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### Annual Byrd Newsletter

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*NB The July issue will be published late to allow time for a report of the Boston Festival*

Having had to squash my comments last month on hymn singing and expression to fit the page, I left the Alan Bennett quote unexplained. 'Never read the Bible as if it means something' was not, of course, intended to imply that it doesn't mean anything; rather that the language of the Authorised/ King James Version is belittled by overt expression. The reader must, of course, pay due regard to the grammar and sense and be aware of the larger-scale form. The Christmas lesson from the beginning of St John's Gospel, for instance, can be presented with a three-part rhetorical structure (for which I will spare the reader the formal terminology). As part of an Anglican service, this needs no further 'interpretation'.

This does not apply in other circumstances. The greater inflection of a Welsh voice, for instance, lends itself to a more expressive reading, while the more informal expectations of a nonconformist service can make a different manner effective. There was a marvellous old man who occasionally visited our family church (he had been minister there before the First World War and I last heard him in the 1970s) who could not read any Bible passage without incorporating a seamless flow of his own comment. He had a special gift for a manner of improvised 'troping' that would have been irritating from other readers. In contrast, I was at a funeral service recently (in a church designed by one of Elgar's variations) where, by dependence on his microphone, the vicar turned the whole service into something much more informal than the Prayer Book implies. Sadly, the conversational tone did not mix with the Funeral Sentences and Bible readings.

The lesson for singers is that they must discriminate between music which needs to articulate the text without expressing it and music for which a more personal manner is suitable. There is the danger that, since listening to CDs is a personal, not a communal activity, a choice may be made that is more appropriate to the listening situation than to the music itself. Modern listeners have a suspicion of formality which musicians need to overcome. Ideas from rhetoric are relevant to both renaissance motets and baroque operas, but they lead to different means of expression. Genres are not clear-cut, but we should be more aware of differences. CB

## Books and Music

### MONUMENTAL INDEX

George R. Hill, Norris L. Stephens *Collected Editions, Historical Series & Sets, & Monuments of Music: a Bibliography* (Fallen Leaf Reference Books in Music, 14) Berkeley: Fallen Leaf Press, 1997. xlii + 1349pp, \$250.00 ISBN 0 914913 22 0

I expect that most of our readers are familiar with 'Heyer', the invaluable list of the standard and not-so-standard series and anthologies of printed music. The third edition of her *Historical Sets, Collected Editions, and Monuments of Music* appeared in 1980. This volume updates and expands it enormously and is to be accompanied by another catalogue on CD-ROM, listing the 125,000 individual pieces of music contained in the items whose titles appear here. That is likely to be of immense use to all performers of early music, since so much of the repertoire (far more than we often are aware) is buried in volumes of which libraries do not catalogue the contents – though a lot of the information is available, heavily abbreviated, in *New Grove*.

The bifurcate publication leads to some differences from Heyer: there is, for instance, no listing of the volumes of *Collected Works* of individual composers: that will no doubt come on the CD, which will also be particularly useful for the works in anthologies like the Norton ones that are widely circulated. The anthology volume of David Wilson's *Music of the Middle Ages* is included so will be indexed, but Jeremy Yudkin's single-volume *Music in Medieval Europe* is absent, despite the fair number of complete pieces it includes. Few of us have access to libraries that can afford to buy everything that we would find useful, and I have found it interesting checking up on series volumes that have appeared since I was working in a library that bought most of them. The book will frustrate by revealing publications which are out of reach or accessible only within academic libraries and not borrowable.

Many readily-available series are listed, e.g. *Das Chorwerk*, *Diletto Musicale*, *Hortus Musicus* and virtually the whole output of London Pro Musica: no excuse now for academics to ignore Bernard Thomas's editions. The criterion is principally whether publications appeared in a numbered series, though inclusion of some LPM series but not, for example, *Zeitschrift für Spielmusik* must have been a fine distinction. It is a sign of the times that the longest entry as editor is for Bernard Thomas, while the earlier equivalent, Helmut Mönkemeyer, barely appears: his *Monumenta Musicae ad Usum Practicum* is a regrettable omission. I don't get a mention, since we made the mistake of not issuing King's Music publications in numbered series, though the set of trio sonatas with which we started was eligible.

Useful though the inclusion of such series may be, I am not sure that they really belong here. The main value of such a book is to catch pieces of music that are not picked up by

normal library cataloguing. The principles of music cataloguing are sadly inadequate. What the user needs is a catalogue of pieces of music; what catalogues provide are entries for bibliographic units. That is fine if you are looking for a complete opera, much less use if you want a single motet or song. While the cost of thorough cataloguing is too high for most libraries, it has always struck me as scandalous that the national music bibliographies (e.g. the Library of Congress and the British Catalogue of Music) don't fill the gap. In fact, the only adequate catalogue in this respect is the BBC one, but it lacks the bibliographic information to be fully useful outside its own context.

So a catalogue of items in collected volumes fills a great need. This goes too far, though, in including series that virtually all libraries treat as bibliographic entities so need no special treatment. Even if a library binds up *Nagels Musik-Archiv* into batches of ten, each item is likely to be catalogued separately, so there is less need for them to be included here. The project might have been considerably more manageable (and not taken since 1983 to produce) if more rigid criteria had been adopted. And the very convenience of this volume makes it only too easy not to look beyond it. Its inclusiveness may give longer life to editions that are best forgotten. Even though replaced, most of the earlier musicological series are still of value; BA doesn't entirely replace NBA nor HHA make HG obsolete. But some of the practical editions (even of the comparatively recent past) need health warnings.

I have been dipping into this with fascination and, when there is no chance of getting hold of an edition listed, exasperation. The most incomprehensible title I have found is (with apologies to our Finnish readers) *Haydnin teema muunelmisseen*. The most interestingly-named editor is Möbius (sadly not of an unending puzzle canon). Although the items are numbered, I cannot say how many entries there are, because the Cutter system is revived, a sensible way of using numbers to get an alphabetic sequence which I thought libraries had abandoned decades ago. From Aaron to Zwierzchowski, this is full of a wealth of information.

Congratulations, not only to the editors, but to Ann Basart, whose Fallen Leaf Press has produced so well a volume far more ambitious than we have any right to expect from an individual working from home. It is clear from the editorial acknowledgments that her role was considerable, as one would expect from the editor of the much-missed *Cum notis variorum*, the freely-circulated bulletin from Berkeley music library that made me feel I knew her long before we met in 1990 and which I had in my mind as a model of informed informality when I started *Early Music Review*, though it has turned out rather differently. She had the forethought to put all her publications into numbered series, so it is nice that compositions by her late husband can be included.

## ADD 29987

*Instrumental Music of the Trecento: a Critical Edition of the Instrumental Repertoire of the Manuscript London, British Library, Add. 29987* edited by Martin van Schaik, Christiane Schima. Utrecht: Stimu, 1997. 54pp, NLF30.00 (including post). ISBN 90 72786 07 6

This is well-tried territory. There are innumerable editions in anthologies (it will be interesting to see how many of them the index to Hill and Stephens – or will it be called CEHSSMM? – picks up), some based on the pioneering transcriptions by Johannes Wolf (or Curt Sachs: the article in *Archiv für Musikwissenschaft* 1, 1918, bears Wolf's name but the transcriptions have 'Curt Sachs' in the running title), others taking advantage of the AIM facsimile of the whole MS. More recent complete edition are by Jan ten Bokum (for which this new volume is a replacement), Timothy J. McGee (Indiana UP) and Greg Lewin (Hawthorns Music). Lewin includes other instrumental pieces and McGee covers all the medieval instrumental dances, so both provide more music for your money (about the same for the Lewin, rather more for McGee). By far the easiest for the player who doesn't want to memorise the music is Lewin. McGee writes out the repeats in full, which is easier to sight-read but produces page-turns. I'm not convinced that his dashes are any less obtrusive than Lewin's normal bar-lines. The new edition also uses dashes. It marks rather than writes out the repeats, but unlike Lewin doesn't manage to avoid page-turns. It has far more information about the source and the notation of the individual pieces, and an introduction which demands attention from the serious performer, who will probably memorise the music so will be less concerned with practicalities of lay-out. The title avoids calling these pieces dances and the editors argue strongly that the estampie is not a dance form, nor probably an improvised one.

## CONTRAPUNTAL FESTA

*Costanzo Festa Counterpoints on a Cantus Firmus* Edited by Richard J. Agee (*Recent Researches in the Music of the Renaissance*, 107), Madison: A-R Editions, 1997. xvi + 297pp, \$96.00 ISBN 0 89579 376 8

By coincidence I had not long since read Agee's article in *Early Music History* 15 when this substantial volume arrived printing the music whose history was there unravelled. Scattered references to a collection of 157 *Contrapuncti* by G. M. Nanino occur in the literature of music theory, the source being a MS in Bologna dated 23 October 1602 with an 18th-century title *Cento cinquantasette contrapunti sopra del canto fermo intitolato La Base di Costanzo Festa, opera di Gioan Maria Nanino da Vallerano*. The cantus firmus is not, in fact, by Festa, since it is the basse danse *La Spagna*. The MS concludes with 28 pieces added later that are indeed by Nanino, but it seems very likely that nos. 1-125, rather than being based on a theme by Festa, were actually composed by him, especially since he was reported to have written a set of 120 counterpoints. This makes them rather more

interesting: forward-looking contrapuntal set-pieces from the 1530s rather than retrospective ones from seventy years later. They are edited here in original note values and modern clefs. I wondered whether their value to students of counterpoint might have been increased by preservation of the original clefs or, indeed, whether a facsimile might have been a better form of publication. But this is probably the most useful format. There is fodder here for viols and recorders (or for singers wanting to try solmising), with ensembles ranging from 2 to 11 parts. But the collection is primarily for the study of counterpoint. It has its touch of humour: no.98 has a cantus part comprising the incipits of ten pieces from Arcadelt's first collection of madrigals (over a century before Henry Lawes set a complete *tavola*). The edition is well documented, but those interested should also read the article. The genuinely Nanino pieces of the MS are not included.

## UT ORPHEUS

Brian Clark brought back a couple of samples from a firm with the strange name of Ut Orpheus Edizioni: presumably if you use their publications you can, like Orpheus, easily assemble an audience, if only of animals and trees (though beware of an audience of feminists: they might tear you apart). Giovanni Gentile's *Solfeggiamenti et ricercari a due voci* (Rome, 1642) comprises 14 duets in a slightly more mobile style than renaissance *bicinia* plus a canon on the name of Cardinal Brancaccio; the canon and the introduction are given in facsimile, but not a page of a ricercar, which would have shown that the edition misleadingly gives just one clef for each piece, though we learn from the original *Al benevolo* letter that each piece had two clefs to allow high or low performance. This is the complete publication: *solfeggiamenti* and *ricercari* are alternative titles. This is the second of a series called *Duo*, of which 18 titles are listed, mostly with much earlier music. The price (L25,000 – about £10.00) is a bit high for 31 pages of music, but it is nicely produced.

There seems to be some doubt how many pieces are contained in the Naples Conservatorio S. Pietro a Majella MS C: 38.3.13 (dated 1725). Pagano & Bianchi in their book on A. Scarlatti state 32, but 24 concertos for flute [i.e. recorder], two violins (three also with viola) & bc are listed in the preface to the Orpheus edition of Concerto III by Francesco Barbella; perhaps there are smaller pieces as well. The source is known chiefly for its seven works by A. Scarlatti; there are also 12 by Mancini and one each by Mele, Sarri and Valentini, plus this (and probably another) by Barbella, a local violinist who shows considerable imagination, even if his fugue goes on a bit. (No. 20 in the series *Canzone Suite Sonata*; L28,000 for score and parts.) It is astonishing how difficult it is for small publishers to get their output known even in other countries of the European Community, let alone further afield. One merit of the horribly-named Euro (what was wrong with Ecu? At least it sounds like a currency) should be to facilitate small payments. (Ut Orpheus Edizioni, Palazzo de' Strazzaroli, Piazza di Porta Ravennana, 1, I-40126 Bologna, Italy.)

## SARABAND

The early-music world is too small to operate solely within national frontiers, though the cost of postage is a huge handicap for buyers and sellers in Australia. Even if you have the time to wait for sea-mail deliveries, it is not very cheap in the quantities needed by small retailers. Patrice Connelly seems to be having some success in selling British music in Australia: I hope her attempt to sell her own publications here is not rejected as an example of coals to Newcastle (a phrase appropriate to both Australia and England). The second batch of her Saraband Music has a third volume of *Duets for Tenor Viols* (SM7) of French repertoire by Boismortier, Hugard, Morel and Philidor, arrangements useful for extending the range of repertoire that tenors can play. For the solitary bass-player (and a bass-player could feel very solitary indeed in parts of Australia) she has taken the 35 pieces for solo bass viol from Tobias Hume's *Musicall Humors* (1605). This is a useful collection in that the range of difficulty is very wide. I think that even I could play *My Mistresse Almaine*, yet *Captaine Humes Galliard* has tricky scales and leaps. Chords are mostly only in evidence to give finality and panache to the last notes of sections, and can of course be played with some leisure (SM6).

*Four for 4 viols* contains four satisfying arrangements for TrTrTB viols (SM10). Viol players pay too little attention to vocal music, perhaps because so little is easily available in congenial format, so I hope this achieves wide circulation. There are two Byrd motets, *Ave verum corpus* and *Ego sum panis vivus* from the *Gradualia* and Merulo's contribution to *L'amorosa ero* (1588). More complex is the transcription of Sweelinck's keyboard variations on *Mein junges Leben hat ein End'*, which includes variations 1, 2 & 6 along with another assembled from parts of the remaining less amenable variations. This demands rather more skilful playing, and I foresee trouble with the hocketing semi-quavers. I have often berated instrumental arrangers of vocal music for omitting the text. This edition goes part of the way, with the words underlaid just to one part, though not far enough. It is perhaps churlish to criticise a mistranslation, when it is gratifying to see an English version at all, but there is a general misunderstanding of 'praegustatum' in *Ave verum corpus*. Your *praegustator* tasted your food before you so that, if it was poisoned, he died and not you. Christ tasted death before us to show that it was not fatal. So *Esto nobis praegustatum in mortis examine* means, I think, 'Be for us a foretasting in the testing of death'.

I'm slightly puzzled what Handel's Overture to *Rinaldo* arranged for organ (SM8) is doing in what otherwise seems to be an early-music series. There is good precedent for keyboard versions of the Overtures (the Dover reprint of Walsh's *60 Overtures* is good value, as well as the Novello volumes of Handel's own arrangements). But they are all on two staves for two hands and no feet, and this just looks wrong on three staves. However stylishly one plays it, it won't sound like an organ work by Handel. Omitting the middle of the texture seems not to have worried 18th-

century English organists, so why should we make the music more complex? The volume also includes a two-stave version of the first movement of op. 3/6. This would have been useful had the other movement been included as well, since that is virtually an organ solo.

## MOORE MUSIC

I have recently received a selection from the catalogue of Moore Music, with some items hand-written, others computer-set. Patsy Moore specialises in producing scores of late-renaissance music without bar-lines. Early examples are beautifully hand-written, but she now uses Finale. She certainly has a nose for interesting music and I can recommend any of the pieces in the batch she sent, even if most of the composers are obscure: Aichinger (the best-known), Bianciardi, Buel, Leoni, Molinaro and Venturi, including two pieces for the unusual ensemble of seven voices. The music is issued in score and parts. Patsy is particularly concerned with getting singers (and, of course, players as well) to use unbarred parts. While I am all in favour of the use of facsimiles, I'm not sure that it is the absence of bar-lines that matters rather than the ease of seeing a phrase as a whole and not straggling out with the length of notes determined by mathematical ratios or the number of notes in other parts. There is always an audible feel of the tactus even if there is no score within sight, and it does not seem to me to distort our perception excessively if that is visible in the notation. I don't have many samples of her parts, but it seems that initially they were set out with the lines of each part corresponding, convenient for shouting out a line number to someone who is lost but with the potential of defeating the object of clearer perception of the melodic line (though in the one example I have, that is not too much of a problem). Fortunately, that was abandoned and replaced by frequent rehearsal numbers. The idea of scores without bar-lines is a modern one: as far as I know, all early scores have bar-lines of some sort, even if they were pre-ruled and the music does not fit them very well. But I am strongly in favour of her policy of unreduced note-values, whether in score or parts.

Patricia Moore is a music copyist and has produced a leaflet *A brief guide to user-friendly music copying* which has much good-sense, though she fails to state when she is taking sides on matters on which there is not complete agreement. A British Standards Institution Committee which I eventually chaired spent hours discussing whether bar numbers should be at the beginning of each line or every five bars and came to no consensus (though like her I favour the former). It is, incidentally, curious that in rehearsal some people always know where to start from before the conductor says so, while others take ages to find the spot. She retains the archaic two and four-bar rest signs, but doesn't have faith in them since she favours a number as well. I like the idea of sticking a gold Able Label on everything you sell so that, if photocopied, it will come out in black. She also sells manuscript paper with a faint blue grid in the background, making good lay-out easier (especially if you are not using

bar-lines). Older copyists used to write on transparency, so could always have a grid underneath the page. Catalogues are available from Patricia Moore, Ktima, Goodwood Close, Burghfield Common, Reading, RG7 3EZ, e-mail [patsy@HPSL.demon.co.uk](mailto:patsy@HPSL.demon.co.uk), tel +44 (0)118 9832098. Prices are very cheap, with some parts as low as 20p each and the biggest score, Buel's *Hodie Christus natus est*, a13 costing £3.00 for 20 pages. That, incidentally, looks a good piece for an early music forum Christmas gathering: three choirs with clefs G2C1C2C4; C1C2C3F3; C3C4F3F4F5 – the edition uses modern ones, but the original ones give a good idea of range – with a chance of getting used to unbarred triple-time sections.

#### EDITION MOLINARI

This new publisher from Regensburg concentrates on chamber music with wind instruments, mostly from the classical period, but with a few works from the 20th century as well. What I have seen is nicely computer set and professionally presented. The largest (in scoring rather than size: only the Janitsch is not A4, and that has A4 parts) is an Oboe Concerto in Eb by Pokorny with an orchestra of strings and pairs of flutes and horns. The autograph score of 1760 has a clarinet as the solo instrument; it is replaced by oboe in a set of parts from a decade later. For the solo part to be suitable for both instruments suggests that it fails to exploit the clarinet's range, so perhaps that justifies printing the oboe version. (Score: DM28, oboe & string parts each DM3.60, 4 wind DM10.00, oboe & pf DM23.00 – good value with DM still falling in value; at present divide by 2.8). Pokorny I have heard of; von Schacht and Milling are much more obscure. From the former comes a Partia in F for two cor anglais and two violas (score and parts: DM26.00). The introduction states that one titlepage describes the violas as muted, though the editor does not carry that over into the edition. Some movements bear the names of other composers, including Vachon, Haydn and Palestrini. Anton Milling is even more obscure than Schacht, and the editor of his Concerto for Cor Anglais and Strings in Eb can only estimate its date within a thirty-year period (1760-90). It looks easier than the Pokorny Oboe Concerto, and could well be useful for students, giving something more interesting to practise than orchestral excerpts. None of these works are long-lost masterpieces, but they are well worth playing and, under the right circumstances, listening to. They all have links with Regensburg; I wish the sources for what we publish were so near where we live.

At a first glance at the edition, Janitsch's Quartet No. 10 looks like a piano quartet, with a large stave for keyboard with three smaller staves above, so it is disconcerting to see that it is really for two flutes, oboe and continuo: the visual impression implies an obbligato keyboard. Until the last movement the expected chains of thirds are refreshingly brief and the textures are well-varied (DM26.00).

