding the

music, handing an instrument, making the whole experience so much closer and intimate. Instead of being a 'respected' performer, I became a hunter, leaving my house with a bag of weapons (instruments and music), often not knowing where and how the hunt would happen. My playing itself became agile and aware, my technique did not falter from the inquisitive attention of a listener, the performance itself became an inspired theatre.

It did not take long to realize that I was doing more or less what a medieval or renaissance musician did centuries before me. It could not escape me, how natural and beneficial the process was. What made it even more clear, was a number of musicians who, just by playing along with me, quickly grew into well-rounded performers of their own, as well as the number of people who became interested and attracted to music, where there was none in their lives before. In a sense, it reflects my perception of music as the necessary background of human life, not unlike a forest always lurking behind the city, and then invading it. There is no escaping the fact that the whole process has consumed the bulk of my time. I became addicted not only to playing the music, but to writing it out as well. The process of writing for me distills the meaning of the music that I play later. Sometimes I would write out more convenient performing parts, transposed parts, etc, but often I would write out of the need of a deeper contact with the music. I noticed that, once you write something out, playing it becomes second nature. In writing, you clearly discern structures and lines, with their meaning and logic. Playing them becomes so natural, as to allow shaping them with ease.

Interview by Alexander Rakov

<http://go.to/shumilov> email: ivanshumilov@hotmail.com

This arrived as an email circular, so may appear elsewhere. I met Shumilov for an hour or so in Stockholm a decade ago: he is certainly an enthusiast and a character. The appropriateness of the modern concert format for early music was a serious issue when the 'movement' got underway in the late 1960s and needs regular reconsideration.

The Shumilov website has a long list of cheap facsimiles. Not all are of authoritative editions, but there is a wealth of music available there, including the products of his own activities as copyist. One difference between most early-music practitioners and the original early musicians whom they emulate is the absence of learning music through copying. CB

HAYDN 2009

Derek McCulloch

With rather less hype than for the celebrations for the 250th anniversary of the birth of Mozart in 2006, another major anniversary is now looming: the bicentenary of the death of Mozart's older friend and colleague, Joseph Haydn (1732-1809). In many ways Haydn is more significant for Britain than Mozart, who visited London only as a child in the mid-1760s. Haydn's two visits to Britain, 1791-92 and again 1794-95 had a profound effect on the musical life of this country. Many of his finest symphonies, some significant chamber music and two sets of English songs were written in or for the capital, and arguably the best of his Masses postdate his time in Britain, where he experienced performances of Handel's oratorios. Last but not least, *The Creation* is undisputedly the fruits of his time in England.

Slowly, plans for the bicentenary celebrations in Britain are beginning to evolve, under the supervision of Denis McCaldin, the Director of the Haydn Society of Great Britain, aided and abetted by Anthony Hodgson, an expert on Haydn recordings, especially the symphonies.

In collaboration with the English Haydn Festival in Bridgnorth, Shropshire, four Haydn symphonies are to be recorded on period instruments, directed by Anthony Halstead – who needs no further introduction in early music circles. The four symphonies in question are No 22 *The Philosopher*, No 30 *Alleluja*, No 60 *La Roxelane* (1st version) and No 73 *La Chasse*. All these symphonies derive from the time before Haydn came to this country, when he was *Kapellmeister* in to the Esterházy princes on the Austro-Hungarian border. The recordings are scheduled for the English Haydn Festival in Bridgnorth in 2008, to be ready for the bicentenary weekend at the end of May 2009, and using the resident period orchestra of the Festival.

Under the auspices of Prof. McCaldin, a further recording is to be made, this time of chamber works, notably some of Haydn's exquisite *Divertimenti*. Again it is planned to have this CD available in early 2009. Not to be outdone, *Café Mozart*, a chamber ensemble by no means new to readers of this magazine, have already recorded for the worldwide distributing company Naxos a CD devoted to music composed by Haydn & The Earl of Abingdon. The earl invited Haydn to London in 1783. When Haydn finally arrived eight years later it was under different auspices, but Haydn and the earl were in social and musical contact – the earl being a keen flautist and talented composer. The CD features for the first time some of the earl's remarkable songs and some delightful country dances. Haydn is represented by three trios (flute, violin, bass viol/two flutes and bass viol), all written in or for England. In addition come three of his English *Canzonettas* and two

German songs, accompanied variously by guitar, harpsichord and square piano. The singers include Sophie Bevan, winner of the prestigious Kathleen Ferrier Award in 2003 and the much respected tenor Rogers Covey-Crump, nominated for two Grammies in 2006. Sponsored by the Anglo-Austrian Society, this CD will be available to members at a special rate. Two of the recordings are fortuitously linked: the second movement of Symphony 73 turns out to be based on the song *Gegenliebe* that features on the *Café Mozart* CD.

A notable feature of the celebrations will take place on the last weekend of May 2009: the 'Creation Explosion', performances up-and-down the country of *The Creation*. These may take any form the organisers wish: English or German (Haydn had no preference), all or in part, period band, modern orchestra, organ alone, sing-along or with choir/choral society. From Eisenstadt in Haydn's Burgenland plans are afoot for such performances to take place throughout the world during that weekend. Enquiries should be made to the present writer: enterprises@cafe-mozart.org.uk, and also in respect of the above recordings. If you sing in a choral society or choir, or know of one in your vicinity, please get the conductor in touch with me (01753 831064).

As if that were not enough, a Conference on the theme of *Haydn and the Business of Music* is being organised by the British Library in London in May 2009. Watch this space for more – Haydn is the epitome of Anglo-Austrian cultural exchange.

HAYDN from KING'S MUSIC

The Creation

Translation by Haydn's friend Ann Hunter

Vocal score	£12.00
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Translation by Neal Jenkins *Newly-typeset*

Vocal score	£16.00
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Full score (English & German text)	£40.00
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Strings	each £10.00
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Wind set	£100.00
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The Seasons

Translation by Neal Jenkins *Newly-typeset*

Vocal score	£20.00
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Full score (English & German text)	£60.00
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Strings	each £10.00
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Wind set	£100.00
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LETTERS

Dear Clifford,

As usual, your journal makes me want to take pen to paper, or rather, two fingers to keyboard, and this month is no exception. But you don't want to hear my comments about everything, so I will refrain from mentioning my satisfaction that 'the current estimate of the difference between church pitch then [16th c.] and now is between a semitone and a tone' (glad to see it's moving in the right direction I hope to live long enough to witness the final semitone); and from expressing my surprise that your reviewer finds Charles Daniels' decision to use 'authenticke Elizabethan pronunciation' in his disc of lute songs brave 'given the choice of songs: it would have perhaps been a brave decision for the *Songs of Travel*...

But my main observation is to wonder why you think Renaissance music was sung loudly in exact time. You make a valid point when you say that Monteverdi's carefully written-out rhythms work best against a regular tactus, because of the tension between it and the rhythmic freedom required to express the texts. But why should this only apply to music after 1600? The rediscovery of rhetoric was a Renaissance achievement. There is a long way to go in the quest of making polyphonic music work while giving proper attention to the musical gesture of each and every phrase, but that is no reason to assume it is not possible. Moving it out of choirs and back into the groups of soloists for which it was conceived is, of course, the essential starting point.

Graham O'Reilly

I was taking for granted that music before 1600 had a regular tactus. As for volume, I had no evidence apart from hearing Hugh Keyte assert it regularly over the years, though I came across a couple of references confirming it in my reading just before the last issue which at the time weren't relevant to anything I was writing, so I've forgotten where they were. CB

Dear Clifford,

In your review of Ulrich Leisinger's edition of the Süssmayr completion of Mozart's Requiem, you remark that a general problem is 'when to extrapolate markings from Mozart's initial sketch'. I'm not sure what you mean by this. In bar 22 of the *Tuba mirum* my edition has a slur over the last two quavers in the bass because that's what Mozart wrote in his (incomplete) autograph score: perfectly straightforward, and no question of extrapolation. It is editors of Süssmayr's completion who have real problems when he altered what Mozart had written and his added parts are incompatible with Mozart's version. Bar 22 of the *Tuba mirum* is a good example: here, Süssmayr omitted Mozart's slur in the bass, moved the sharp back a note so that the last two quavers are both F-sharp, and gave the viola A-naturals above them. If Mozart's F-natural is restored on the penultimate quaver the viola has to have A-flat above it or else there's a very weird harmonic progression. So you can't restore Mozart here without altering Süssmayr's version. The same bar also illustrates a related problem: to what extent, if any,

should the editor 'correct' Süssmayr when his own parts are incompatible with each other? On the penultimate quaver not only did he give the bass F-sharp and the viola A-natural, but the second violin still continues the F-natural from the previous beat! There's a similar horror in bar 46 of the *Recordare*, where violin 1 and viola have F-sharp while violin 2 simultaneously has F-natural. I don't know what Leisinger or the NMA do here since I don't have their scores to hand but, amazingly, the old Eulenburg score (edited by Friedrich Blume) simply reproduces Süssmayr's nasty clash without comment.