*I am leaving till next month mention of another small publisher, Musici Secreti I from Sweden.*

#### BACH TRANSCRIBED

*Concerto in E-flat major for Viola, Strings and Basso continuo reconstructed from BWV 169, 49, 1053...* edited by Wilfried Fischer. Bärenreiter (BA 5149), 1996. Full score £18.95, piano & viola £11.50, string parts each £3.95.

Wilfried Fischer was the editor of the volume of reconstructions of lost concertos published in the Neue Bach-Ausgabe in 1970 (NBA VII/7). This work does not appear in that volume (so one is a little puzzled by the indication 'Urtext of the New Bach Edition' on the cover). According to the introduction, it was not included because of doubt concerning the nature of the solo instrument, though publication must have been envisaged for some time, since a gap was left in the BA numbering sequence when the separate edition of the other works in that volume were planned. His other reconstructions have been performed with some success, so this deserves to be taken seriously. Bach's use of violas in the sixth Brandenburg Concerto shows that he had some interest in writing soloistically for them, even if such use of the instrument elsewhere is minimal.

Skimming through the work before reading any of the justification, what looked most suspicious to me was the low tessitura. There are a few passages in treble clef (not including movement 1, bars 33-35, which is misprinted in the score but right elsewhere), but much of the writing barely reaches the top string, which is very different from Brandenburg Concerto 6. So why is this version in Eb more plausible than the version of the same music in F for oboe that has been available since 1955 (Sikorski: *Ars Instrumentalis* 20, with an oboe/piano version from Nova Music NM60)? The main argument given against the oboe is that the solo part requires top E in bar 111 of the first movement, a note a tone higher than Bach writes for the instrument elsewhere and also that it is unusual for Bach not to exploit the bottom note of an instrument and there are no middle-Cs in the part. Careful study of mistakes in the autograph of the solo-keyboard version (BWV 1053 in E) and the versions in Cantatas 169 (in D) & 149 (in E) show that Bach must have been transposing at the time. Unfortunately, the editor does not analyse these mistakes to deduce what key Bach was transposing from – something that further scrutiny of the MS may be able to elucidate. The viola seems to have been chosen more by elimination than by positive preference. The ranges don't seem right for gamba or violoncello piccolo either, but I'm not entirely convinced the the viola is the right solution. However, this certainly expands (virtually doubles) the viola concerto repertoire for the period and makes an alternative to (or a pairing for) the Telemann. The editor has done a thorough job, and those playing and conducting the F-major version on oboe or flute will need to check score. My mind is open, and I would welcome the opinion of viola players: does it feel right? One of our subscribers, Chris Hedge, has played it and reports that, although the viola part feels comfortable, there is nothing exceptionally violistic about it. I doubt that the soloist should double the orchestral viola part in the tutti; violin or bass is more likely.

Three Bach reconstructions (or perhaps arrangements, since there is only a gentle suggestion that any of them represent an original version of the music) by Kurt Meier have recently been published by Amadeus (from Schott). He has arranged the second of the Organ Sonatas (BWV 526) for violin, viola and continuo (BP 2046; £13.80). The idea of using these sonatas as string trios goes back to Mozart. Whether they actually need a keyboard as well may perhaps be questioned; after all, Bach was happy for the three parts to stand alone in the organ originals. As with the Concerto, whether the result is entirely plausible or not, it provides interesting repertoire for viola players. A more convincing texture is offered in a version of Sonata 4 (BWV 528) for oboe d'amore (or violin) and obbligato harpsichord (BP 813; £8.50). I'm sure that there will be demand for it from oboists seeking music other than obbligato arias for their lower instrument. Oboe da caccia solos must be even rarer. Meier calls on BWV 1038 (for flute, scordatura violin and continuo), of which only the bass may be by Bach, transposing it from G to F and allocating the flute part to the keyboard's right hand. In both these editions, the oboe part appears untransposed in the score, for the convenience for the keyboard-player), and there are untransposed parts as an alternative for violin as well as the expected transposed version (BP 2232; £8.50). The editor should avoid 'octavation' in his English introductions.

#### GERMAN KEYBOARD

*Orgelwerke des 16. bis 18. Jahrhunderts* edited by Jon Laukvik (Carus CV 40.511; £16.50, but supplied by Bärenreiter) is a companion to a volume which I don't know, the editor's *Orgelschule zur historischen Aufführungs-praxis*, and is dated 1989, so I am puzzled why it was on a new-titles list. It is an interesting and varied anthology, with music by Buchner, Bull, Sweelinck, Frescobaldi, Correa de Arauxo, G. Muffat, Purcell, Marchand, Clérambault, J. S. & C. P. E. Bach in what seem to be good editions, with just a little help offered on the page. The volume is a pleasure to read, and the selection is not too obvious: it is, for instance, probably the best way to acquire the two organ Suites by Clérambault. If this anthology is a fair guide, the companion textbook should be worth reading. Curiously, although you can buy the music without the textbook, you can't do it the other way round. So if you buy this volume and then decide you like the book, you will finish up with two copies of the music - very odd! Only three of the 71 pages require three staves (BWV 622).

I'm also puzzled why I asked to see Bach's *Italian Concerto*, unless the separate printing of Walter Emery's edition from NBA V/2 is new (BA 5194; £3.95). The half-page preface by Christoph Wolff (dated 1977) is of little help to any performer, so this will be bought primarily for the high quality of its musical text and clear printing, which is spacious without being extravagant and even has manageable page-turns.

Although he published his *Der angehende praktische Organist* in the first decade of the 19th century, Johann Christian Kittel was a pupil of Bach and much of his three volumes is devoted

to settings of chorales. The style is not entirely Bachian, though the main interest is probably for evidence of the survival of a Bach tradition among German organists. The facsimile has the original three volumes bound in one, with a few pages of editorial comment at the end, including a description of the organ Kittel presided over in Erfurt. It was first published by Deutscher Verlag für Musik in 1986 and has been reissued by Breitkopf (DM 52.00): still good value at under £20.00.

#### TELEMANN TRIOS & OBOE SONATAS

Amadeus's progress through the trio sonatas continues, I was about to write 'relentlessly', but that is uncharitable. I do wonder, though, how many libraries are acquiring the whole set. Nos 40 & 41 in D and A (BP 2247-8, each £8.50) are for two violins and bass. As so often in Dresden MS, the bass is marked *cembalo*, though *cello* is assumed as well. The Sonata in D has an *Allegro in canone*, a movement that would be powerful enough without that extra source of interest. The corresponding movement in the other sonata is, in contrast, much looser in texture. No. 90, on a larger scale, is the Trio in E minor for flute, oboe/vln & bc from the second *Musique de Table* (BP 354; £8.50). If you play in that combination and haven't got another edition, buy it. Having recently heard Anthony Rowland-Jones's lecture on recorders in mostly pastoral ensembles (being published in three instalments in *The Recorder Magazine*) I was intrigued by the cover: who is looking at whom and why?

The cover of Winfried Michel's edition of 4 Oboe Sonatas (BP 450; £13.80) shows Corot's *Silenus*, though the Bacchic association of reed pipes is hardly apparent in Telemann's civilised music. The works are familiar: A minor from *Der Getreue Music-Meister*, B $\flat$  and E minor from *Essercizii Musici* and G minor from *Musique de Table III*. Having them in one volume is useful. Michel argues for a more imaginative approach to continuo realisation than is customary. What he writes is certainly interesting, though I would dread to be a judge in a competition and hear a whole string of harpsichordists or pianists play exactly what is written. If you want to play your own style, the notated realisation is a bit difficult to ignore; this is an edition where a part consisting of melody and bass would have been an asset, though page-turns would not have worked. Otherwise, this is a most attractive proposition for oboists.

#### QUANTZ & FASCH

Horst Augsbach *Thematisch-systematisches Werkverzeichnis* (QV) *Johann Joachim Quantz* Stuttgart: Carus (24.025), 1997. xxxiii + 333pp, DM120.00 (about £45) ISBN 3 923-53 47 9  
*Nationalstile und Europäisches Denken in der Musik von Fasch und seinen Zeitgenossen: Bericht über die Internationale Wissenschaftliche Konferenz... 1995 im Rahmen der IV. Internationalen Fasch-Gesttage im Zerbst. Herausgegeben von der Internationalen Fasch-Gesellschaft e. V. durch Konstanze Musketa* Anhaltische Verlagsgesellschaft mbH, Dessau, 1997. 144pp, DM 49.00. ISBN 3 910192 51 3

There is a lot to be said for the system used for Telemann and Fasch (or at least, by one of the Fasch factions) whereby within each work category pieces are identified by key and number within the key. However, that goes against our normal way of describing a work as, say, 'Suite No 2 in G' rather than 'Suite in G, No. 2': '2nd Suite in G' is ambiguous. That probably explains why, while the works in any category are arranged in key order in the Quantz catalogue, the key is not part of the numbering system. This is probably sensible, even if it makes adding new discoveries less convenient. Quantz was quite restricted in the types of music he wrote, so there are only seven *Werkgruppe*:

1. Sonatas with bc (total = 184)
2. trio sonatas (43)
3. works for flute(s) without continuo
  - 3:1 solos (24)
  - 3:2 duets (6)
  - 3:3 trios (3)
4. concertos for flutes, two violins & bc (7)
5. concertos for flutes, 2 vln, vla, bc & bsn *ad lib* (281)
6. concertos for 2 flutes & other concertos (8)
7. vocal music (30)

The style of the numbering is QV 2: 35 – note QV, not QWV. The entry for each item gives themes for each movement, on one stave unless that is inadequate, with a bar count. MS and printed sources are listed succinctly, with references to catalogues and to modern editions (for which the addition of date and publisher's number would have been useful). Information on scribes and paper is contained in the introduction. The relevant sections of the catalogue of Frederick the Great's music is reproduced, along with some sample pages to illustrate the handwriting and title-pages of printed sources (but isn't the title-page the least interesting and informative part of a piece of music?) Prefaced by the 1735 Gerhard portrait in colour, this is nicely produced, and has a floppy cover that seems tough enough to withstand domestic use, though libraries will feel obliged to add a hard binding. Good value (at last, at the current exchange rate, though Carus uses a less good one if you pay their invoice in sterling.)

The Fasch collection is disappointing; whether the Conference itself was worth-while, the resulting report lacks cohesion and the articles on Fasch are hardly exciting. The attempts at analysis are not rigorous enough, and I got the feeling that Fasch's music wasn't really well enough known for comparative treatments to have much to offer. It seemed very odd to print the bits of topical information with which Brian Clark's paper began as if they were part of it. It will be news to many that a Fasch church cantata was performed with a female alto soloist (p. 24); more likely the comparison of a Bach and Fasch cantata is written by someone unconcerned with considerations of performance practice. A survey of musical styles in Catalonia (no, Fasch wasn't performed there – a paper on Music and Musical Styles in Catalonia is one of the *zeitgenossenisch* items) offers 'violins, oboes, horns and bugles' as a one of five standard scorings similar to those used throughout Europe!

Since 1995 the Faschist world has split into two factions; for either of them to survive and deserve state subsidy they need to produce much more clearly-focussed publications than this, which would not have passed muster at a Bach conference.

There are a couple of pieces by Fasch published by Edition Molinari (see p. 5 for address): an oboe concerto in D minor (FWV L:d2) and a Concerto in G for 2 oboes, 2 bassoons and strings in G (FWV:G12). Neither of these overlap with those that King's Music publishes. They are good pieces carefully edited. Novello reminds me that they published Richard Platt's edition of the chalumeau concerto FWV L:B1 (Colin Lawson plays his own edition on the English Concert disc reviewed last month, p. 16). According to the FWV catalogue, there is also an edition by Manfred Fechner published in Jena in 1988. The Dresden source is generous with parts: 3 each for violins 1 & 2, 2 violas, 1 cello, two ripieno bass parts plus a harpsichord and two bassoons, with two oboes, so this is no one-to-a-part piece. Novello sells a piano reduction with a part for chalumeau and an alternative for clarinet; orchestral parts and full score are only for hire.

#### HAYDN STABAT

Joseph Haydn *Stabat Mater Hob. XX<sup>bis</sup>* Full score, edited by Marianna Helms & Fred Stoltzfus Bärenreiter (BA 4642), © 1994. 168pp, £35.00 ISMN M-006-49343-2

This is a separate issue of the Series XXII vol. 1 of *Joseph Haydn Werke*, published by Henle; vocal score and parts are also available. The previous score, edited by H. C. Robbins Landon, was issued by Faber twenty years ago in an oddly-large format, reproduced from the characteristic hand of one of our most distinguished copyists, Alan Bousted. The new version is well printed and clearer to read. But there is a snag: it includes not just Haydn's original orchestration (2 oboes & strings) but additional parts for flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, three trombones & timps supplied in 1803 (33 years after the work was composed) by Sigismund Neukomm with Haydn's approval. Landon's introduction aptly describes these as adding 'a fake *Directoire* covering to what is basically an early Louis XVI piece'. If your eyes can, when required, ignore the smaller staves, this new score is fine; but I suspect that anyone wishing to study or perform the work as Haydn wrote it will find the older score easier to use. The Faber score has a fuller critical commentary but the Bärenreiter one has a few footnotes on the page.

#### STEPHEN STORACE

Jane Girdham *English Opera in Late Eighteenth-Century London: Stephen Storace at Drury Lane* Oxford: Clarendon Press, 1997. xix + 272pp, £45.00 ISBN 0 19 816254 5

The title and sub-title should be reversed: this is book on Stephen Storace, and his name should come receive

precedence. I first became aware his music over thirty years ago, when I came across a volume containing *The Haunted Tower* and other works. A small defect of the book is that it does not say that facsimiles of nine of the operas are readily available. Five are included in the group of operatic vocal scores from the period which I persuaded E. F. Kalmus to reproduce about twenty years ago, and five (with only *Lodoisca* overlapping) are available from King's Music. Sadly, these scores are very sketchy in the information they give about orchestration. Only one work survives in full score, *No Song, No Supper*; this was been edited by Roger Fiske for *Musica Britannica*. The great merit of the book is the deft way the insubstantial musical fragments are illuminated by the theatrical background. This is a slightly different world from that of the Italian opera so thoroughly described by Price, Milhous and Hume. There is less detailed information available about Drury Lane; perhaps because of that, it is an easier book to read: indeed, it can be read out of interest rather than duty. Storace was unusual as an English composer of international experience. He wrote two operas for the main Viennese company, one before, the other after *Figaro*, in which his sister Nancy played the Countess. (Editions of these are held by *Opera da Camera*.) It is easy to say that his music became simpler, perhaps too naive, when he was restricted to the English form of opera as a play with substantial amount of music; Jane Girdham does not compare the Viennese and London works, concentrating on the product of less than ten years' activity in London before his early death. Her book is informative on the background as well as the music itself and wears its considerable learning lightly.

#### AMADEUS INSTRUMENTAL

In addition to the Bach and Telemann several other Amadeus publications arrived recently. The earliest is a pair of Sonatas à due Soprani from Dario Castello's Book I arranged for alto [treble] recorders (nos I & II of the edition are *Secunda & Terza Sonata* of the original). Despite doubts on the propriety of the recorder to the repertoire, there is much to be said for consenting recorder-players indulging in it in private. Martin Nitz's version (BP 811; £9.55) saves reading at the wrong octave or making adjustments to keep within range. The editor is aware that there is no need for a bowed bass accompaniment, but the publisher doesn't believe him and supplies a bass part that omits the figures so is of no use to a theorist. The two Canzoni from Tarquinio Merula's Book III, op. 12, of 1637 from the same editor (BP 2244; £9.55) are for treble and bass (the headings *Flauto o Violino* and *Violoncello* are editorial: Merula gives *Violino & violone*), with quite enterprising writing for the bass instrument. The titles are *La Merula* and *La Pighetta*; the latter includes a *ciaccona*.

Jumping nearly a century, one of Vivaldi's three flautino concertos in C (RV 443, though the edition gives the outmoded number op. 44/11) appears in a piano reduction + solo part, a companion to a facsimile of the autograph published by Mieroprint. I don't understand the intro-

duction. Winfried Michel, rightly points out that the MS is inscribed *Gl'Istrom" trasportati alla 4a* (the information is not unfamiliar: it is quoted in the longer Ryom catalogue), but the remark that the work has accordingly been transposed to G is not true: it is in C as usual. Perhaps the problem is an attempt to make the same introduction serve two different editions. I'm not 100% convinced that other editions are wrong in adding editorial accidentals in bars 114 & 115; the keyboard player would almost certainly assume the chords were major and the flautist would consequently suspect that his part was faulty.

The particularly interesting feature of Jörg-Andreas Böttcher's edition of J. G. Graun's Trio in C for two flutes and continuo concerns the keyboard part, which comes from a 400-page MS by Count Otto Carl Friedrich von Voss (1712-1786). The MS shows evidence of his serious study of realisation, and his version of this sonata is headed: 'this is how it must be accompanied and how I had to play it', which seems to imply approval by his teacher, J. F. Heering. It sets a good example in keeping below the melody instruments and within what was presumably a C1 stave, with E as the top note, but it looks rather solid and unrelenting, with mostly three-note chords in the right hand. The music the flutes have seems too elegant for such treatment, or does our concept of good accompanying lead to expectations of a texture that is far more insubstantial than was customary at the time?

Finally, three sonatas by C. P. E. Bach. The Sonata in G minor for gamba and obbligato harpsichord Wq88/H510 (BP 355; £10.60) survives in another copy with a few notes put up an octave to make the work suitable for viola. It was first published as early as 1881 (by Grützmacher, notorious for his defacing of a Boccherini cello concerto); William Primrose published it for viola and piano in 1955. It was written in 1759, and must be one of the last compositions for the instrument except for Abel's pieces. This probably loses little except *gravitas* by being played on the viola; it is a valuable addition to the repertoire for either instrument. Higher sales are evidently expected of his Trio Sonata in G for flute, violin and BC Wq150/H574 (BP 352; £8.50) since you get more pages for less money. There are already two modern editions (Hänssler & Peters), neither of which I know, so I can't make a comparison. This one looks fine, with a keyboard that has the odd touch of imagination. A work genuinely including the viola is the Trio sonata in F, Wq 163/H588, in which it is joined by a bass recorder and continuo (BP 2047; £8.50). In view of the curious instrumentation (what other music is there for the bass recorder as late as this?), it is a pity that the precise wording of the instrument names in the autographs is not quoted. The heading in the edition is *Flauto basso*, but Amadeus does not always follow the source nomenclature. It would also be interesting to be told how the part was notated. This is, however, a more attractive edition to read than the old Schott one. The keyboard realisation by Manfredo Zimmermann is sensibly kept low, but it may be necessary to play even more sparsely to give the recorder a chance.

## J. C. F. BACH TRIOS

Viola players are in luck this month. In addition to the pieces already mentioned, we have two sonatas by J. C. F. Bach for obbligato keyboard (*Cembalo & Piano Forte*) with violin and viola. The editor slips into calling them 'piano trios' and argues that they must have been written after J. C. F.'s visit to his brother J. C. Bach in London in 1778: the musical style certainly fits the piano, even if there is only one tell-tale *cresc.* They are numbered Sonatas II (in G) and III (in A): if you like them (as well you might), you will be disappointed that there is no Sonata I for the combination. They are published by RG Edition, each at £7.50 (Richard Gwilt, 23 The Croft, Hungerford, Berks RG17 0HY, fax +44 (0)1488 686341, e-mail [sir.gwilt@argonet.co.uk](mailto:sir.gwilt@argonet.co.uk)).