I think you're right to be sceptical about the idea that 'solo' on the bass-line is an instruction to the organist to 'achieve a clearly audible prominence' – especially when the marking is sometimes combined with 'tasto [solo]': how prominent are you meant to be when you are merely doubling the bass-line without adding any right-hand chords? In the church music Mozart wrote before he left Salzburg, surviving parts show conclusively that the copyist was expected to produce two organ parts, one with all the music and the other with rests substituted for passages marked 'solo' in the score. That is, tutti sections were accompanied by both organs, but solo sections by only one. It is therefore possible, even probable, that Mozart had the same system in mind in the *Requiem*.

Richard Maunder

Dear Clifford

Splendid news that The Royal College of Music has revived its viol class (though if I were one of the professors responsible I would perhaps not wish too much to be made of that fifteen year hiatus). However, I must take issue with Claire Bracher's assertion (*EMR* 121, p.28) that Christopher Simpson's *The Division Violist* is the only 17th-century viol tutor written by an Englishman. Others known to me are:

Peter Leycester, *A Booke of Lessons for the Lyro=viole*, GB-CHEr DLT/B31, 1640

Leycester's manuscript appears to be basically an unfinished draft for publication; the text pages include a history of music and musicians, a guide to the rudiments and forms of music and instructions for playing the lyra viol. There is also valuable information on consort playing.

John Playford, *A Musicall Banquet*, 1651, *Musicks Recreation on the Lyra-viol*, 1652, *Musicks Recreation on the Viol*, *Lyra-way*, 1661, 1669 & 1682

Perhaps not usually thought of as a tutor, but all include viol instruction at a basic level.

An Introduction to the Skill of Musick. In two Books. First, a brief & plain Introduction to Musick, both for singing, and for playing on the Violl. By J.P. [etc.] Printed for John Playford, 1655 [& other editions].

Here Playford also includes a discussion of treble and tenor viols and consort playing.

Thomas Mace, *Musicks Monument*, 1676

Although his treatment of the viol is briefer than that of the lute, and acknowledges a debt to Simpson, Mace also discusses important matters not covered in *The Division Violist*; for example, choosing strings, and the realisation of polyphonic lines implicit in tablature. Indeed Mace considered himself more a master of the viol than of the lute.

The Compleat Violist, Printed for John Hare and Barak Norman, 1699

This anonymous tutor includes music by Benjamin Hely; it is commonly referred to by his name although he had in fact died before its publication. A further volume was promised 'if this small Essay meet with favorable acceptance', but never appeared, and this seems to signal the end of the line.

Christopher Simpson is without doubt the most important, and for the aspects he covers, the most detailed method – but the other writers treat major topics which Simpson does not mention, and without them our knowledge of 17th-century practice would be much poorer.

Richard Carter

Dear Clifford,

Further to your review 'DEGLI ANTONII RICERCATE Op 1' (*EMR* 121), I'm not sure that you're right to assume that because a MS violin part to this work exists then this was its original form. As you say, it's surprising that the title page makes no mention of the need for another part.

In fact I suspect that the original form was for solo cello and that an additional violin part has been grafted on; either by the original composer or other. This sort of thing wasn't unknown and, by way of example, Pittoni's two books of solo theorbo works (both Bologna, 1669) come to mind:

INTAVOLATURA DI TIORBA Nelle quale si contengono dodici Sonate da Chiesa per Tiorba solo col Basso per l'Organo DI GIOVANNI PITTONI FERRARESE OPERA PRIMA...

INTAVOLATURA DI TIORBA Nelle quale si contengono dodici Sonate da Camera per Tiorba sola, col Basso per il Clavicembalo DI GIOVANNI PITTONI FERRARESE OPERA SECONDA...

Around 1980 an anonymous MS was uncovered by Mirko Caffagni in the Biblioteca Estense di Modena (Mus.G.289) *Sonate a 3, Violino, Clavicembalo e Tiorba* which turns out to be nothing but four of the Pittoni solo sonatas with a violin part added. I think it likely that the MS violin part to Degli Antonii's Op.1 came about in a similar way and that the work was, indeed, originally intended for solo cello.

Martyn Hodgson

PS: I too remember the *Dafne* at Phillip's house and the passing dissonances he managed to squeeze from such seemingly unpromising material.

We also received a similar reaction to the violin part from Vince Kelly. I hope I had dropped enough clues in the review to suggest that I wasn't convinced that the violin part, wherever it came from, wasn't an improvement.