Despite the longest Books and Music section ever, there is still more material waiting. Two items mentioned in passing elsewhere (*The Byrd Edition 7<sup>th</sup> and the works of Forestier*) will be reviewed next month, as will books on the keyboard music of Mozart and of Haydn from Cambridge and Oxford. I haven't been able to find any excuse to write about *The Delicate Distress* by Elizabeth Griffith, an epistolatory novel of 1769 sent because the editors have reproduced from the King's Music facsimile an Arne song mentioned in passing (Kentucky UP; \$45.00). It is certainly delicate compared with the other novel I read recently, Gilly Cooper's *Appassionata*. It is odd that the stories of lovers' meetings told on Classic FM on Sunday morning are nearer the coyness of Griffiths with regard to sexual activity than Cooper's explicit detail. How true-to-life are either of them?

## SALZBURG IN TAUNTON

John Jenkins

Under the heading 'Royal Music of Salzburg', the concert given by Taunton Camerata in Sherborne Abbey on 12th April provided an opportunity to hear something of the chronological progression of the wealth of music written for Cathedral and Court of that great city, in a programme embracing one of the world's most familiar works and one of the least-performed in modern times.

In the first of the concert's two Masses, Mozart's early *Piccolomini* C major setting of 1776, the high standard of the Camerata's vocal ensemble was immediately apparent. Singing Latin with a convincing German pronunciation, their 22 voices produced a warm, bright sound with excellent intonation, well-shaped phrases and a particularly sparkling top line. The soloists, singing from within the choir, provided well-projected contrast in their easy handling of Mozart's guileless yet affecting vocal lines. The quieter minor-key passages of the *Gloria* showed off some well-controlled, articulate chorus singing, subtly supported by strings and beautifully restrained trumpets. The brevity of the longer movements, reminiscent of some of Haydn's earlier 'compacted' mass settings, reminded one of the

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ecclesiastical restraints imposed on Salzburg composers of this period – 'the entire Mass not to last longer than three quarters of an hour'. Nevertheless from the simple opening phrases of the *Credo*, accompanied by scurrying string scales, Adrian Carpenter's conducting of the movement kept a lively pace throughout and achieved a clarity amidst the potentially hazardous resonances of Sherborne Abbey.

The orchestral accompaniment seemed a little uneasy at the opening of the *Benedictus*, but the *Agnus Dei* was much more comfortable, and the artless vocal lines were sung with sufficient richness of tone to balance the trumpets' brilliance, the chorus sopranos soaring easily heavenwards to drive their charming work to its wonderful archaic final plagal cadence.

The instrumental highlight of the evening was a performance by Crispian Steele-Perkins of Leopold Mozart's curious and notoriously difficult two-movement Trumpet Concerto. He prefaced the work with a fascinating and humorous explanation of the development of the trumpet from its military origins to its orchestral role in the late

17th century and subsequent modification *circa* 1760 to allow a greater range of notes. He also provided an insight into the complicated variations of pitch at the time, not simply between various European countries and towns, but sometimes between individual churches and their own groups of instrumentalists. Indeed, the only concession made by this performance on a natural trumpet of the period was to transpose the work down a tone (into concert C major). All the challenges were met with great success. Directing the work himself, Crispian Steele-Perkins displayed the outstanding musicality and expressive range of colour for which he is renowned. The orchestra took time to settle to the demands of the opening *adagio*, but had the measure of it in time for the soloist's first entry, where Steele-Perkins produced a wonderfully ornate *legato* line, combining some thrilling leaps into the top register with exquisite soft playing and superbly controlled *crescendi*. The orchestra was more relaxed in the *Allegro moderato* where the soloist dominated with lyrical playing of real virtuosity.

As the full forces of singers and players were assembled for the final work in the programme, the audience was again treated to some historical background by Crispian Steele-Perkins. He introduced the 16 foot *Fladbergross* or *Contrabass* trumpet which had been commissioned by Geoffrey Bass for the performance of Heinrich Biber's 1696 *Missa Sancti Henrici*, extensive research having shown that such a mighty instrument was essential to complete the wide tessitura demanded by the choir of five trumpets which Biber included in his expansive scoring.

This was to be a rare treat of musicological as well as musical enjoyment. From the initial rising motifs of the *Kyrie* Biber's mass was clearly a work of extraordinary scale and impact. The spectacle was as splendid visually as it was aurally, with the trumpet choir placed immediately behind the singers, underpinning them in *tutti* passages to produce a glorious sonority. Only a little imagination was required to transport one from the relatively intimacy of Sherborne's beautiful Abbey to the spacious grandeur of Salzburg's Cathedral. All sections of the choir were excellently balanced and the cleanly pointed contrapuntal lines of the *Christe eleison* led eloquently into a thrilling reprise of the opening material.

The florid soprano duet at the beginning of the *Gloria* was sung with great poise and clarity by soloists Josephine Carpenter and Emily Elias, as was bass David Salmon's *Domine Deus*. Later in the movement counter-tenor Will Towers and tenor Phil Hobbs again exemplified the sensitive and stylish handling of all the concertato-style writing throughout the performance. Just occasionally problems of balance between solo voices and violins needed a little more careful consideration; but this was a small price to pay for a reading which, under Adrian Carpenter's committed and clear direction, was unfolding with an ideal contrast of *tempi* and colour. After the reappearance of the trumpets the movement ended in an uplifting, sumptuous *tutti*.

The *Credo* showed Biber in full command of style and forces. Adrian Carpenter used the Abbey's generous acoustics to good advantage, with sensibly judged *tempi* juxtaposing a measured *andante* with a sprightly, dance-like pulse. Among much fine solo singing was the soprano *Et incarnatus*, weaving effortlessly around the violins' *obbligato*. The sepulchral tone of the sackbuts perfectly matched the full chorus in the low-pitched subdominant *Crucifixus*, after which the trumpets re-entered, as anticipated, for a triumphant *Et resurrexit*. The *Qui cum Patre* involved more stylishly agile singing from the solo quintet, and the contrapuntal *Amen* heard the chorus at their most articulate.

The *Sanctus* was notable for the sublime *piano* singing of the chorus in the opening, offset by the exhilarating triple metre of the *Pleni sunt caeli*, whilst the solo SSA trio of the *Agnus Dei* was complemented magically by the *sotto voce* accompaniment of the trumpet choir. The music grew in contrapuntal complexity throughout the *Dona nobis pacem*, and the final explosive entry of the brass brought the work to an impressive climax.

Mention should be made of the excellent team of continuo players who provided such rhythmically subtle and dynamically well-judged support throughout the work: Stephen Bell (chamber organ), Steven Graham (theorbo), Jo Koos (cello) and the youngest member of the orchestra, 14 year-old double bass player, Alix Scott.

Perhaps it was only fitting that, having lain dormant for so long, the Biber should have stolen the show on this occasion. As it was, the best-known piece of the evening, Mozart's *Eine kleine Nachtmusik*, which began the concert, fared least well. From the outset this was an uneasy performance, with poor violin intonation, ragged ensemble and an absence of tonal blend. The *Romanze* suffered from a similar lack of unanimity and sounded rather laboured, whilst the *Menuetto* and *Rondo* were somewhat lacklustre and marred by occasionally unsteady playing. Certainly there was none of the effervescence and lyrical magic one has come to take for granted with this miniature masterpiece.

How good it was, therefore, that the remainder of the evening should have been given over to such fresh and buoyant music-making. Taunton Camerata and their instrumentalists are especially to be congratulated and thanked for bringing to light Brian Clark's excellent performing edition of Biber's *Missa Sancti Henrici*. Let us hope that their efforts will go towards securing this fine work a place in the mainstream of baroque repertoire.

Mention of Biber is an excuse mention the biggest mass of all, Biber's *Missa Salisburgensis*. In preparation for Paul McCreesh's concerts on 2 & 3 July and subsequent recording for Archiv, Peter Best and I have recently been checking the King's Music score against the facsimile of the MS in the British Library: written on 54 staves, it is the largest score I have ever seen (not discounting some contemporary monstrosities), at least waist high!

## FASCH ON SHOW – The 5th Fasch Festival

Brian Clark

If you've ever driven through Anhalt-Saxony (in the eastern part of Germany), you may have passed through the provincial city of Zerbst. It may not stick in your mind, as the main road cuts through rows of post-war apartment blocks, obscuring what little remains of the old town apart from the two remaining medieval gates. Zerbst was reduced to ruins in the closing weeks of World War II: only remnants of the west wing of Simeonetti's remarkable Schloß remains. The choir of St Bartholomew's church has been restored and the nave re-floored but left without a roof; remarkably the Francisceum (an ancient university, now secondary school) and its library largely survived.

Every two years Zerbst hosts a conference and a series of concerts devoted to the life and music of Johann Friedrich Fasch (1688-1758). Educated in Leipzig, where he met Telemann, Graupner, Stölzel, Pisendel and others, Fasch came to Zerbst from Prague, where he had served Graf Morzin, dedicatee of Vivaldi's Op. 8 concertos. Arriving at Michaelmas 1722, he remained there as Kapellmeister until his death, writing extensively for the church and for court entertainments.

The week opened with speeches by Zerbst's Bürgermeister, Helmut Behrendt, and a representative of the region's Minister of Culture, Karl-Heinz Reck, both of which support the festival financially; there are also commercial sponsors, including the local Savings Bank. There followed a staged performance of Telemann's *Pimpinone*, with instrumental music by Fasch as interludes. Hedrun Kordes was the scheming Vespetta, Michael Schopper the unfortunate Pimpinone; they were accompanied by La Stagione Frankfurt under the direction of Michael Schneider. This was a remarkably swift performance – though some of the arias benefitted from the tempi – and one full of humour (though it was not always evident that the jokes were understood by the sizeable audience). Kordes went among the audience several times (not losing a semiquaver in the process!), while Schopper's antics (particularly in the aria in which Pimpinone imitates his nagging wife) were hysterical. It seemed strange having intermezzi in an intermezzo (the potential for this idea seems limitless), but the Fasch worked well: the two works receiving first modern performances will be a welcome addition to baroque orchestral repertoire.

Helmut Behrendt formally opened the conference on 'J. F. Fasch and his work at Zerbst' the next morning. His brief speech was followed by a short concert of chamber music by students at the Hochschule für Musik und Theater 'Felix Mendelssohn-Bartholdy' Leipzig. They played Fasch's B $\flat$  major quartet for oboe, recorder, violin and continuo

(recently published by King's Music), Telemann's Concerto in A minor for the same instruments, and (with a soprano soloist) an aria from Fasch's cantata *Niemand kennt den Sohn*, complete with stylishly ornamented *da capo*. On the second day, the recorder was replaced by a transverse flute and the cello by a bassoon and a gamba for Fasch's D major quartet for flute, violin, bassoon and continuo, Telemann's D minor concerto for the same combination and another aria, this time from the cantata, *Ich hebe meine Augen auf*. If these are the typical result of Germany's early music teaching, we should look forward to the next generation's output – quite simply, they were brilliant. The interplay and balance between the players were remarkable.

The first day of the conference was divided into four sections. First there was a general introduction and a talk about what exactly the term *Kapellmeister* means. The second section had Hans-Georg Hofmann talking about the Zerbst court before Fasch's arrival, and Barbara Reul's in-depth survey of a remarkable documentary source for the years 1719-1773. Elena Savchenko talked about Pietist influences on Fasch's texts, Nigel Springthorpe threw new light on the tradition of annual Passion cycles (in strict Evangelist rotation), while I discussed Fasch's re-workings of mass settings in light of the evidence in the afore-mentioned documents and from the surviving musical sources. The last session concentrated on Fasch's cantata arias and texts.

The second day of the conference was rather more scientific. A paper entitled 'Paradigm shifts in phrase-structure and linear designs' was as clear as dish water, even when 'assisted' by overhead projections and a detailed hand-out (in German *das Handout*). Konstanze Musketa, the President of the Internationale Fasch-Gesellschaft e. V. and based at the Händel-Haus in Halle, gave the concluding talk concerning recently discovered documents which reveal, among other things, the existence of a previously undocumented daughter, Frederika Fasch, and the fact that, in old age, the composer had to sell most of his possessions to pay for medical treatment for his face.

The conference was interesting in being virtually bilingual. Questions from the floor were taken in either German or English (the answer sometimes coming back in the other language), and the answers were frequently provided, not by the speakers themselves but by other conference participants. This gave a healthy cross-fertilisation of argument; people in the field (and there are quite a few) had their values challenged and may have to re-think their position. All in all, it was very positive: the free exchange of ideas and opinions made most participants eager to return in 1999 for the next conference.

The second concert was given by Accademia Daniel, a group of primarily Israeli early music specialists, most of whom work in Europe. It consisted of Graupner's cheeky little Suite for Chalumeau and strings, Fasch's Bb major quartet (alas, the students' performance in the morning was 100% better), quartets by Janitsch and Hasse, Fasch's E minor concerto for flute and oboe (the flautist was excellent, though other aspects of the performance irritated me) and, finally, Fasch's celebrated chalumeau concerto. Gili Rinnott really is an exceptional player of this strange little instrument – in fact, with the possible exception of first violinist Kati Debretzeni, she is the outstanding player in the group – and I look forward to hearing more of her.

One of King's Music's regular customers, Anne Schumann, was the leading light behind an entertaining afternoon concert given at Schloß Leitzkau, a Monchhausen estate around 15 minutes from Zerbst, which is currently undergoing restoration work. What has already been done is very impressive. Part of the building houses a primary school. The Chursächsische Capelle Leipzig (Anne and her mother Toni playing violins, harpsichordist Mark Norstrand and Abby Wall from Cambridge on cello) played music by Veracini (a fiendishly difficult sonata!), Ariosti (Anne has recently started to play viola d'amore), Leclair (the brilliant A major sonata from Op. 4) and, of course, Fasch (the only two trio sonatas by him that the group currently owns!) As with Pimpinone earlier, this was recorded for broadcast by Mitteldeutsche Rundfunk.

That evening saw a concert by the Telemann-Kammerorchester Michaelstein, directed by Ludger Rémy, and the presentation of the Fasch-Preis. As well as concertos by Telemann and Stölzel, the orchestra played a Concerto in Bb for two oboes and a gorgeous overture suite in Eb by Fasch; called back to the stage three times after this piece, they were forced to play an encore. The Fasch-Preis is awarded during each Fasch Festival to someone who has worked to promote Fasch's life and works. This year, the committee of the Society nominated me, in recognition of my on-going editorial work (for which I must extend my sincere thanks to Clifford and Elaine, without whose commercial support there would be no Fasch editions by Brian Clark) and the fact that, as well as being asked to revise the *New Grove* article for the next edition, I have also been commissioned to compile a completely new thematic catalogue of Fasch's music (at the head of a colloquium of leading German musicologists). After the concert, there was a wonderful formal reception in the hotel where the conference had taken place.

There was a special Sunday morning service in St Bartholomew's, which featured movements from settings of the text *Lobe den Herrn, meine Seele* by Telemann, J. S. Bach and Fasch (only the first movement of the latter was broadcast live on radio, though the remainder was performed afterwards.) After a tour of the Catherine Exhibition (Catherine the Great started out as a Princess of Anhalt), there was a final concert in which Burkhard

Glaetzner directed the Neues Bachisches Collegium Musicum Leipzig in music by Fasch, J. S. Bach and Zelenka, which was also recorded by MDR. Even as accomplished a modern oboist as Glaetzner found the amazing passagework of the last movement too much. One wonders what player it was written for.

Only the real stalwarts of the week were then left for the meal at Zerbst's leading Greek restaurant, where meals are preceded and followed by complementary ouzo. There was much talk of the genuine enjoyment on people's faces, both at concerts and (believe it or not) at the conference; of relief that nothing untoward had happened; of hope for the success of the 1999 Festival (if sponsorship can again be secured.)

It is, I think, remarkable that a town with a population of 18,000 can support such an ambitious project every two years. Conference participants lived a life of luxury in a beautifully furnished hotel, complete with large gardens, lake and black swans. The food was first class and service no less so. Can you imagine a British town spending so much money to promote one of its most famous inhabitants? Or are the Germans the only ones who realise that investment is the key to future success – I have nothing but praise for the town which only eight years ago I found totally dead and characterless, a town transformed since the DDR days by its desire to succeed, to attract – indeed, to grab – people's attention. The fact that their selling point is the beautiful music of an 18th-century composer just happens to be my extra good fortune.



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Nos 2, 5, 6 & 7 were copied out by Bach and published as his in the Bach-Gesellschaft. In a review of a recent recording of the set Nickolas Anderson refers to 'its many unusual qualities, its unexpected contours and its virtuosity' *The Gramophone* June 1997, p. 76

The latest set of *String Quintets* by Boccherini is Book 7, the only one to contain three rather than six quintets: Price £15.00 Our series of reproductions of the Janet et Cottelle edition in 16 sets will be completed shortly.

## SEPHARDIC ROMANCES

Judith R. Cohen

*Sephardic Romances* Ensemble Accentus, Thomas Wimmer  
Naxos 8.553617 £ 59' 15"

Commercially available recordings of Judeo-Spanish (often called 'Ladino') Sephardic songs have been a curious phenomenon, as they feature almost exclusively by non-Sephardic performers. Sephardim (the plural noun for Sephardic Jews) themselves are beginning to record a little more, but what most people hear is interpreted by artists from outside the culture<sup>1</sup>.

These artists tend to be from certain backgrounds: non-Sephardic Jewish, or non-Jewish from Spain or Argentina, for example. Those who come to Sephardic music with early music training could almost be said to constitute a music culture of their own. The past couple of decades have seen a tendency among early music groups to integrate aspects of Middle Eastern music, usually in terms of instrumentation, rhythms and, occasionally, *maqam*. When they turn to Sephardic music, the mixture of early music and Middle Eastern traditions is a natural one to adopt.

The problem is rarely musical: like many other groups, in many ways perhaps more than most, ACCENTUS is musically very agreeable to listen to. Rather, the problem lies in the understanding of Sephardic music. This is an oral tradition. It is still alive. It is definitely not early music. How many other oral traditions are treated by early music groups in this way? Few if any: the Sephardic tradition seems to have an exotic appeal for early music specialists because of the documented history of the language and cultural traditions, and the romantic story of the expulsion and retention of aspects of Spanish culture. As an ethnomusicologist, I am concerned with issues of musical appropriation and the early music/Sephardic music syndrome poses some interesting questions. Not the least among them is the fact that Sephardim I have discussed the issue with sometimes dislike these changes intensely, and at other times quite enjoy them, depending on their ages, backgrounds and, of course, individual personalities – so one cannot automatically dismiss all non-insider recordings as cultural appropriation and leave it at that. Nevertheless, it is rare that a general audience hears a traditional performance of Judeo-Spanish song.

ACCENTUS is a case in point. First, the title is inaccurate. Most of these songs are not, in fact, *romances*, but of the genre known as *canticas*. *Romances* are a specific form, and on this recording only nos. 4, 9 and 16 belong to it. Many of the songs are not, in fact, from Spain, but adapted, composed in and/or adapted from local cultures. This is a little clearer from the notes, which acknowledge the wide range of musical influences on the tradition, and Wimmer points

out accurately that it is 'almost impossible to give a date of origin for any songs', but it is the title most people retain.

The ensemble employs a range of early music and middle eastern instruments, with one woman vocalist, Carmen Cano, and several instrumentalists. Their arrangements are prepared and performed with care and musicality – but seem almost arbitrary in terms of, for example, which songs are performed instrumentally, what instruments are used, what the overall 'atmosphere' of each song is. A better knowledge of the cultural context would not necessarily result in musical improvements, but might give a clearer aural image of the tradition. Naturally, artists are free to develop their own interpretations, but it is helpful if they specify that their performances reflect mostly their own approach rather than a traditional one. In the case of this album, it would have been helpful to include the sources for the songs and instrumental pieces. Quoting Shiloah's comment about the existence of 'complete anthologies' is laudable, but in any oral tradition learning from transcriptions is not a very useful approach. For medieval music there is no choice. For this music, there is.

While many early music groups adopt Middle Eastern instruments and some techniques, they very rarely adopt vocal performance practice. This is too bad, as it is really the voice which is the most important aspect of much Middle Eastern music, and arguably the only really important aspect of Judeo-Spanish song. Women accompany wedding songs on percussion, usually some form of tambourine, and local instruments (whether Turkish *calgiya* or North American synthesizer) may be used for wedding, paraliturgical and light songs, as long as it is not on a religious holiday or in the synagogue itself. The ballads – romances – are usually sung unaccompanied, by one woman. Again, there's no reason not to present a different musical vision, but it's helpful to understand and explain where it is coming from. Returning to the question of vocal style, using western-trained voices is the norm with most groups, and this almost inevitably clashes with the instrumentation. ACCENTUS is no exception; though the mezzo-soprano does use her voice with more restraint and taste, and less preciousness than many others I've heard, it simply doesn't go with the music. Again, as in several other groups, there is a lot of fairly impressive percussion, but it doesn't reflect the style of the songs. When it does, as in the 9/8 of no. 6 or the 7/8 of no. 4, this isn't explained: surely it would be helpful to explain that these are standard Turkish rhythms which the Sephardim adopted?

The background notes are quite good, with their brief historical introduction (though in the French notes, the

treatment of the Inquisition is simplistic at best and the number of Jews who left Spain is not clearly established). The discussion of 'zemirot' (Sabbath table songs) is not really clear: Sephardim could and did/do USE melodies of secular songs, but the songs are not themselves secular. The French notes mention the great 16th-century poet Najara but do not explain that he used secular tunes as *contrafactum* melodies for his sacred compositions. Most ethnomusicologists analyze Sephardic tunes in terms of Middle Eastern *maqam* rather than synagogue modes. As for 'what part of the tunes are of pre-expulsion origin' being a subject of debate - it's not much of a debate. There is general agreement that the tunes are NOT pre-expulsion: neither are most of the texts, though their narrative themes often can be traced to early medieval epics and chronicles. The Renaissance - clearly POST-expulsion - is a more fruitful period for tracking origins: in the case of song texts they are often clear, while in the case of music it is more a question of melodic contour and general structure than specific melodies. In any event, the melodies are not medieval, unlikely to be Renaissance, and sometimes may be from the 18th century: it is an oral tradition with, as the notes say, many different sources.

A brief note on the language: though the singer's enunciation is not always very clear, the pronunciation is generally acceptable, with a few exceptions: the absent *h* in *Rahelica*, so that it sounds like *Ra'lica*; Turkish *gül* as *gool* in *Por la tu puerta*; *olyos* for *ozhos*. The translations are generally good, but there are errors: *La Serena* should be *The Siren*, not *Calm*; the Turkish refrain in *Por la tu puerta* is not identified. These and others are of relatively small importance, but it should really be pointed out that the *Angelina* in no. 9 should not be a woman's name. The original name is *Landericus*: in the oral versions it is either *Landarico*, *Andarlino*, *Andarleto* or some similar form: she is addressing her lover, rather than the king or the lover addressing her. This is crucial to the story.

In general, all the songs are from the former Ottoman area, none from Morocco, which has a much stronger surviving tradition today of *romances* and wedding songs. The majority are well-known in the Sephardic commercially-recorded repertoire.

*La Serena*, along with *Yo m'enamori d'un aire*, is of fairly late Spanish composition. The instrumental interpretation of *Yo m'enamori* may not be stylistically accurate, but for me is actually an improvement on the original, whose 'authentic' interpretation is actually on the soppy side. The *contrafactum* of the little stars-love rhyme is sung more as *Yo m'enamori* is usually presented - on the self-important side. As suggested earlier, the Turkish rhythms of *Si veriash* should be at least briefly explained. It seems a pity not to sing this song, which is basically for fun - in fact, fun is perhaps what's most missing on this recording, except the rather ponderous sense of it on the last song, *Rahelica baila*, with its inappropriate pseudo-Russian 'hey!'s punctuating the last time through the tune. *A la nana* is presented very

tastefully. *The King who arises early* (*Landarico*) succumbs to the temptation to stick in bits of dramatic recitative which to my ears always interfere with appreciation of the music, as do the programmatic drum-beats at the end. Also, the translation is inaccurate: apart from *Angelica* noted above, *dexex* (*deshesh*) means 'leave off!', not 'sleep'. *Pasharo d'hermosura* seems another instance of an arbitrary arrangement: usually it is sung in straightforward, romantic waltz time. The romance *Ya viene el catio* is probably the least commonly recorded of the songs on the CD. The singing here is pleasant, and in a good range, not too high, but the drum is far too loud, perhaps the only really badly-balanced item on the recording, and the recorder perhaps too dominant. The buzzing hurdy-gurdy on the instrumentally performed *Hi ja mia* is another case of arbitrary arrangements; it contrasts oddly with the other instruments and style. The vocally complex *Nani Nani* seems an odd choice for an instrumental version, especially with the pseudo-flamenco clapping.

Reservations aside, this is a very musical album: careful arrangements, good playing, good tuning, generally good recording: pleasant to listen to, if occasionally monotonous. Unfortunately, it is more pleasant to listen to, in my opinion, for someone who doesn't know the Sephardic tradition than for someone who does.

<sup>1</sup> See my 'Sonography of Judeo-Spanish Song', *Jewish Folklore and Ethnology Review* 15/3, 1992, and its update in *JFEN* 1995, for a discography, with brief discussions, of recorded Judeo-Spanish song. Among the Sephardic artists with recordings are my own group, GERINELDO (Montreal), specializing in the lesser-known Moroccan tradition, LOS PASHAROS SEFARDIES (Istanbul) and Aron Saltiel (Salonica tradition) in Austria. Documentary recordings are listed in the 'Sonography'.

We are grateful to Judith R. Cohen of York University, Toronto, for writing about an area of music which is increasingly coming within the purview of early-music performers. The problems she raises are not dissimilar to some of those which exercised our passions at the West Gallery Conference (cf *EMR* 30 p. 5). Whereas the folk enthusiast or ethnomusicologist is interested in the carols sung in South Yorkshire pubs for their own sake, the musical historian and early-music performer is more concerned about what the current survival may tell about the music when it was in its prime (either when it was composed or when the style was actively flourishing rather than a moribund hangover) and embodies his research, through his imagination, into an historically-aware re-creation. The latter also makes judgments about the aesthetic value to us (as opposed to the original participants) of what he is studying to determine whether it warrants revival. While each can learn from the other, their ultimately different purposes should not be confused. CB

We had hoped that Dr Cohen would also review the following disc: perhaps it did not reach her before she left Toronto for Spain.

*Far Away Lands: The Medieval Sephardic Heritage* Ensemble Florata, Tim Rayborn ASV Gauemus CD GAU 165 64'

## RECORD REVIEWS

## CHANT

*Gregorian Chant from Canterbury Cathedral: The Martyrdom of Saint Thomas Beckett: The Unfinished Vespers: 29 December 1170* Schola Gregoriana of Cambridge, Mary Berry Herald HAVPCD 192 72' 52"

This begins with *In rama sonat gemitus* (from W<sup>1</sup>) comparing Henry II with Herod for exiling Beckett, so presumably written between 1164 and 1170, and is followed by Vespers as it would have been sung on 29 December 1170, breaking off at the point at which the service was interrupted by the four executing knights. This is followed by *Subvenite* and *Chorus angelorum*, chants sung at the death of a monk, a sequence for St Thomas and the Matins responsories and the complete Lauds from the rhyming office written and composed by Benedict of Peterborough. Bells sound a death-knell and honour Thomas's canonisation. Listeners should perhaps be warned that much of the disc is taken up by chanting of psalms: this is not a collection of melodic gems of the 1170s. Those with patience will get most from a project that is, predictably, impeccably researched and convincingly sung. Our Polish, as well as French, German and Italian readers will be pleased that the notes are translated into their language, though the sung texts are only in Latin, English and French. CB

## 15th CENTURY

*Josquin Desprez Motets, Antiphons and Sequences* The Choir of New College, Oxford, Edward Higginbottom 45' 39" Meridian CDE 84356  
*Inviolata, Praeter rerum seriem, Salve Regina, Stabat Mater, Veni Sancte Spiritus, Virgo prudentissima, Virgo salutiferi*

The only signs that this might not be a new recording are the dated encomia (1986 & 1990) on the box, which manages to spell two of the titles wrong (*Inviolata* without its last two letters and *seriem* for *seriem*). The selection brings together seven outstanding pieces, even if one may not be by Josquin: I've just received the *Opera omnia* of Mathurini Forestier, which includes the *Veni Sancte Spiritus* recorded here. (John Milsom's excellent notes come clean about this). That piece doesn't work with these forces: transposing it up for the trebles makes the bass sound insubstantial. Its performance features a disconcertingly-exaggerated alternation of stressed and lightened notes in triple time which is utterly different from the way the choir sings the prevailing duple music; it isn't so bad in the triple section near the end of *Praeter rerum*. Nevertheless, well worth hearing, since I don't remember hearing boys sing Josquin so convincingly elsewhere, though penny-pinchers might notice that there would have been room on the disc for a whole mass as well. CB

*For Ockeghem* The Hilliard Ensemble 73'56" Hilliard Live 2

The second of the Hilliard's subscription series contains an interesting programme for the Ockeghem quincentenary that is built from three strands. Like the David Munrow *Art of the Netherlands* (on which, incidentally, three of the four current Hilliards sang), a mass is assembled from different works and, as has become quite a common practice, these are separated by other music, only the Kyrie and Gloria being consecutive (as in context). So we have a chance to hear samples from four of Ockeghem's masses, *Mi-Mi*, *De plus en plus*, *Caput* and *Prolationum*. Other music is not by Ockeghem but in honour of him, starting with the impressive *In hydraulis* by his colleague Busnois, perhaps a friend, written around 1465, then laments by Compère and Lupi (whoever he be: the text *Ergone conticuit* is by Erasmus). The third strand is the reading by Bob Peck of extensive excerpts from Cretin's *Déploration* in a translation by Virginia Rounding that sounds well; the complete French text is included in the booklet.

This is, as the title implies, a live recording, as one cough in particular testifies. I found it less successful than the first of the series, in that it took some time to get under way. The *Mi-Mi* Kyrie was over before it really settled down and I have heard more convincing water-organs. The *Caput Sanctus*, however, is beautifully sung, and the disc as a whole is a fine testimony to the composer's mastery and should do marvels for the sale of recordings of individual masses. The booklet has extensive notes by Andrew Kirkman, and another essay by Rogers Covey-Crump on tuning (though embarrassingly this is not one of the Hilliard's best-tuned recordings). I hope alternative versions of the book are produced in the local languages when they sell it on tour. I continue to admire the format and long for other companies to adopt it or something similar. But shops won't accept it unless a big company sets an example. CB  
*For Hilliard Virgin reissues, see p. 19.*

*The Art of the Netherlands* The Early Music Consort of London, David Munrow 131' 44" Virgin Veritas 7243 5 61334 2 6 2 CDs ££

This has always been my favourite Munrow record – partly, perhaps, for sentimental reasons. I was working on the list of editions of the music it contains (not included in this reissue) when the radio news announced David's death. But it is memorable for some marvellous performances. The original three LPs neatly fit two CDs, one of secular music, one of sacred. The music comes from the late 15th century and the first decade of the 16th, with far too many pieces to list. Some of the first disc shows its age, but the second needs no apology. I'm not sure if I believe the subterranean pitch of

the *Tinctoris Kyrie*, even if Terry Edwards is impressive in the depths. But the *Gloria* from Brumel's *Missa Et ecce terrae motus*, however, is marvellous and can hold its own against more recent versions: what a shame he did not record it complete (he was scheduled to do it at the Proms). We think of David as having been primarily an instrumentalist; in fact, one of his greatest delights was gathering a group around him to sing Josquin masses. The second disc of this set is a frustrating indication of the direction he might have gone had he lived. There are some beautiful tracks on disc 1 as well (e.g. James Bowman's *De tous bien plaine*), which contains more of the sort of music the Consort included in its live concerts. I wonder why van Eyck's sombre Mr and Mrs Arnolfini has replaced the Bosch of the original box. CB

*Missa Veterem hominem: an anonymous English Mass setting from c.1440* (The Spirits of England and France, 5) Gothic Voices, Christopher Page dir 65' 18" Hyperion CDA66919

The title piece is an anonymous mass from the Trent Codices, edited in EECM 22. Its similarities to the *Caput* mass on the previous disc in this series (see *EMR* 27, p. 17) in merit as well as style show the depth of talent among English composers of the mid-15th century. I still have slight problems with the Gothic Voices mass tempo; it felt a little impatient when I had the score in front of me, but fine without, the opposite way round from the *Caput* performance. Whether it would work *in situ* depends on the *situs*; if that is a normal modern domestic room, it's entirely suitable. The remaining music is simpler in style, much of it monophonic, including seven hymns in Sarum versions, beautifully sung by Leigh Nixon. But it seems odd to allocate to one singer the genre that by its narrow range is most suitable in the whole plainsong repertoire (with the exception of psalm chants) for choral singing – I avoid any arguments from liturgical use, since the music is presented here for its intrinsic worth. The mass movements are split up with some regard to liturgical sequence, since the Kyrie and Gloria run on, but the other movements are separated. Despite its gradual change of singers, Gothic Voices continues to produce outstanding performances of imaginative programmes which make a rich sequence for the listener to enjoy. CB

## 16th-CENTURY

*Victoria Lamentaciones de Jeremias; Ruimonte De profundis* Musica Ficta, Raúl Mallaví-barrena 54' 54" Cantus C 9604

This live recording of a performance given in the Sala de Bovedas de Conde Duque, Madrid, during Holy Week has undergone

minimal editing in an attempt to capture 'the passion and expressivity' of the performance, and has many of the advantages and all of the disadvantages one would expect of such a venture. *Musica Ficta*, who sing with commendable tone and commitment, are at their most convincing in Rui Monte's *De profundis*, where they are supported by an organ, and in the more declamatory sections of the *Victoria*, where intonation is more settled than in the more exposed and harmonically more daring sections. Elsewhere there is a drift in the tuning that cannot be ignored, some very uncomfortable moments within the ensemble and some extraneous noise. I get the feeling that I am listening to a group of young singers testing the edge of their capabilities and who still have some settling in to do. There is nothing more difficult to capture on disc than the ephemeral 'atmosphere' of a performance, and in this case 'I guess you had to be there'. *D. James Ross*

**Music from Magdalen** The Magdalen Collection, Harry Christophers 74' 19" Collins 15112  
Davy Ah mine heart, Joan is sick; Mason Quales sumus, Vae nobis miseris; Sheppard In manus tuas I, II & III, Laudem dicite Deo, Magnificat a4 (Mode 1), O happy dames, Spiritus Sanctus I

For this tribute to the late Bernard Rose, Harry Christophers has assembled a choir of his former students, a véritable who's who of early choral voices, to sing music associated with Magdalen College Chapel, where he was *informator* from 1957 until 1981. It is interesting to hear two substantial pieces by John Mason, the least familiar of the triumvirate, but it is a pity that Richard Davy is represented only by a couple of secular songs, which would benefit from a more earthy rendition than they get here. John Sheppard dominates the disc both from the point of view of quantity and quality of music, and his three settings of *In manus tuas* occupy with moving appropriateness the heart of the programme, while also best demonstrating the unique acoustical properties of the Chapel for which they may well have been written. While this *ad hoc* ensemble inevitably lacks the complete blend of a choir who have sung together for years, this disc is a fitting tribute to a man who has demonstrably had an enormous influence on a whole generation of singers. *D. James Ross*

**Venetian Easter Mass** Gabrieli Consort & Players, Paul McCreesh 79' 58" Archiv 453 427-2  
Bendinelli Tocada con vitoria (6 tpts); A. Gabrieli Maria stabat a6; G. Gabrieli Canzon VIII a8, XVIII a12, Dulcis Jesu a20, Hic est filius Dei a18, Regina coeli a12, Sonata VIII toni a12, Lassus Missa Congratulemini mihi a6

Those who have responded to previous so-called liturgical reconstructions by these forces are likely to need no second bidding to this evocative recreation of an Easter mass as it might have been celebrated at St Mark's, Venice around 1600. The less convinced might wish to note that the Lassus mass that forms the Ordinary - shorn of its

Credo and performed *a capella* - occupies less than twenty minutes of a very lengthy disc. My own principal reservation concerns the recording, for Ely Cathedral is on this evidence a less effective stand-in for St Mark's than Brinkburn Priory, which has been used previously for McCreesh discs, both words and textures at times being blurred by excessive resonance. That said there are, as invariably with this conductor in this repertory, some stunning moments and the opening few minutes are likely to hook all but the most determined of *EMR*'s anti-reconstructonists. *Brian Robins*

## 17th CENTURY

**J. R. Ahle Neu-gepflanzte Thüringische Lust-Garten: Selected Vocal Music** Bach Collegium Japan, Concerto Palatino, Masaaki Suzuki BIS-CD-821 56' 10"

Having already recorded four discs of their complete Bach cantatas cycle, Suzuki and Co. here turn their attentions to one of his Mühlhausen predecessors, Johann Rudolf (father of Johann Georg) Ahle. I still have wonderful memories of a concert I conducted at St Paul's Covent Garden in 1985 including three Christmas pieces by him. His music really only hints at polyphony (although I've just caught a passage where the theme is combined simultaneously with its augmentation and diminution), and is melody dominated and largely syllabic. It relies for effect on changing colours, contrasting rhythms and clear text declamation. The present line-up has no weak link: the overall sound is excellent. The voices are part of the texture rather than being accompanied by instruments; indeed, the term 'vocal concerto' takes on a completely new meaning. These are only selected pickings from the Thuringian garden - there are plenty more prize blooms for the plucking! *BC*

**Harmonic Joys: Music of Philipp Heinrich Erlebach** Chicago Baroque Ensemble, Mark Crayton c/tenor 53' 19" Centaur CRC 2323

Sonatas 1-3 (Six Sonatas, Nuremberg, 1694); *Den hat das Unglück nie gefällt, Die Beständigkeit wählt mein Herz allzeit, Des Tadlers Stich verlache ich, Wenn das Glücke wetterwendig* (Harmonische Freude musikalischer Freunde, Nuremberg, 1697 & 1710)

The three sonatas for violin, gamba and continuo follow a standard pattern of slow-fast-slow abstract movements and a set of dances (*Allemande, Courante, Sarabande* and *Gigue*, though No. 3 has a *Chaconne* instead plus a *Final*). The four arias are simply strophic songs with interjections and ritornelli for a pair of violins. I was a little thrown by the tuning of the violins. This may have a lot to do with the choice of continuo instruments: personally, I found the 16' 'baroque contrabass' too distant from the harpsichord. I wonder if bass overlaps which offend the eye really do offend the ear? Things improved immensely in the second sonata, where the organ and violone accompanied and in the arias, when the

gambist took over on cello. This is attractive music but I fear these are not the best performances. *BC*

**Pachelbel The Complete Organ Works 1** Joseph Payne (1741 G. Silbermann organ at Großhartmannsdorf, Saxony) 72' 25" Centaur CRC 2304

A continuing frustration with organ music from before about 1800 (and some more recent) is that most of the music was improvised and lost forever. To what extent the surviving written pieces reflects what was improvised is conjectural. Pachelbel suffers less in this respect, in that his 80 or so surviving chorale preludes probably stem from the contract condition at Erfurt that he should not improvise such pieces but prepare them beforehand. His chorale works are simple and direct, with none of the rich ornamentation of his North German contemporaries. His free works are often delightful miniatures, but the lack of large scale innovative *Praeludia* or more complex chorale-based works can leave the impression of his music being a bit slight. A complete edition is therefore a brave venture, although the grouping of pieces and the longer *ciacona* and variation set on this CD help. The organ is a Silbermann restored in 1990 and provides a wealth of tone colours. I wonder if this music could have benefitted from rather more exciting performances with a greater sensitivity to keyboard touch. *Andrew Benson-Wilson*

**Chaconne** Musica Antiqua Köln, Reinhard Goebel 69' 22" Archiv 453 418-2  
Blow a4 in G; Corelli from op. 2/12 in G; Lully from *Phaëton* in G; Marini op. 22 in g; Mayr in Bb; Muffat from *Armonico Tributo* V in G; Pezel *Sonata-Ciacona* in Bb; Purcell *Chacony* in g Z730, *Sonata* in g 1697/6, Z807

A nice idea to bring together a collection of Chaconnes. The two most substantial movements that one meets in baroque instrumental music are the Overture and the Chaconne. Discs of the former exist, and have the advantage of a greater range of key and more internal variety, since most overtures have two sections. But chaconnes are in triple time, and all the examples here are, as one would expect, in G minor or major except the Mayr and Pezel, the two least-known pieces, which are in Bb. The disc includes some absolutely top-rank music: a red rag to those who believe that music can't be any good if it doesn't have tonal structures that can be turned into Schekelian graphs. As one expects, Goebel and his ensemble produce brilliant performances, even if they occasionally seem eccentric - some odd staccatos near the beginning of the 1697 Purcell chaconne, for instance; and I don't respond to this performance of the marvellous Chaconne that ends Muffat's *Armonico Tributo* 5. The string lay-out of the Lully is more 18th- than 17th-century. But if you are one of those who enjoyed the Harp Consort's *Luz y Norte*, try this for a more sophisticated collection of grounds. *CB*

## LATE BAROQUE

**Arne Alfred (extended excerpts)** Catherine Pierard, Ruth Holton, Diana Montague, Stephen Wallace, Mark Padmore, Nicholas Sears *SSmScTTT*, Orchestra of the Age of Enlightenment, Nicholas Kraemer 51' 02" Available only with BBC Music Magazine Vol V no. 10, June 1997.