CB

Dear Clifford,

Glad you enjoyed Suzie's 'tout passe' disc – it was a lot of fun to make. But why be 'suspicious' of a post-romantic way of performing narrative folksongs? We weren't making any attempts to be historical at all, so I would hope it was post-romantic at the very least! If you're suggesting they're over-arranged, well that's a different matter, and *mea culpa* ...

Incidentally, the Scots influence was nothing to do with me, as I chose none of the music. You don't have to be in that part of the world for long to be surrounded by Scottish culture!

David McGuinness

I would probably enjoy Suzie singing her shopping list, but I did enjoy the music as well! I can't remember what I had been hearing that prompted the remark. I was using post-Romantic to refer to over-rich romantic-style arrangements that hide the music in a way that doesn't feel to be very positively of the arranger's period, opposing it to modern, post-modern, or a refreshing reinterpretation from musicians who have some concept of how the music might originally have gone but are doing their own thing.

CB

Dear Clifford,

May I make a contribution to the debate about the Striggio 40/60-part Mass *Ecco si beato giorno*, performed this year at the BBC Proms? If, as Andrew Benson-Wilson observes in *EMR* 121 p. 22, the work had indeed 'laid unseen... since 1726', clearly it was simply intent on multiplying from the catalogued 4 parts to 40 and then 60 – a testimony to the privacy offered by the Bibliothèque Nationale in Paris and a pointer to the generation of further polychoral progeny.

D. James Ross

Blame the proof-readers!

THE BINDER OF MY LADYE NEVELLS BOOKE A POSTSCRIPT

Richard Turbet

In *EMR* 118 I reported on Christopher Hogwood's Saul Seminar at the British Library, which he devoted to a critical account of recordings of Byrd's keyboard music, especially the pieces from *My Ladye Nevells Booke* [MLNB]. This was the first public celebratory event at the Library resulting from the successful fundraising to secure MLNB for the nation. The manuscript is housed at the British Library, and I devoted a few introductory words to its purchase and its display in the Library. I omitted to mention that the Library had identified the binder of MLNB, and that there was an accompanying label to this effect. This information has not subsequently been published elsewhere. The binding of MLNB has been demonstrated to come from the workshop of the binder of the MacDurnan Gospels: John Bateman, the Royal Bookbinder. He made a group of bindings for James I and the king's sons Henry and Charles plus others who were not royalty. These bindings are decorated with tools and blocks that link them with those used by the binder of the MacDurnan Gospels and MLNB.

PAINTED LIDS

Readers may be interested in the painted lid of a harpsichord owned by one of our readers, Jim Rich, who plays in the Jefferson Baroque Orchestra and the Oregon Bach Collegium. It is shown on the web site of the artist, Elisabetta Lanzoni, with suitably period-style nautical scenes including two sailing vessels on which he crews, the Lady Washington and the Lynx, on which he has recently voyaged from the USA West Coast to Hawaii. I wondered whether to reproduce them, but they didn't come out well enough in monochrome. The site also shows other painted lids, including one for Riccardo Muti. <http://www.elisabettalanzoni.com/>

AUTHENTIC Sgt. PEPPER

A further stage in authentic performance has been reached in recording *Sgt Pepper's Lonely Hearts Club Band*. The singers, players and instruments may not be the original, but most of the recording equipment is. At the time of writing, a programme on the recording can be heard at www.bbc.co.uk/radio2/events/60sseason/

We were surprised that no-one wrote to point out our slip in 'deMc-ing' Katherine McGillivray on page 25 of the October issue. Our apologies: we thought we had learnt how to spell the name by now.

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IN MEMORIAM

JANE COE

Jane Coe, the cellist known to all lovers of baroque music died tragically of an unsuspected brain tumour on October 20th. Jane had been principal cellist of The English Concert, the Orchestra of the Sixteen, the King's Consort and CM90.

As a student in 1973 Jane attended my Morley College Consort classes, where she immediately impressed me with her responsive music making and sensitive bass lines. Years later I invited her to join The English Concert and in 1988 appointed her as principal, a post that she would hold for the next sixteen years.

Jane's contribution to historical performance was far reaching and is well documented through her many recordings. Her performances were marked by total commitment to the music and an extraordinary focus of concentration. Music directors who, like myself, benefited from her involvement will know just how much she contributed to the success of their performances. The many singers who enjoyed the luxury of her accompaniment will remember the unfailing support of her bass lines. A true chamber musician, Jane was constantly attentive without becoming subservient. I will always cherish the memory of her virtuosic sparring with Maxim Vengerov in Corelli's *La Follia* sonata.