This derives from a 1995 BBC recording. It is not made clear whether that was complete, but what we have here are the Overture and a dozen of the 27 items, concluding with *Rule Britannia*. I imagine that a complete recording will come from the USA branch of Harmoni Mundi, since BC prepared an edition for them in 1994. Meanwhile, this is an acceptable stop-gap, though I prefer the playing to the singing. *CB*

**Bach Complete Cantatas vol. 4** 10 soloists, Amsterdam Baroque Orchestra & Choir, Ton Koopman 219' 13" 3 discs Erato 0630-15562-2 Leipzig secular cantatas BWV 198, 201, 204, 209, 211, 214, 215

Exactly how Ton Koopman plans to include the one wholly surviving Köthen work, BWV 134a, still remains obscure, but this is the first of two sets purporting to contain the sum of Bach's secular compositions from Leipzig. As Christoph Wolff points out in his necessarily brief introductory essay, the very notion of a set of *secular* cantatas would have seemed very odd long before 100 years ago; the notion of perceiving rulers as representatives of God was probably to Bach absolutely acceptable, if not taken for granted; it was a clever extension to compare rulers with the far more fallible Greek gods, which presented fewer problems, and enabled the sun, stars and heaven to be invoked to avoid too much discomfort.

Koopman's best so far, this, with very high standards all round, and a delightfully athletic string ensemble, even if at 4.4.2.2.1 (apart from the 2 gambas) it is in danger of being swamped by the Amsterdam Choir at full strength. Good solo singing with only one exception (who only sings one aria, so we'll not name him). The huge range of challenges inherent in this particular programme has generally been very intelligently and practically addressed. *Stephen Daw*

**Bach Cantatas vol. 6.** Catherine Bott, Daniel Taylor, William Sharp *ScTB*, American Bach Soloists, Jeffrey Thomas *T & dir* 68' 32" Koch International Classics 3-7234-2 Cantatas 78, 80 & 140

This is a highly-agreeable continuation to the ABS series which has so far featured early Cantatas, arrangements from Italian sources (including Bach's improved modifications of Pergolesi's *Stabat Mater*) and a complete *B Minor Mass*. Things are generally kept on a small enough scale to imply directness of address and a large enough one to add something of authority, even if that may not be particularly appropriate. I specially enjoyed *Ein feste Burg ist unser Gott*

here, with its striking battle-figures in the strings. It is also very pleasant to hear Catherine Bott joining the ABS as a soloist.

*Stephen Daw*

**Bach Apocryphal St. Luke Passion** Mona Spägle, Christiane Iven, Rufus Müller, Harry van Berne, Stephan Schreckenberger, Markus Sandmann *SATTBB*, Alsfelder Vokalensemble, Barockorchester Bremen, Wolfgang Helbich 106' 17" cpo 999 293-2 2 CDs

Although this setting of St Luke's version of Christ's Passion was copied out by J. S. and C. P. E. Bach, and very probably performed even twice under Sebastian's direction, it has not been seriously considered as Bach's composition for many decades. Indeed, the disc is itself striking for its announcement of the 'Apocryphal St Luke Passion', so that nobody should be misled, even though it is true that Bach added a few detailed (and characteristically skilled) retouches. But a setting whose whole and partial quotations of chorale melodies, set in a very different way, in which the recitative is infinitely more ordinary (less chromatic in vocabulary, less imaginative in its representation of speech) only enriches our understanding of Bach's own work. There are comparatively few arias in this libretto, and choral interjections are symbolised rather than dramatically characterised.

The performers must be used to 'non-Bach', since they have already made two discs of *Apocryphal Bach Cantatas* (BWV 217-222) and one of *Apocryphal Bach Motets* (BWV Anh. 159-165). Despite a rather mature choir and an orchestra that uses period instruments without fully taking advantage of them, they give a better account of this *St Luke* than I recall from an LP that appeared here around 1974. The solo arias are generally very nicely sung, and if Stefan Schreckenberger doesn't really carry the vocal weight that we have come to expect of a *Christus*, the fluid confidence of Rufus Müller results in an impressive *Evangelist*. This is a very useful recording indeed to assist in one's proper appreciation of the music of Bach and his contemporaries: there are some extremely fine moments, even if they're quite thinly spread. *Stephen Daw*

**Bach Brandenburg Concertos II** Giardino Armonico 92' 36" 2 CDs Teldec Das Alte Werk 4509 98442-2

This new issue in one of those cheaper 2-disc packages makes for some very interesting listening, especially in its delightful interpretation of Concerto 1, which I think may quickly become my absolute favourite, but also a strong contender on Concertos 2, 3 and 5. This last I like because although Antonini seems to me to slow things down wherever he has prominence, he nevertheless puts in a number of highly inventive touches and his instrument is well recorded in consort. Concerto 4 is sound but none too individual and Concerto 6 also failed to hold my attention. These days I am getting increasingly irritated by Bach performances within which written-out or indicated repeats of notes result in exactly repeated detail –

the context of these is never the same as it was 'first time round'. *Stephen Daw*

**Barrière Sonates pour le violoncelle avec la basse continue (Livre II, 1737)** Alain Gervreau *vlc*, Ensemble 'Concerto di Bassi' Mandala MAN 4910 54' 25"

I have to confess that I have only heard of Barrière because one of my King's Music tasks last year was to send off microfilm prints of these sonatas to Alain Gervreau, the cellist on this recording. [They are now selling well in France: CB] That his is such an obscure name, at least in the UK, is probably down to the fact that most players shy away from the virtuosic writing – there is some fiendish double-stopping and a fair amount of high and difficult passagework. Gervreau surmounts these with apparent ease. The Concerto di Bassi (playing gamba, theorbo, harpsichord and organ) are wonderfully creative accompanists. Together they give this rare repertoire an astounding world premiere recording. Will the other three sets of sonatas follow? *BC*

**Geminiani Concerti Grossi op. 2/1-6, op. 3/1-4** Capella Istropolitana, Jaroslav Krecek 77' 52" Naxos 8.553019 £

And so the Bratislava-based band and Naxos move on from Locatelli's *Concerti grossi* to those by Geminiani. The Op. 2 set has the Corellian concertino section of two violins, cello and continuo, while Op. 3 adds a viola (though sheds the ripieno viola in the process). This is 'stylistically-aware' modern playing. Ornamentation is limited to trills and mordents (sometimes rather irritatingly so), semiquaver runs are sharply articulated, slow movements still have a pulse and there is fine contrast between solo and tutti playing. As so often, I found the tingling harpsichord, the overstressed accents and the occasional growling of the double basses a slight nuisance. *BC*

**Telemann Passions-Oratorium TWV 5:5.**

Mária Zádori, Kai Wessel, David Cordier, Wilfried Jochens, Harry van der Kamp, Hans-Georg Wimmer, Stephan Schreckenberger *SAATBBB*, Rheinische Kantorei, Das Kleine Konzert, Hermann Max 58' 10" cpo 999 500-2 (rec 1990 & 1993)

Also cantatas *Ein Mensch ist in seinem Leben wie gras* TWV 4:18, *Herr, ich habe lieb* TWV 2:2

Recordings of Telemann's vocal music are still lamentably scarce. (Indeed, recordings of any High Baroque vocal music apart from Bach, Handel and Vivaldi are a rare commodity altogether). This disc shows just what riches are out there awaiting the adventurous ensemble: three wonderful cantatas from the composer's later years, combining mostly lyrical movements featuring sweeping melodies, principally syllabic in their word-setting. Orchestral colours abound in the *Passion Oratorio* (there's an oboe d'amore in the opening complex and two rowdy horns in the one unusual aria, a raging, if slightly laughable bass number, which would be quite at home in *Pimpinone*). The other two are scored for strings only, but include more

choral writing, so there is plenty of opportunity to enjoy *Rheinische Kantorei* and *Das Kleine Konzert* at their best. Let's have more performances like this. BC

**Telemann Sonate Metodiche** (1628) Hans-Dieter Michatz fl, Linda Kent hpscd 63' 13" Move Records MD 3196

This Australian recording is the first I've heard by these performers (the flautist is German, the harpsichordist American) and I'm largely happy with their interpretations. The flute has a rounded tone and Michatz uses *flattement* and *battement* to add colour to the sound. The harpsichordist engages herself in the conversation (with left and right hands) most imaginatively. Nowadays, though, we are spoiled in terms of accompaniment: compare the array of instruments used in the *Barrière* recording above. When the player herself turns to that bug-bear of mine (the dreaded lute stop) for variety, we know we're in trouble. That said, this is as good a recording of the *Sonate metodiche* as is available elsewhere. BC

**Flemish Masters of the XVII- and XVIII Centuries: Sonatas for Violin solo & Bassoon continuo** Eugen Prokop vln, Mary Springfels vdg, Edward Brewer hpscd 45' 26" (rec 1985) Koch Discover International DICD 920480 £

This disc includes music by the leading Flemish composers of the early 18th century: J.-B. Loeillet and Willem de Fesch (pushing the definition of Flemish a bit far) as well as two new names to me, Pierre van Maldere and Guillaume-Gommaire Kennis, both of whom appear worthy of further investigation. The former, indeed, played in Dublin, at the *Concert Spirituel* and in Vienna. Recorded in 1985, the performances are a curious mix of totally unstylish flautando playing (for example) and some truly ingenious divisions. The continuo team is rather more what we expect in this repertoire, which makes the issue all the more puzzling. BC

BC has evidently not ransacked my shelves enough to notice the thorough thematic catalogue of van Maldere by Willy Van Rompaey, kindly given to me at Bruges a few years ago by the author. CB

## CLASSICAL

**J. C. Bach Berlin Harpsichord Concertos 1** Anthony Halstead hpscd, dir, The Hanover Band 57' 30" cpo 999 393-2

Those familiar only with Bach's later *galant* keyboard concertos are likely to be surprised (as indeed I was) by these products (in d, Bb and f) of the composer's teens. Composed in the early 1750s whilst under the care and tutelage of his elder brother Carl Philipp Emanuel, they reveal the degree to which J. C. assimilated the north German style of composers like his brother and Frantisek Benda before leaving for Italy. Outer movements are laid out in old-fashioned ritornello form, the music having a quite atypical nervous energy and angularity, whilst the central sections attain a

depth of feeling that is quite unexpected. The performances capture these qualities well, although I would have welcomed slightly steadier tempos in one or two instances, and am not totally in agreement with some of Halstead's registration changes. Good, well balanced recording. Recommended, particularly since these are first recordings for the D minor and Bb Concertos.

Brian Robins

**Johann Gottfried Eckard 6 Sonatas** Brigitte Haudebourg fortepiano 71' 58" (rec 1992) Koch Discover International DICD 920392 £ Op. 1/1-3, op. 2/1-2, Menuet d'Exaudet & variations, Sonata in G

The intelligent omission of some repeats means that this disc provides a generous amount of interesting music from a talented composer. He was the first to compose proper sonatas for the piano and his work influenced the young Mozart. Although few works survive, a study of the original sources presents a challenge for the performer because of their textual differences, (and the 1956 edition needs to be treated with an element of caution). Eckard evolved an idiomatic style of piano composition with meticulously-notated dynamic shadings; if not all these are present on this disc, the interpretation is nevertheless musical. The notes do not say what piano was used, but the recording is excellent. The sound is bright but not thin, reminiscent of the best Viennese fortepiano manufacturers.

Margaret Cranmer

**Haydn Organ Concertos in C & D Hob. XVIII:1-2, Harpsichord Concerto in D Hob. XVIII:11** Ton Koopman, Amsterdam Baroque Orchestra Erato 0630-17070-2 63' 25"

It is said that Haydn fought shy of the genre of the concerto to avoid unfavourable comparison with his younger colleague, Mozart. The three concerti on this disc dispel the above contention, especially Hob. XVIII:11, comparable in greatness to the cello and trumpet concerti. This is Koopman's second foray into Haydn keyboard concerti; an earlier recording from the early '80s exists of Hob. XVIII:11, with other trifling keyboard divertimenti. I would have liked to have heard Hob. XVIII:11 as a fortepiano (rather than a harpsichord) concerto though, just as I would have preferred, for a change, to have the full brass version with trumpets and timpani for the organ concerti instead of the economy chamber setting of strings, two oboes and two horns, finely-balanced and wholesomely-sounding though it be. These are immensely enjoyable works, with some nifty articulatory acrobatics on the keyboard, culminating in the zestful *Rondo all'Ungarese* (the main tune allegedly being not Hungarian, but Serbo-Bosnian).

Kah-Ming Ng

**Haydn Missa in tempore belli (Paukenmesse), Salve Regina Hob. XXIIIb:2** Dorothea Röschmann, Elisabeth von Magnus, Herbert Lippert, Oliver Widmer SATB, Arnold Schoenberg Chor, Concentus Musicus Wien, Nikolaus Harnoncourt 57' 44" Teldec Das Alte Werk 0630-13146-2

At his least interesting, Haydn can be robustly predictable. The *Paukenmesse* only rarely lapses into this style, turning plenty of unexpected corners, harmonically and melodically as well as in the choice of instrumentation, with a lovely cello obbligato in the *Qui tollis*, and clarinets springing up out of the orchestra as well as the famous timpani solo. The repeated notes (on both strings and timps) form a motif throughout the piece, and appear most effectively at *Crucifixus* as an insistent hammering of nails. The *Agnus* is perhaps the most interesting movement, with brass fanfares and rich modulations both worthy of Verdi. In one or two places the chorus cannot agree on whether a chord is major or minor, but otherwise this live performance is accurate and convincing, with remarkably good balance between all the performers. The soloists convey a real sense of fear of the impending Napoleonic war; Dorothea Röschmann sings particularly beautifully, with an unpedantic, easy rubato on her quavers. The G minor *Salve Regina* is an attractive piece for four soloists with concertante organ and strings, rather subdued and prayerful in tone.

Selene Mills

**Mozart Gran Quintetto K.361 (arr. Schwencke) Fantasia in c, K.475** Fortepiano Ensemble di Bologna 63' 50" Nuova Era 7276

This is a stylish rendering of a good arrangement of the famous Mozart Serenade for twelve wind instruments and double-bass. The instrumental writing and sonority of the original is luxurious and exciting, but this version does not sound watered down, although those familiar with the original will miss the bassoon-horns. There are a few moments of uneasy intonation, but the playing contains a good deal of rhythmic and tonal buoyancy and the recording is first-class. The Fantasia, which offers us a better chance to enjoy the Viennese square piano built by Ferdinand Comeretto, is also very pleasing.

Margaret Cranmer

**Mozart The Complete Piano Sonatas, 2** (K.282-4) Ronald Brautigam 60' 32" BIS-CD-836

This is playing of character and discernment, excellently recorded on a copy of a c.1795 Walter fortepiano built by Paul McNulty, who also acted as its technician. The piano sound is rich in harmonics and it benefits from the slightly resonant acoustic of the church at Läenna. Those who think of these sonatas as teaching fodder sadly misunderstand them. The D major sonata K.284 in particular is both exciting and lyrical with clever interplay between the hands, all admirably illustrated in this disc. The presto of the G major sonata K.283 is played at a super speed.

Margaret Cranmer

**Soler Sonatas for Harpsichord** (vol. 2) Gilbert Rowland 78' 13" Naxos 8.553463 £

Gilbert Rowland and Naxos have already given us an enjoyable complete Rameau (*EMR* 9): if Soler's sonatas are not quite of

the calibre of the Frenchman's characterful creations they still offer much that is lively, charming and, at times, startling (try some of the modulations in track 2). Rowland is more than equal to all the musical and technical challenges and his careful phrasing, clear articulation and sensible registration sustain interest through even the longest movements. Having said that, a complete listening does rather draw attention to the composer's clichés, so selective listening is recommended, starting perhaps with the more obviously-classical four movement sonata with which the recital ends. Tempted readers might like to note Michael Thomas's comments in *EMR* 21 about a disc of Soler on the fortepiano – but that plays for 15 minutes less than this at more than twice the price.

David Hansell

## 19th CENTURY

**Mendelssohn String Symphonies 2, 3, 5, 11, 13**  
Concerto Köln 72' 30"  
Teldec Das Alte Werk 0630-13138-2

The 21 string players of Concerto Köln combine three of Mendelssohn's original ten symphonies with the so-called No. 11, made up of five movements from a later manuscript of pieces for five-part strings (and, in the second movement, three percussionists), and No. 13, a single movement in C minor. The overall colour is quite dark, though there are bright, bouncy movements, which show off the crisp, well-shaped lines of Mendelssohn's writing and the playing. Roy Goodman's complete set (*EMR* 16) with piano continuo remains the first choice, but there is much to commend this delightful selection. BC  
The complete Concerto Köln recording of the Mendelssohn 'String Symphonies' is available in a mid-price box 0630 17432

## COLLECTIONS

**Die Orgeln der Predigerkirche Basel** Jörg-Andreas Bötticher 77' 13"  
Psallite CD 60191  
Music by Aichinger, Bach (BWV 564), Buchner, Du Mage, J. H. Knecht, Lohet, Mareschall, Schafp, Scheidt, Schlick, Sicher & anon.

A lucky organist is Mr Bötticher, having at his disposal a large two-manual French Classical organ as well as a new two-manual organ based on records of an earlier organ c1500. And he deserves them, for he is also a good organist. He plays with a subtlety of touch and strength of musical interpretation that is, unfortunately, not that common amongst organists. The synergy between player, music and organs is obvious, and makes for a completely satisfying CD. A suite by Du Mage shows off the colours of the French instrument, and the Bach Toccata in C demonstrates the advantage of the typically Alcician addition of a fairly complete pedal division to an otherwise French classical organ. But for me it is the medley of earlier music that delights. Come the day when the likes of Buchner, Schlick, Hofhaimer *et al* are common currency amongst organ players – they and

their contemporaries wrote delightful music that is still little known today. Strongly recommended. Andrew Benson-Wilson

**Pärt, Palestrina, Browne Stabat Mater** Joanne Andrews, Deborah Miles-Johnson, Simon Berridge SmST, Fretwork, Taverner Consort & Choir, Andrew Parrott dir. 61' 26"  
Virgin Classics 7243 5 45272 2 7

The Browne and Palestrina are recordings from 1986. Here they are introduced by a newly-recorded performance of the chant, followed by the well-known Palestrina setting in a version transposed down in accordance with the *chiavette* and with added ornamentation; it now feels a bit slow, perhaps a change in taste over the last decade, since I don't remember thinking that when the recording was new. Then comes the Pärt setting, with the string trio arranged for viols, whose sound seems just right. I must confess that the current enthusiasm among early ensembles for Pärt has passed me by. I only liked one of the pieces I heard at a recent Wigmore Hall concert by *Theatre of Voices*, and despite (or perhaps because) BC typeset this version and I proof-read it, I'm not impressed by his *Stabat Mater*. I wonder whether Pärt's practice of having a separate bar for each word, like early printed liturgical books, helps the performers. The disc concludes gloriously with Browne's setting a6 from *The Eton Choirbook*. CB

## VIRGIN HILLIARD

**The Hilliard Edition**  
**Power Masses and Motets** 52' 53" (rec 1980)  
Virgin Veritas 7243 5 61345 2 2  
**Dunstable Motets** 53' 55" (rec 1982)  
Virgin Veritas 7243 5 61342 2 5  
**The Old Hall Manuscript: English Music c1410-1415** 65' 01" (rec 1990)  
Virgin Veritas 7243 5 61393 2 9  
**Pierre de la Rue Missa Cum iocundate, Motets** 62' 25" (rec 1990)  
Virgin Veritas 7243 5 61392 2 0  
**Spain & the New World: Renaissance music from Aragon and Mexico** 125' 39" (rec 1991)  
Virgin Veritas 7243 5 61394 2 8 2 CDs

I've had the sound of these discs in my ears for the last couple of weeks. Sometimes it annoyed, but more often it entranced. I found it interesting comparing the three anthologies of Dunstable I know. The earliest, a 1961 LP by Denis Stevens (EA 36), is just a curiosity in the history of the revival of early music. I never really came to terms with the original LP issue of the Hilliard recording; much of Dunstable's music is difficult to understand, and sounds it. Only the recent Orlando disc draws the listener into the music. The Power is more appealing, and in general these reissues are worth acquiring if you don't have the originals. CB

## ARCHIV PRODUKTION CODEX

All numbers prefixed by CD 453 and suffixed by -2 ACU

168 CPE Bach: *Odes, Psalms, Lieder, Fantasias* Fischer-Dieskau, Tilney

165 Cavaliere *Rappresentazione...* Mackerras

163 Corteccia *Passion* Arnoldo Foà  
166 Gibbons *Anthems, Madrigals & Fantasies* Dellar Consort; Morley *Madrigals* Ambrosian Singers  
167 Handel *Zadok, Utrecht Te Deum & Jubilate* Geraint Jones Singers & Orchestra  
169 *Symphonies, Fanfares* Paul Kuentz Chamber Orch.  
162 Machaut *Mass* Safford Cape  
171 Soler *Concertos* 2 *hpscs* Gilbert, Pinnock  
170 Tartini & Nardini *Vln concertos* Melkus  
164 Victoria *Missa Vidi speciosam, etc* Regensburg  
161 *Codex Treasures* (10 discs in a box)  
172 *Masterpieces of Early Music* (Sampler)

## DEUTSCHE HARMONIA MUNDI BAROQUE ESPRIT

All numbers prefixed by 05462 and suffixed by 2. £

77450 *Venetian Music in 17th Century Vienna* Musica fiata, Roland Wilson  
77451 *Bach arrangements for lute* Hopkinson Smith  
77453 *Chambonieries Pièces de clavecin* Skip Sempe  
77454 *Chamber Music for Trumpet & Winds* Wolfgang Basch  
77455 *Buxtehude Organ works* Lena Jacobson  
77456 J.C. Bach *Sinfonie concertante* Col. Aureum  
77457 *Stamitz Viola concerto, etc* Collegium Aureum  
77458 *English harpsichord Music* Bradford Tracey  
77459 *Mozart: Sinfonia concertante* Smithsonian

We have not reviewed *Sequentia's* latest Hildegard CD, *O Jerusalem*, since BMG/Conifer no longer sends us discs to review. Also missing, therefore, is the Hanover Band's *Concert In sanssouci* (RCA Victor Red Seal 09026 61903-2) and A. Scarlatti cantatas sung by Christine Brandes with the Arcadian Academy and Nicholas McGegan (Conifer Classics 75605 51293-2). We were surprised to receive a two-disc set of Evelyn Glennie *Greatest Hits*; not relevant for *EMR*, but useful for the odd occasions when I write programme notes a concert of hers.

## NORRINGTON COLLECTION

Recordings with the now-disbanded London Classical Players. Mid-price reissues from Virgin Classics at midprice. All numbers prefixed by CD: 7243 5.

61374 2 4 Beethoven *Symphonies* 1 & 3  
61375 2 3 Beethoven *Symphonies* 2 & 8  
61376 2 2m Beethoven *Symphonies* 4 & 7  
61377 2 1 Beethoven *Symphonies* 5 & 6  
61378 2 0 Beethoven *Symphony* 9  
61379 2 9 Berlioz *Symphonie fantastique*  
The new recording of Handel's *Water & Firework* Music will, we hope, be reviewed next month.

## UNSEEN

The following are discs which we have seen listed but of which we have not received review copies.

**BM-CD 95.1034/5** (Altes Concerto Classics)  
Bach *Orgelbüchlein, Präludia* Alessio Corti

## BIS CD 813/4

Bach *The Well Tempered Clavier Book 1* Massaki Suzuki [In view of Suzuki's successful Bach Cantata sets, this is likely to be a stimulating recording]

## BIS CD 768

CPE Bach: *The Complete Keyboard Concertos* vol. 4 *Concerto Armonico*

## IMCD.032 (Intim Music)

Roman Solo *Concertos* Camerata Roman

Our apologies to Nicolette Moonen for omitting the advert for her Bach concert last month and to Christopher Stembidge for leaving out his name after his letter on Fuzeau's facsimiles.

# William Byrd: the Fifth Pavan

The musical score consists of five staves of music for viols, arranged in a 2x2 grid with a bass staff at the bottom. The music is in 3/2 time, indicated by a '3' with a '2' underneath in the key signature. The key signature changes throughout the piece, including B-flat major, A major, and G major. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The music is divided into three sections, each starting with a measure number (5, 9, 13) in the top left corner.

13

17

21

A collection of Byrd's pavans and galliards, reconstructed as five-part consorts for viols, will be published in the summer of 1997. Further information is available from Richard Rastall at the Department of Music, University of Leeds, LEEDS LS2 9JT, England: e-mail <g.r.rastall@leeds.ac.uk>.

## HOGARTH'S PROGRESS

William Hogarth was born in 1697. There are a number of events this year to celebrate his tercentenary. The Tate Gallery has an exhibition on *Hogarth the Painter* until the 8th June, and Sir John Soane's Museum in Lincoln's Inn Fields has the paintings of *The Rake's Progress* on display until 31st Aug. Hogarth's House in Chiswick has recently been restored and is open free on Tuesdays to Fridays, 1pm to 5pm. (Hogarth Lane, Great West Road, London W4 2QN). Are the names of any other great artists remembered chiefly because of a roundabout?

21 June 7.30 Chiswick Town Hall, *The Enrag'd Musician*  
Jeremy Barlow, Sara Stowe and Sharon Lindo look at low life and cultural contrasts in the world of William Hogarth.

4,5,6 July 7.30 Chiswick House Grounds *The Beggar's Opera*  
Performed by First Act Opera & The Brandenburg Sinfonia  
Tickets: +44 181 577 6969 (see advert below)

Harmonia Mundia has produced a disc *Music in England in the time of Hogarth* HMUK 986002 (reviewed next month)

Full details and a booklet (a triumph of design over legibility) are obtainable from Hounslow Heritage Services, CentreSpace, Treaty Centre, Hounslow Tel: +44 181 5700622

**The BEGGARS OPERA**

A performance in the open air of John Gay's risqué opera, as part of William Hogarth's Tercentenary celebrations

Presented by First Act Opera International, The Brandenburg Sinfonia and Arts Events & Venues

**Friday 4<sup>th</sup> Saturday 5<sup>th</sup>**  
Sun 6<sup>th</sup> July  
at 7.30pm

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## NEW CATALOGUE

It is six years since we published a complete catalogue and two since our last supplement. We will have a completely new 1997 catalogue ready for the Boston Festival next month and will circulate copies to *Early Music Review* subscribers with the July issue. It will be in a new format: A4 (like *EMR*) rather than A5; this will make it easier to extract data for separate leaflets and adverts without extensive reformatting. It will also have new prices.

Some of our prices have remained unchanged since 1985 and we have had no general price-rise. But our costs have increased considerably, as has the general cost of living. So we are increasing the price of most of items in the catalogue, except for recent issues that have been priced on a more realistic basis.

BUT subscribers to *EMR* need not worry. We will offer a 10% discount to all individuals and performing ensembles whose subscription is valid at the time of ordering for everything that we publish provided that the value of the order is £10.00 or more. (This does not apply to the small number of titles from other publishers which we include in our catalogue.) This offer is subject to prompt payment and we reserve the right to charge the undiscounted price if there is unwarranted delay.

**PAYMENT.** Readers may have noticed that we now take Visa, Mastercard and Eurocard. We hope that, when possible, customers will pay thus and quote card number and expiry date when ordering. We still also take \$US and French franc payments provided that the checks/cheques are made out to C. A. J. Bartlett, NOT to King's Music. No doubt when the Euro becomes a European currency we will be able to handle it through our French account, whatever happens in England.

**REMINDERS.** We apologise to those who have been sent reminders for payments that they have already made. It is sometimes very difficult to identify foreign payments made through banks, since the information given is often inadequate and the sums concerned can have bank charges subtracted so that the figure received does not match anything in our accounts. We apologise for any inconvenience. We hope that increasing use of credit cards will diminish this problem. But if you do make a direct payment, please make sure that our invoice number is quoted.

## FASCH PREIS

Fasch has cropped up already in this month's issue (see p. 7) and BC mentioned his award in his report of the recent Conference on him (pp. 11-12). We thought our readers would be interested to see the press release on his award.

Brian Clark has been awarded the 1997 Fasch-Preis by the City of Zerbst, in conjunction with the Sachsen-Anhalt region of Germany and the Internationale Fasch-Gesellschaft e.V.

Johann Friedrich Fasch (1688-1758) was court Kapellmeister in Zerbst from 1722 until 1758. During this time, he wrote music in all of the common genres of the late baroque. Catherine the Great of Russia spent some of her teenage years at Zerbst as a princess of the Anhalt aristocracy and C. P. E. Bach stayed there in 1758 to avoid the Russian invasion of Berlin. He worked with Fasch's son, Carl Friedrich (founder of the Berliner Singakademie). C. P. E. Bach's library included a complete cantata cycle by the older Fasch.

Brian Clark, who studied music and languages at the University of St Andrews, is a freelance musicologist and does most of his commercial work for King's Music in Huntingdon. They specialise in the provision of Urtext performing materials of early music for CD and radio recordings as well as public performances. Recent projects have included, Handel's *Agrippina* for Karlsruhe, Handel's *Serse* for Göttingen, Biber's *Salzburg Mass* a53 for Paul McCreesh/Archiv and many Vivaldi concertos for Naxos and for the Academy of Ancient Music. In June 1997 Luigi Rossi's *Orfeo* will be performed at the Boston Early Music Festival and later at Drottningholm in Sweden. He also works regularly with the JOED Music, publisher of Renaissance choral music, and MMO, the Music Minus One Corporation of New York, as well as for leading German ensembles, such as La Stagione of Frankfurt, Das Neue Orchester in Cologne and the Hans-Otto Theater in Potsdam. His editions were a significant contribution to The English Concert's successful recording of orchestral music by J. F. Fasch.

Currently he is revising the J.F. Fasch article for *The New Grove* and he is the head of a research committee compiling a thematic catalogue of Fasch's music. There are several recording projects planned: the composer's single surviving serenata is to be combined with incidental orchestral music, one of his masses and a large-scale cantata will be the core of a second project, and a complete Vespers service is the subject of the third.

As well as a celebratory 'token' and a framed certificate, the winner of the Fasch-Preis receives a cheque for DM 5,000.

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## LETTERS

Dear Mr Bartlett,

I was saddened to read of the death of Michael Thomas. I knew him for a while in the mid Eighties when I was Label Manager of Saga Records. He came to us with finished masters of Bach's Preludes and Fugues on the clavichord, and this struck me as familiar repertoire performed idiosyncratically on a relatively unfamiliar instrument. I snapped it up.

We released the recordings in 1984 in a rather handsome two-LP set on the Psyche Label (Saga's owners saw no future in the CD) and the sleeve sported a splendid portrait of Michael at the keyboard. The critical response was not overwhelming, and the main customer for the set was Michael himself, who would turn up at our weird barn of an office for more records which he would clutch with a flourish and then exit down the stairs whilst in mid-sentence with you.

He was a genuine eccentric whose enthusiasms were infectious and endearing. His lasting legacy is probably more in the instruments he created than the recordings he made, but he had an undeniable presence and musical intelligence which came across on record even if the public had an all-to-brief window of opportunity to sample it. He deserved a wider audience.

Nicholas Dicker  
General Manager START AUDIO & VIDEO

Dear Mr Bartlett,

Thank you for reviewing my edition of Allegri's *Misere*. In reply to some of your more critical comments, I should point out that my 'puritanical' questioning of whether the ornaments would have been included on religious grounds stem from the fact that so many copies abound unadorned. The similarity between the 18th century ornaments in MS 31525 and those in the records of Alfieri (1840) and Mendelssohn (1831) suggest that the technique was not *ad lib* decoration but followed a rehearsed and consistent plan. It was therefore not merely good Italian singing. In any case, I used the term *Italianate*, perhaps inadvisedly, to describe the nature of the ornaments rather than their nationality. From well before the time of Allegri, and indeed much later, the Sistine Chapel choir was as famed for its boy singers as its *castrati*, although I may have dwelt a little too heavily on this fact.

As I explained to you in phone conversation, the essay is still on-going, and in the light of further research, I have clarified and enhanced a fair amount. From another criticism that you made, I have now notated the ornaments in the last 5 part choir. It's not that I feared they would 'gild the lily', but they are few and relatively without significance.

On a more footling note, I did in fact mention that the work should be sung one to a part in the editorial notes, which I hoped would convey that this had something to do with its original performance.

Ben Byram-Wigfield

Dear Mr Bartlett,

In Bach's arias the instrumental parts are frequently – usually, perhaps – marked *p* when the soloist is singing, and *f* when he is not. This never happens in the choruses. In Cantata 67 there is an aria in four parts, something unusual. In this aria the *p* and *f* marks are there as usual. In the chorus at the beginning of the cantata they are not. Is this because there was more than one singer to a part in the chorus? Is there any other explanation?

Douglas Bolingbroke

Thank you also for your letter about the varying acceptability of Catholics in Elizabethan and Jacobean England.

\*\*\*\*\*

Richard Rastall's letter on Flattest Isle did not generate any further correspondence except that Peter Holman faxed this excerpt from Denis Arundell's *The Critic at the Opera* (London, 1957)

As all musicians know, it is quite uncertain whether the last note of the phrase to which 'isles' is sung should be A natural or A flat – Professor Westrup logically criticises me as editor of the Purcell Society Edition of *King Arthur* for 'sitting on the fence with a vengeance' by printing A flat in the sung version which was collated from various MSS, and A natural in the instrumental version which was taken from the printed (but not always correct) *Aires for the Theatre*. Many years ago, at a time when I was so tied up in the straight theatre that I had no time to think of music, I dreamed – although I have never had any premonitions or any pretensions to psychic experiences – that Mrs. Purcell told me the mistake lay, not in the A – which was natural, but in the note on the first syllable of the word 'excelling' which should be B flat not G. Without claiming this 'evidence' to be irrefutable, I would point out – before other professors laugh – that, apart from this reading avoiding the tritone which the natural A makes, contrary to Purcell's usual practice, a carelessly written B flat without a clear leger-line could easily, as Professor Dent agreed, be copied as a G. The higher note gives a more grateful phrase to sing and admirably suits the words; it is true that the voice-part would then make consecutive fifths with the bass, but these would be mitigated by the contrary motion and it seems to me so good that I hope the Mrs. Purcell of my dream was not pulling my leg!



## ANNUAL BYRD NEWSLETTER

No. 3. June 1997

### EDITORIAL

No need for a long editorial this year as attention must be focused on John Harley's monograph on Byrd, reviewed below. Just one plea: if you are writing an item about Byrd, or if you know of someone who is, or if you spot an item about Byrd in other than a main-stream musicological journal, please inform me. I reckon to catch up with most writings about Byrd eventually (in last year's list, I was pleased to include an article from 1923), but all assistance, especially from outside Britain, is valuable. Meanwhile I am grateful to Ruth Darton, Music Librarian at my alma mater, the University of London, for her help. Finally, consult p. 3 for details of *The ASV Byrd Edition*, an important and truly exciting initiative.

RT

### HARLEY REVIEWED

John Harley *William Byrd, Gentleman of the Chapel Royal* Scolar Press, 1997 xvi + 480pp, £45.00 ISBN 1 85928 165 6

John Harley divides his book into two parts: the first is a revised biography of Byrd, the second takes a chronological approach to the works. The biographical section is a particularly impressive piece of work: Harley revises even the most basic facts about Byrd's life. For example, a document in Byrd's own hand and dated 1598 gives his age as 58: this moves his date of birth back to 1539/40. The author also shows that Byrd must have entered the Chapel Royal in 1571/2 rather than 1569/70. Until now, references in the recusancy records to a second wife by the name of Ellen have not been questioned: Harley shows her to have been a servant in the Byrd household whose name was mistakenly associated with Byrd's wife. Indeed, there are documents naming Byrd's first wife Julian which date from 1595 and 1608, so she cannot have died shortly after 1586 as Fellowes maintained.