Three years ago, with a characteristic demonstration of commitment and loyalty, Jane made the courageous decision to retire from the life of a globetrotting musician in order to spend more time with her sons, Daniel and Oliver, and her partner, Trevor Jones, who survive her in a close knit family.

Trevor Pinnock

Other deaths include William Waterhouse (18 Feb 1931 – 5 Nov 2009), a distinguished orchestral and chamber player who became a leading scholar for his instrument.

Personally, Elaine and I were sorry to hear of the death of Chad Varah, founder of the Samaritans. We chose his church, St Stephen Walbrook, for our wedding entirely for musical reasons, and he made us very welcome, putting us at our ease with his gravy-stained surplice (which Elaine fixed her eyes on throughout the service). Coincidentally, the only great bass shawm I have ever met went into hiding after that (16 Aug 1975), but was resighted on 24 Nov 2009 at a nearby church.

We were shocked to hear of the sudden death of Francesca McManus on 23 Nov. She has been a constant figure in early music administration for some forty years. She was treasurer then administrator of the Lute Society from 1969, and managed the Consort of Musicke for many years. More recently she has acted for various performers and festivals. She seems to have been a natural organiser, quietly efficient, always firmly charming and always punctilious in paying.

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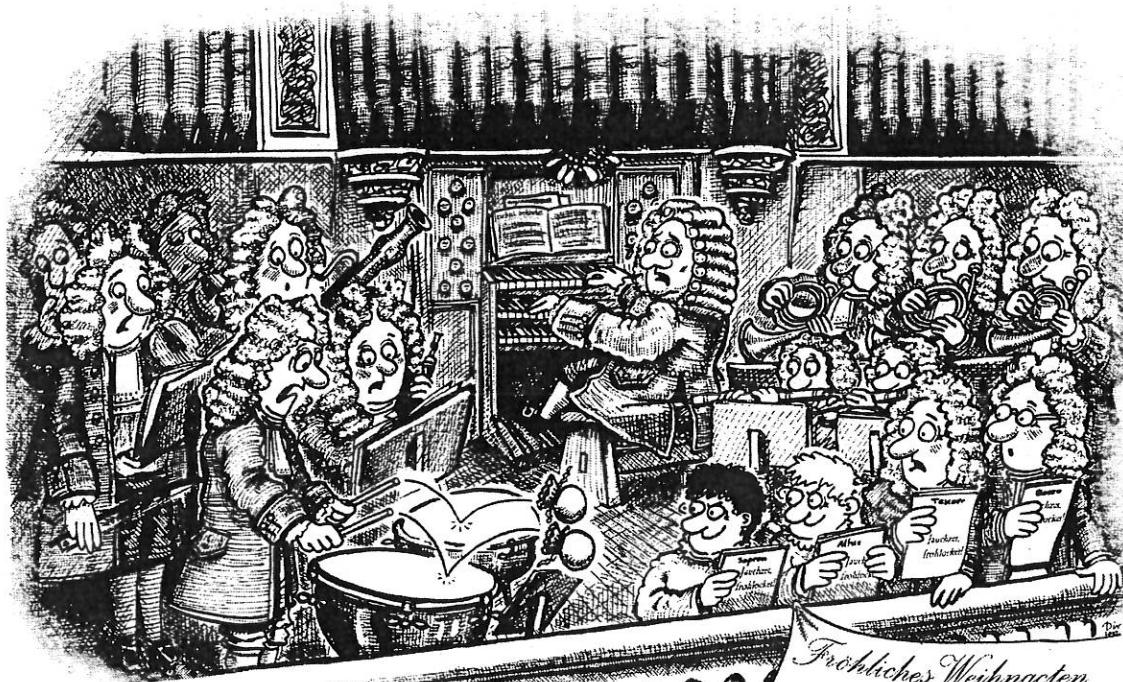
Johann Friedrich Fasch, who might have changed musical history had he accepted the vacant Leipzig job in 1723, died in 1758. Although in recent years his music has become more popular, there is much that remains to be discovered — ranging from trio sonatas to full-scale orchestral suites for double woodwinds (often flutes, oboes, bassoons **and** horns!), from solo cantatas to masses for double choir and orchestra.

2008 would be a great year to celebrate the man and his music, as it is the 250th anniversary of his death — his personal acquaintance with such figures as Telemann, Stölzel, Graupner, Pisendel, Heinichen and possibly Bach himself, concert programmes should not be too difficult to put together.

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