The author includes a wealth of detail, though he provides the reader with an outline chronology of Byrd's life at the outset to provide a framework. Sometimes remarks are confined to footnotes where they might arguably have warranted inclusion in the text. The cross-referencing is good, and Harley gives references to *The Byrd Edition* and the relevant volumes of *Musica Britannica*. However, there are a great many errors in the musical examples. There are useful appendices, including transcriptions of wills, a

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section on Byrd's handwriting, a description of *My Ladye Nevells Booke* and a catalogue of works. One criticism is that the author is at times too modest: he could usefully have highlighted his more significant discoveries. *David Smith*

*This was also reviewed in Early Music Review 30, p. 2*

### NEW WRITING

The listing in this section continues the sequence established in my *William Byrd: a guide to research* (New York: Garland, 1987), items 1-140; *Tudor music: a research and information guide* (New York: Garland, 1994) items 141-189; 'Byrd at 450', *Brio* 31 (1994): 96-102, items 190-212; *Annual Byrd Newsletter* 1 (1995): 1-2, items 213-225; and *Annual Byrd Newsletter* 2 (1996): 1-3, items 226-244.

245. Brookes, Virginia. *British keyboard music to c.1660: sources and thematic index*. Oxford: Clarendon, 1996. Part I lists MS and printed sources with their contents. Part II, the thematic index, is also an index to Part I. Byrd is on pages 276-296, items 1332-1478. After two addenda and a short appendix, the volume concludes with 'Computerized codes of musical incipits'. This book covers some of the same ground as 214, which lacks the listings of contents and the thematic index, but notes more printed editions and has a bibliography. Despite the date of publication, Dr Brookes's volume does not include reference to MB 66.

246. Brown, Alan. 'William Byrd (1542 or 1543-1623)' in *Keyboard music before 1700* ed. by Alexander Silbiger, New York: Schirmer, 1995, pp. 36-47 (*Studies in musical genres and repertoires*). Magisterial survey of Byrd's music within a chapter on 'England', pp 23-89. The succeeding section, 'Performance practice', pp 47-50, is based on Byrd's music. Placing Byrd in context makes clear what little he had on which to build his pioneering work for virginals, an achievement that seems ever more astounding. Dr Brown includes many fresh and perceptive observations. (1996 Bw)

247. Dixon, Jon. 'Multum in parvo IV'. *Musical Times* 137 (December 1996): 32-6. 'Introducing a neglected masterpiece of renaissance polyphony', Byrd's *Adorna thalamum*. Reproduces Joed edition (Carshalton Beeches, 1993) after short introduction, explaining liturgical provenance and drawing attention to Byrd's use of 'imitation and rhythmic tension as the main constructional element'. (1996 Dm)

248. Greenhalgh, Michael. 'A Byrd discography supplement', *Brio* 33 (1996): 19-54. Updates 170 from 1989 to 1994 inclusive with addenda to 1988. (1996 Gb)

249. Greer, David. 'Manuscript additions in *Parthenia* and other early English printed music in America'. *Music & Letters* 77 (1996): 169-81. Describes, discusses and, where appropriate, reproduces or transcribes MS additions to the unique copy of *Parthenia* in the Huntington Library and to English musical publications up to 1650 in this and six other American libraries. Finds a new source for *Lullaby* and further evidence that *Non nobis Domine* was not composed by Byrd. (1996 GRm)

250. Harley, John. *William Byrd, Gentleman of the Chapel Royal*. Aldershot: Scolar, 1997. All sources of reference about Byrd will require rewriting, such is the extent of Harley's biographical discoveries. His is also the first attempt to discuss Byrd's entire musical corpus chronologically. (1997 Hw)

251. Harley, John and Turbet, Richard. 'Byrd: *Haec est dies*'. *Early Music Review* 21 (1996): 16. Introduction to motet first published in Annual Byrd newsletter 2 (1996): 6-7, and subsequently by King's Music (Wyton, 1996). (1996 Hb)

252. Mateer, David. 'William Byrd's Middlesex recusancy'. *Music & Letters* 78 (1997): 1-14. Full account of the legal documentation concerning the recusancy of Byrd and his family while resident in Harlington. Dr Mateer concludes that they were not punished as heavily as they might have been, and points out possible musical implications of Byrd's actions. (1997 Mw)

253. Milsom, John. 'Tallis, Byrd and the "incorrected copy": some cautionary notes for editors of early music printed from movable type'. *Music & Letters* 77 (1996): 348-67. Having examined all known surviving copies (but see Paul Banks's article) of the 1575 *Cantiones*, warns against the likelihood of a perfect copy emerging at any stage in the printing process. Also explains (p.358) why Byrd is sometimes associated with Tallis's *Miserere nostri*: see also 223, p.207. (1996 Mt)

254. Monson, Craig. 'Byrd, the Catholics, and the motet: the hearing reopened'. In *Hearing the motet: essays on the motet of the Middle Ages and Renaissance*, ed. by Dolores Pesce, New York: Oxford University Press, 1997, pp.348-74. Consults contemporary clandestine Catholic writings to provide further background to Byrd's choice of texts for his non-liturgical Latin music. (1997 MOB)

255. Morehen, John. 'Is Byrd's *Haec* a *faec*? *Early Music Review* 24 (1996): 8-9. Using computer procedures described in 1984 Mt and 187, rejects the attribution to Byrd of *Haec est dies* (see 251 above). (1996 MOi)

256. Thompson, Robert. 'William Byrd and the late 17th century'. *Annual Byrd Newsletter* 2 (1996): 10-12. Discusses the treatment of Byrd's music at the hands of Purcell and Henry Aldrich in post-Restoration MSS. (1996 Tw)

257. Turbet, Richard. 'Byrd's music at Lincoln: a supplementary note'. *Annual Byrd Newsletter* 2 (1996): 9. Looks at the fortunes of Byrd's music in two collections of anthem texts published in Lincoln during the 18th and 19th centuries. Supplements 210. (1996 TUb)

258. Turbet, Richard. 'The Carnegie Trust and Byrd's music in the 1920s'. *Annual Byrd Newsletter* 2 (1996): 9. Provides fuller information about two files devoted to Byrd in the Trust's *Tudor Church Music* archive [see 237]. (1996 TUC)

259. Turbet, Richard. 'A model from Byrd'. *Choir and Organ* 4 (July 1996): 13-15. Considers the impetus for Tomkins's solitary motet. (1996 TUm)

260. Turbet, Richard. 'William Dyce and the Motett Society'. *Aberdeen University Review* 56 (1996): 442-6. Account of short-lived but influential society 1841-52, with summary of its intended publishing activities. It made available much early music, including some by Byrd, in inexpensive, well-produced editions.

261. Wilson, Ruth M. *Anglican chant and chanting in England, Scotland, and America 1660-1820*. Oxford: Clarendon Press, 1996. Draws attention to adaptations for four parts of Byrd's five-part Responses by Edward Lowe for his *A short direction for the performance of cathedral service*, 1661.

*Addenda & amendment*

61. Revised reprint in *Hearing the motet* (see 254 above), pp.329-47. Revisions summarized on p.346 (1963 Ko)

240. The papers of F. W. Dwelly are now presumed to have been destroyed.

242. Date of publication should read "1995 [recte 1996]".

**FORTHCOMING RESEARCH**

A few items noted in Newsletter 2 are still pending. Richard Rastall's contribution to John Steele's *Festschrift* may well have been published by the time this Newsletter appears. [Yes: *Liber amicorum John Steele: A Musicological Tribute* edited by Warren Drake. (*Festschrift Series No. 16*) Stuyvesant: Pendragon Press, 1997, pp. 139-170. CB] David Mateer's paper on Byrd and John Petre in the 1996 *Research Chronicle* is likewise imminent. My paper on Byrd and Collins should be published during July. David Crankshaw on Byrd and patronage still awaits submission to *Past and Present*. My booklet *William Byrd, 1543-1623: Lincoln's greatest musician* (Lincoln: Honywood, 1993), item 210, is scheduled for a second edition during 1998. Thanks to John Harley (250), it will require a revised title. Richard Rastall's collaboration with Julie Rayner about Byrd's fantasias is now provisionally scheduled for publication by Scolar Press in 1998.

## SIGNIFICANT RECENT RECORDINGS

After a disappointing 1995, 1996 produced good material with some varied bits and pieces. Much of the output has been covered during the year by *EMR*, though I include some items not mentioned there. *Byrd & Tallis* consists of Byrd's Mass for five voices and the massive motet *Infelix ego* (plus Lamentations and motets by Tallis) sung by the Sarum Consort under Andrew Mackay on ASV CD QS 6185. At £4.99 it is excellent value. The performance of the mass is very good. Although the recording lacks a little focus, the choir's tone is luminous. The conductor varies his speeds, and inner parts could have been given more prominence, for instance at the end of the *Gloria*, but the elusive *Agnus* comes off. Apart from the occasional strained note from the tenors this is as good a recording as any by a consort of mixed adult voices. All 14 need to be on their toes for *Infelix ego*. It is taken at a leisurely pace and this enables musical detail to be audible, if at the expense of interpretive temperature. The low soprano notes in the breathtaking final melisma needed a bit more projection, but the performance is well paced and responds to Byrd's unerring sense of structure.

The same mass appears on Hyperion CDA 66837 interspersed with the Propers for Corpus Christi (excluding Byrd's setting of *Pange lingua*) sung by The Choir of Winchester Cathedral. The Mass for four voices is on *Royal Composers*, the first recording permitted by the Queen of The Children and Gentlemen of Her Majesty's Chapels Royal, St James Palace (Griffin GCCD 4011). It is authentic to the extent that Byrd used to sing (probably countertenor [whatever that may mean *CB*]) in the choir, though in his day they would not have sung his Roman Catholic liturgical music. Movements from the four-part mass are also on an unnumbered disc entitled *Cantiones sacrae: music by Tallis and Byrd* sung by The Choir of Christ's College, Cambridge, and available from the Organ Scholar there. Of interest is the first recording of the less ornate, ecclesiastical version of *Christ rising* with organ accompaniment. Continuing in fundamentalist mode, there is also a version of *O God give ear* for solo voice and lute.

Turning to the Anglican music, The Choir of Guildford Cathedral sing the Magnificat from the Short Service on Lammas GCOC 1751, while, as promised in ABN 2, the synthetic 'Faux-bourdons Service' sung by The Choir of St Edmundsbury Cathedral has been issued on Priory PRCD 554: see page 37 of 153 for details of this work, interesting for its place in the resurrection of Byrd. The Choir of St Mary's Scottish Episcopal Cathedral, Edinburgh, perform *O Lord make Thy servant Elizabeth* and *Christe qui lux* on Priory PRCD 557.

Two songs make their recorded debut on *Consort Songs* sung by the treble Connor Burrowes with the Amsterdam Loeki Stardust Quartet (Channel Classics CCS 9196): these are *Wretched Albinus* and *With lilies white*. Meanwhile, returning to the fundamentalism which I mentioned above,

on Griffin GCCD 4013 Sirinu offer a performance of the *Fantasia à3* (T 372, BE 17/1) with the top line vocalized over a lute accompaniment.

Finally to keyboard music, and it seems that in 1989 on Capriccio 10 211 Ton Koopman recorded the *Fantasia in A minor* plus the *Pavan* and *Galliard* in D minor on a disc memorably entitled *Fitzwilliam Virginal Book: excerpts*. Last but far from least, for my reviewing debut in ABN's parent periodical *Early Music Review* I was given *Music for William Morris* (Isis CD 020). I was enthusiastic about the disc, but ironically my comments on the five concluding pieces by Byrd had to be curtailed for reasons of space. Martin Souter plays *Pavana Lachrymae*, *All in a garden green*, *Walsingham* and the *Salisbury Pavan and Galliard*. The *Salisbury Pavan* is the very acme of authenticity as it is documented that Arnold Dolmetsch played it to Morris in 1896. Souter presents some of the best Byrd harpsichord playing on disc, a fitting conclusion to a fine recording.

## FUTURE RECORDINGS

By the time ABN 3 is published, the disc of selections from the 1575 *Cantiones* sung by The Choir of New College Oxford on CRD 3492 should have been released. So should the Choir of Truro Cathedral's recording of the evening canticles from the Short Service on Priory PRCD 553. Both are mentioned in ABN 2, as were the second volume of I Fagiolini's Byrd series, now scheduled for mid-1997, and Alan Cuckston's disc of keyboard music by Byrd for Carlton Classics. It is known that a disc of early organ music has been recorded by Davitt Moroney, but there has been no news of it for a few years now. Going back several decades, all of Mrs Gordon Woodhouse's performances of the keyboard music (see 170) have been transferred to CD for release on the Pearl label.

## THE ASV BYRD EDITION

ASV Records and The Cardinal's Musick, directed by Andrew Carwood, have announced The ASV Byrd Edition, a recorded edition of the complete works of William Byrd. The music will be newly edited by David Skinner, who, having edited the greater part of the pre-Reformation Henrician repertory for previous Cardinal's Musick surveys, will take a fresh look at the scoring and performing forces used for each work.

The project, consisting of around twenty CDs, will take ten years to complete in three stages:

*Phase I* is projected to occupy 12 discs and will provide a chronological survey of all of Byrd's surviving Latin motets, from the early manuscript works (including questionable attributions) to the *Cantiones sacrae* of 1591. The motets will occupy around two-thirds of each disc, while the remaining third will be filled with a liturgical survey of the *Gradualia*; so, metaphorically, as Byrd ages so does the progression of the liturgical year from Advent to the most

joyful feast of the church calendar, All Saints. The three Masses will appear on a single CD and be issued in the middle of the series. *Phase II* will include Byrd's consort music and secular songs. Each recording will contain a balanced mixture of madrigals, solo consort songs and music for viols, recorders and keyboard instruments. The project will round off with the complete English church music, *Phase III*, and will include all the English anthems and service music, culminating in a recording of Byrd's *Great Service*, the last of the series.

The Cardinall's Musick records exclusively in the Fitzalan Chapel at Arundel Castle, where the two sole surviving English choirbooks from the reign of Henry VIII – the Caius and Lambeth choirbooks – are now thought to have originated. In Byrd's lifetime this was the family chapel of Henry Fitzalan, 12th Earl of Arundel, a notable Tudor Catholic, who with his son-in-law John Lord Lumley (one of Byrd's patrons), maintained one of the greatest music libraries in Elizabethan England. The first two volumes of the ASV Byrd Edition were recorded in the Fitzalan Chapel in October 1996. Volume One is scheduled for release in October 1997, and will include the *Gradualia* propers for Our Lady in Advent, the Lamentations, and the great nine-part psalm motet *Domine quis habitabit*. David Skinner

For further information, or to be placed on the mailing list for the series, please contact 'The Cardinall's Musick Ltd, 1 Lorne Court, Whitehall Road, Harrow-on-the-Hill, Middlesex HA1 3BH, UK.

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#### MISCELLANY

In last year's Newsletter I drew attention to the attractive Byrd postcard produced by BBC Music Magazine. Back in 1972, the Fitzwilliam Museum in Cambridge began selling a postcard illustrated with the conclusion of the *Quadrangular* galliard. Now they have for sale a mug decorated with the final bars of the first French coranto. It costs £4.95, plus £1.50 post and packing. A most handsome novelty, it is also available at many other museums, and bears the legend THE FITZWILLIAM VIRGINAL BOOK.

*Lincoln Cathedral Music Appeal Newsletter* (no. 7, September 1996, p. 1) announces: 'The Cathedral Group of local supporters has raised £35,000 through donations, covenants, collections and events to endow a chorister in memory of Lincoln's most famous organist. The medallion to commemorate the William Byrd Chorister will be presented at the 9.30am Eucharist on Sunday 22 September.' The successful raising of the sum was noted on page 8 of last year's *ABN*.

Those wishing to visit Byrd sites in Essex and London are well served by the articles by Ian Johnson (25) and John Harley (final item in this Newsletter). Lincoln does not require an article as there are only three documented Byrd

sites: the Cathedral, the grassy knoll where St Margaret in the Close church once stood, and the successor to his house in Minster Yard. Regrettably even less of a Byrdian provenance survives in Harlington, but anyone visiting that part of Middlesex will find a useful *Harlington Village Trail* compiled by Jane Wood (Uxbridge: Hillingdon Libraries, 1984) at £0.50, and *A short history of the church of St Peter and St Paul Harlington Middlesex*, most recently revised by Christopher Luetchford in 1994 (£1 at the Church, key from Rector at The Rectory in St Peter's Way).

Various items of Byrdiana were featured in the exhibition 'In quires and places where they sing: the story of Lincoln Cathedral and its music' held in the Cathedral Library, May–October 1996. The other exhibits and Nicholas Bennett's judicious text in the accompanying pamphlet succeeded in placing Byrd in the continuum of nine centuries of music at the cathedral.

Towards the end of 1996, Oxford University Press published *A Byrd anthology: 14 anthems and motets*, selected by John Milsom (£7.95). I reviewed it in *Choir and Organ* (March/April 1997, pp.62-3) and the title they gave the review, *A most excellent judicious collection*, is apt. The contents are *Audivi vocem*, *Domino salva nos*, *Domine secundum multitudinem*, *O magnum mysterium*, *Ne irascaris*, *Ego sum panis vivus*, *Emendemus in melius*, *Iustorum animae*, *Haec dies*, *Prevent us O Lord*, *Sing Joyfully*, *Arise Lord*, *Praise out Lord and Come help O God*. [See also *EMR* 29, p. 2]

In *Contemporary Music Review* volume 13, part 1, 1995, pp.117-32, the English composer, James Erber, gives an account of his *Music for 25 solo strings*, the formal basis for which is Byrd's *Emendemus in melius*. Lasting 20 minutes, Erber's piece is published (hire only) by Ricordi. [James's son also achieved fame recently as the youngest composer to have a work played by a major London orchestra. CB]

ABN does not aspire to record every concert featuring music by Byrd, but some events are worth mentioning because of their circumstances. During the 1996 Proms, Polyphony sang *Ad Dominum cum tribularer* on August 30. On October 6 St Machar's Cathedral Choir and representatives of the Aberdeen Bach Choir performed *Sing joyfully*, *Emendemus in melius* and *Siderum rector* (in a modern English translation 'Lord God Almighty') at Castle Fraser, Aberdeenshire. It is interesting that this Presbyterian church choir, which is permitted to sing in Latin during Divine Service, should chose to sing one motet in Latin and its fellow in translation. The rest of the programme consisted of Lassus in Latin, plus Mendelssohn and Brahms in German. Moving into 1997, the City Chamber Choir gave a recital that included the morning and evening canticles from the *Great Service* in the Church of St Anne and St Agnes, London, on February 18. It was conductor Stephen Jones who originally noted that Tomkins's keyboard Offertory was based on a theme from Byrd's *Te Deum* (see 195) and here he took the opportunity of playing Tomkins's work on the organ immediately after the singing of the *Te*

*Deum*, presumably the first time the pieces have been juxtaposed in modern times. Jason Smart writes to say that on March 9, 'Rochester Cathedral Special Choir sang the five-part Mass, minus the Credo, liturgically at the catholic church of St Sebastian, Würselen Markt (just outside Aachen).' Like him, I have no idea how common performances of Byrd are in Germany. Perhaps globetrotting Clifford Bartlett can enlighten us. [Sorry: the children are too active for services to be an option on family trips. CB]

#### RED BYRD

It was in the summer of 1989, I think, that Richard Wistreich and I decided to pool our ideas and start a new kind of ensemble to explore the relationship between the old and the new. We'd each had enough of the limitations other groups seemed to set themselves and we wanted something open-ended, a kind of permanent commitment to exploration and risk-taking. We thought we would invite other musicians to join us for specific projects, but that there would be no other members apart from the two of us. This turned out to be a promoter's nightmare, and we have tried at various times since then to establish a permanent four-voice group. But our repertoire is just too wide and we need to call on specialists in specific areas to make it work. So the nightmare continues, with daylight breaking through every now and again.

The name was a problem. We wanted to get over the idea that we did both early and contemporary music in a way that potential listeners wouldn't find anywhere else. We had an idea that 'red' would be appropriate, in the sense that we considered certain other groups to be 'blue'. With this in mind we sat in front of Richard's computer one day and went through the index to the spell-checker. It was when we got to 'bird' that everything instantly fell into place. Byrd was a composer that we had both loved since we were children, who at lived at a time when the very meaning of music could imply life or death, and we instinctively felt that there must be ways to realise the vocal music other than by beautifying it with choral scholars and large acoustics (which had been our own first exposure to Byrd's music).

As things turned out, it has taken until this year for us to turn our attention to Byrd in earnest, having been side-tracked by Gibbons, Morley, Tomkins, Purcell, Blow, Landini and Monteverdi (not to mention Frank Martin, Barry Guy, James Ellis, John Paul Jones and *The Guardian's* weather forecasts). We did contribute two anthems to the Rose Consort's Naxos Byrd anthology (*Have mercy upon me O God and Christ rising again*), and Caroline Trevor sings the *Lullaby* on our Amon-Ra collection of Elizabethan Christmas anthems (with the Roses contributing two fantasies and a hymn), but that, so far, has been it. Things are about to change, though, and we are researching secret mass performances with a view to doing mass for the Mass of Corpus Christi in Birmingham next March followed by a recording, we hope. We will probably sing Roman chant

ordinaries, and for these we will be joined (at least on the recording) by any members of our families who feel like coming along. It seems quite clear that family members of both sexes joined in the singing of the mass, perhaps leaving the polyphony to any specialist musicians present. I imagine we will sing the polyphony in the speech-related way that characterises all our early music recordings. Nearer the time we will have to make a decision about pronunciation. We like to sing this music using only a minimum amount of our modern technique, and this has interesting implications for the text. Elizabethan performers valued singing with the clarity of speech, and this is quite easy to achieve if we suspend our modern low-larynx tone colour and vibrato (the latter doesn't occur in normal speech). Current middle-class English Received Pronunciation is the one pronunciation we can be absolutely certain wasn't used but is the one that most of us use for everyday speech. We all have some command of regional accents (just like Byrd himself), so we will probably end up exploring the consequences of marrying some sort of relaxed RP with the speech-related singing Byrd himself probably took for granted.

John Potter

*Red Byrd's web site:*

<http://www.medieval.org/emfaq/performers/redbyrd.html>

#### THE STONDON SINGERS

Each year, on the Tuesday nearest to the anniversary of Byrd's death on July 4, The Stondon Singers give a recital featuring his music. These Annual William Byrd Memorial Concerts take place in the Parish Church of St Peter and St Paul at Stondon Massey, Essex, in whose secluded churchyard Byrd lies buried beside his wife Julian. A Memorial Concert was first suggested by the rector, The Revd. P. G. H. Pearse, in May 1966, but it was postponed because of the question of the church's becoming redundant. The first Memorial Concert took place on 4 July 1968, but the choir was not billed as The Stondon Singers until 1969. Fear of excessive repetition meant there was no concert in 1970, though the choir gave a recital at the parish church in nearby Doddinghurst. Since 1971, the Memorial Concert has become established as an annual event at Stondon. From its eight original members, the choir has expanded to an ensemble of over 20. Registered as a charity, it is affiliated to the National Federation of Music Societies and is a member of Brentwood Arts Council. Besides giving several recitals each year in the Essex area, the choir visits churches, colleges and cathedrals to sing Evensong. The founding conductor was Frank Webb, and the present music director is Simon Berridge. The choir's repertoire is international, ranging from Renaissance to contemporary. Details of all William Byrd Memorial Concerts can be found in 153, 223, 225 and each *Annual Byrd Newsletter*. The 1996 programme, conducted by Simon Berridge on 2 July, included the Mass for five voices and *Though Amaryllis dance in green*. RT and Patricia McGown

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Just published: *The Byrd Edition* Vol. 7<sup>th</sup> *Gradualia II (1607)*  
*Christmas to Easter* edited by Philip Brett. Stainer & Bell, £60

## THE WILLIAM BYRD CHOIR

The William Byrd Choir was founded by Gavin Turner in 1973. Gavin Turner had been an alto lay-clerk both in his student days at St Mary's Cathedral in Edinburgh and subsequently at Gloucester Cathedral. He later sang in London in John Hoban's Scuola di Chiesa, and deputised in a range of professional church choirs, in parallel with developing his Civil Service career in HMSO. From his first discovery of renaissance polyphony when singing in church and recital choirs as a student in Edinburgh, he came to the conclusion that William Byrd was probably England's greatest composer (Purcell and Elgar notwithstanding), and woefully under-performed and under-appreciated by the general musical public. Most cathedrals and collegiate choirs still perform only a handful of Byrd's best-known pieces on a regular basis. Even in 1997, there are umpteen recordings of the Byrd Masses, but, for example, one of his most powerful motets, *Tribulationes civitatum*, has only ever been recorded once in a long-since deleted William Byrd Choir recording.

Gavin Turner also believes that a strong and, in other respects, admirable school of recital choirs coming out of Oxford from the late 1960s onwards has always given undue prominence to early- and mid-16th-century English polyphony, quite specifically at the expense of Byrd, whose music they often only featured at its most backwardly anachronistic, in such pieces (fine though they are) as *Ad Dominum cum tribularer*. Whilst being particularly fond himself of Taverner, Gavin Turner has always had a preference for those composers whose careers overflowed into the early 17th century, such as Byrd himself, Gibbons, Phillips and Deering, offering a personal expressiveness in comparison with the sonorousness and decorativeness of the essentially medieval style of the earlier music. Gavin Turner, however, has also always loved the flowing plainsong melody-derived polyphony of Palestrina and Victoria. Palestrina, he believes, has been done a disservice by generations of English choirs, who, with perhaps inevitable upward transpositions to suit modern SATB choirs, have created a Palestrina style which is beautifully ethereal, but rather cold, compared with the real sentiment that actually lies beneath the suave surface of some of Palestrina's greatest mass movements. Like Byrd, Palestrina remains inexplicably a difficult composer to sell to the general musical public. Latin church music seems to be acceptable if it is by Monteverdi or Haydn, but otherwise it remains an unattractive commodity.

The William Byrd Choir made its first appearance in a lunchtime concert at St Andrews Holborn in 1973. This concert was attended by the distinguished BBC producer, writer and Byrd enthusiast, Basil Lam. This contact led the choir into several years of Radio 3 recording. This finally fizzled out in the early 1980s, partly because Gavin Turner was appointed Director of HMSO Scotland and was removed several years from the London professional choral scene, but BBC financial constraints also led to an insistence on

recordings with virtually no rehearsal, not ideal for an amateur conductor who felt he needed the rehearsal time, even if his professional singers did not! At the same time, there was a new attitude on the part of younger Radio 3 producers (very different from Basil Lam), who seemed much more interested in presenting the music in historical and liturgical contexts, almost as if the music needed an apology and could not stand on its own as pure music. Though many have recoiled at the presentational style of Classic FM, its very success has shown that there was a less earnest and academic way of presenting pre-classical music that could give it a much wider appeal.

During its heyday, the William Byrd Choir gave regular concerts in the Queen Elizabeth Hall, St John's Smith Square, the Purcell Room and the Wigmore Hall in London, and at British festivals such as Bath and Camden, and in tours abroad, particularly to Italy, Spain and Portugal. In 1980, it was the first outside choir ever to have the privilege of making a number of recordings (for the BBC) in the Sistine Chapel in Rome. It has produced commercial recordings for Philips, the BBC and Hyperion and its most recent CD, recorded in 1990, of the first volume of Byrd's *Gradualia*, is listed in the Byrd selections of *The Gramophone* 1997 book of recommended classical recordings.

Gavin Turner took early retirement from HMSO at the end of 1996 and hopes to restart the William Byrd Choir with a new generation of young singers.

RT/Gavin Turner

## PAUER'S EDITION OF BYRD

*Popular Pieces* edited by Ernst Pauer (London: Augener, 1879) was the earliest printed anthology devoted to Byrd's keyboard music. The Byrd Tercentenary Committee disapproved of it, but it has some historical significance and no recent writings have listed its contents: *Parthenia* plus *Sellenger's round* and *Carman's whistle*.

RT

## HOMAGE TO FAYRFAX

In the course of writing and lecturing about Byrd since 1993, I have drawn attention to the recurrence of a certain theme at moments of deep feeling in Byrd's vocal music. Beginning on the fifth note of the modern major scale, it rises by a tone, falls a perfect fourth and, to conclude, rises by a semitone or a minor third. Its best-known appearance is near the beginning of the *Agnus* of the Mass for four voices, where, after the short opening duet for the two uppermost voices, the music goes into three parts and the theme is passed around all of them. More ostentatiously, the theme appears at the beginning of *Timor et hebetudo mentis*, the second section of *Tribulationes civitatum*, published in the first *Cantiones* of 1589, three years before the mass. It is also prominent at the words 'my years do seek her steps' in the song *I will not say*, dated before 1590 by Philip Brett. Most intriguingly, Tomkins sets it to the words 'neither may we carry' in the second of his *Funeral*

Sentences, the third of which quotes from Byrd's motet *Domine non sum dignus*. I had assumed that this striking little theme was Byrd's own, but it seems to have been a homage to Fayrfax, as it appears twice in his antiphon *O Maria Deo gratia* at the words 'peccatoris miseri' and shortly afterwards 'michi posce veniam', as well as at 'bone voluntatis' in the Gloria of his *Missa Albanus*. I dread making this observation, but 'bone voluntatis' translates as 'good will' and the composer was Will Byrd. Might he perhaps have adopted the theme as a personal motto? It is intriguing that it appears in the Funeral Sentences by Tomkins: sentiment rather than scholarship provokes the question whether they were composed for Byrd? RT

## BYRD &amp; IVOR GURNEY

The need for a complete edition of Byrd's music at the time of his Tercentenary is illustrated in two poems by Ivor Gurney.<sup>1</sup> *William Byrd* was written before 1922, *The motetts of William Byrd* in 1925, probably a reworking of its predecessor. In both, Gurney, one of few creative artists to achieve equal status as poet and composer, describes how he came across a volume of Byrd's 'motetts' in London's Farringdon Road and the revelatory effect they had on him. It could only have been William Horsley's 1842 edition for the Musical Antiquarian Society of the first book of *Cantiones sacrae*.<sup>2</sup> Horsley's introduction is a masterpiece of incomprehension, which Gurney shows every sign of having ignored.<sup>3</sup> Other browsers would not have been as well equipped as Gurney to dismiss Horsley, yet here is evidence of potential interest in Byrd from an informed public. A bulky edition eighty years old, unsympathetically introduced and printed in old-fashioned type, even when accurately edited, was not a suitable medium through which to disseminate or evangelize Byrd's music. RT

<sup>1</sup> Collected Poems (Oxford: Oxford UP, 1982) pp 253-4 and 257-9

<sup>2</sup> There exists no list of books owned by Gurney (letter to author from Michael Hurd 28 September 1993)

<sup>3</sup> R. Turbet, "Horsley's 1842 edition of Byrd and its infamous introduction", *British Music* 14 (1992) 36-47. Horsley uses the spelling 'motetts'.

## HEATHEN POETS

In the National Union Catalogue there is an entry under Byrd for *How oft the heathen poets* located as no. 15 in an unspecified *Collection of Glees & Catches*, call number \*\*M.110.8, dated 181-?, held in Boston Public Library, Massachusetts. The Curator of Music, Diane O. Ota, has provided the following information about what seems to be a hitherto unknown and still unidentified source from the early 19th century for *Although the heathen poets*.

The above work does appear in a collection of catches and glees. The title is derived from the spine - *Catches and Glees*; the title page to the collection is lacking. The collection contains 50 glees, catches, madrigals and rounds for three to five voices. There may be some connection to the Noblemen and Gentlemen's Catch Club, since a few of the

glees have notes such as 'this gain'd a Prize Medal in 1773,' or 'this gain'd a prize medal in 1786,' etc, which is a note which appears in other Noblemen and Gentlemen's Catch Club volumes. The size of the volume is smaller than those which were published during the 1700s; it measures 16cm x 23cm oblong. The clefs for the glee are G and F clefs. The clefs used predominantly throughout the volume are G and F, with a few of the pieces using a combination of G, C and F clefs. There are no evident watermarks. The heading of the song reads: *Glee by Wm. Byrde 1563 Master of Thos. Morley Organist of Lincoln.*

DOO and RT

EARLY PRINTED SOURCE OF BYRD  
AT THE BRITTON-PEARS LIBRARY

The Britten-Pears Library recently discovered that some of their early printed sources which were assumed to have been reported to RISM had been overlooked. Three of the items consist of music by Byrd, and Paul Banks, the librarian of the Britten-Pears Library (Aldeburgh, Suffolk, England), has provided the following information.

The first item consists of four incomplete sets of Byrd partbooks bound together as follows: *Liber primus sacrum cantionum* (London, 1589) lacking contratenor; *Songs of sundrie natures* (London, 1589) lacking sextus; *Psalmes, sonets, & songs* [Edition B] (London, c.1599)<sup>1</sup> lacking contratenor (but see below); *Liber secundus sacrarum cantionum* (London, 1591) lacking contratenor and sextus. The item is bound in contemporary vellum and ties, in a green cloth case, and has 'Mr Bird' plus the voice written on each fly leaf in a late-16th or early-17th century hand. It was obtained perhaps during the 1930s by Arthur F. Hill and sold at Sotheby's on 16 June 1947 when it is likely that Peter Pears bought it. It is accompanied by three letters from E. H. Fellowes responding to Hill's enquiries about the partbooks.

The second item is a contratenor partbook, supplied from elsewhere, of Edition B of *Psalmes, sonets, & songs* (c.1599) bound in vellum to be consistent with the set above.

The third item is a contratenor partbook from the *Cantiones sacrae* of Tallis and Byrd (London, 1575) which is mentioned on page 234 of 223.

Paul Banks & RT

<sup>1</sup> Andrews, H. K. 'Printed sources of William Byrd's *Psalmes, sonets and songs*.' *Music & Letters* 44 (1963): 5-20.

## BYRD AND BAX

Not an article but a request for one. I recently sang Bax's marvellous *Mater ora filium* and was surprised to read in the programme note that it was inspired by a hearing of Byrd's five-part Mass. I confess that no such connection occurred to me during our performance, but with only half-an-hour's rehearsal for a very difficult piece that I had last sung fifteen or twenty years previously, I had little spare attention for musicological matters. A challenge for the next *Byrd Newsletter* might be for someone to trace the influence and inspiration more precisely. CB

## FURTHER LIGHT ON PETER PHILIPS

When *The New Grove Dictionary of Music and Musicians* was published in 1980 there were still a number of questions about the life of Peter Philips which remained unanswered. In particular, John Steele (the author of the article on the composer) had no information about the details of Philips's marriage, and could only speculate about whether he was ever ordained as priest. Over the last few years a number of these questions have been answered. It is now known that Philips was a pupil of William Byrd before he left England for the Continent.<sup>1</sup> In 1984 the art historian Erik Duverger discovered a *weesmeestersdocument* (orphan-master's document) which contained reference to Peter Philips. The musicologist Godelieve Spiessens conducted further research on Philips's time in Antwerp, and published the fruits of her research in 1990.<sup>2</sup> Spiessens uncovered a number of important new facts concerning his life, but at present this information is not easily accessible in English. It is hoped that this article will draw attention to her research. Material which is available in John Steele's *New Grove* article or elsewhere is not repeated here, nor is there an attempt to interpret her findings; the present author has written more generally on Philips's life elsewhere.<sup>3</sup>

## Family Life in Antwerp

The Orphan-master's document dates from 1601 and is transcribed by Spiessens in her article<sup>4</sup>. It refers to a marriage contract drawn up between Peter Philips and Cornelia de Mompere by the notary J. Walewyns on 11 May 1591. The contract itself has not survived, but Spiessens was able to locate an entry for the wedding in the parish registers of Antwerp Cathedral. On 26 May 1591 'Petro Philippo Anglus' married Cornelia de Mompere in the O.L.-Vrouwekathedraal, witnessed by Jaspar Hoelvelt for the bridegroom and Bartholomeus de Mompere for the bride.<sup>5</sup> The latter was either the father or the brother of Cornelia: both were painters, and it seems that Jaspar Hoelvelt was also an artist.

Presumably the bride resided in the parish at the time of the wedding, but by the time Philips's daughter Leonora was baptised on 7 June 1592, the family had settled in the parish of Sint-Jacobskerk.<sup>6</sup> Leonora's godfather was Cornelis Pruym and her godmother was Susanna de Mompere. The latter was Cornelia's sister, who was to travel to Italy in the service of Frederico Lanfranco where she died in 1596.<sup>7</sup> Cornelis Pruym of Pruyn(en)/Pruenen (1533-1598) played a significant civic role in Antwerp, and was one of the richest men in the city. He was a singer, lutenist and patron of musicians: Cornelis Verdonck was in his employ for about twenty years. The presence of Pruym at the baptism suggests that Philips moved in the same circle as Verdonck (whose music Philips included in the madrigal anthology *Melodia olympica* of 1591) and other composers such as Hubert Waelrant (who dedicated a print to Pruym) and Emanuel Adriaensen (who was present at the baptism of Pruym's son). The presence of works by Andries Pevernage

in *Melodia olympica* may indicate that Philips knew the composer and suggests the possibility that Philips attended musical evenings at Pevernage's house before the latter's death in 1591.<sup>8</sup> Philips dedicated *Melodia olympica* to the prominent Italian banker Giulio Balbani, who died in 1607: Balbani's cousin Francesco was godfather to one of the children of Emanuel Adriaensen in 1588.<sup>9</sup>

On 26 July 1592, less than two months after Leonora's baptism, Cornelia died, in all likelihood as a result of the birth. The following year Philips made his famous ill-fated journey to Amsterdam. In 1596 he dedicated his first book of madrigals to Alessandro di Giunta, a member of a family of Florentine printers and booksellers which had settled in Antwerp. In the following year Philips moved to the archducal court at Brussels. Spiessens suggests that Jan van Turnhout was instrumental in securing Philips's appointment at court: the inclusion of Turnhout's music in *Melodia olympica* may indicate that the two composers met one another during Philips's visit to Brussels in the service of Thomas Lord Paget in 1588-90.

On her mother's death, Leonora was placed in the care of her grandmother (and Philips's mother-in-law), Susanna Halfroos. Sadly, the Orphan-master's document records that Leonora died not long after (on 20 December 1599) aged barely seven years. It seems from the Orphan-master's document that the marriage contract stipulated that in such tragic circumstances Philips was to divide the inheritance of his late wife between himself and her brothers and sisters. Philips does not seem to have been in any hurry to fulfil the terms of the contract, and it was not until 1 October 1601 that the Orphan-masters in Antwerp drew up an inventory of the contents of the house in which Cornelia had died.

The Orphan-master's document describes Cornelia as the lawful wedded wife of 'Sr Petre Philippo, organist of their Highnesses', gives the date of her death as 26 July 1592, and states that she left behind Leonora Philippo who later died on 20 December 1599. Cornelia de Mompere's inheritance was to be divided between Philips and her brothers and sisters (Joos, Hans, Bartholomeus, Philips, Marie and Anna de Mompere), in accordance with the marriage contract between Cornelia and Philips which had been drawn up by Jan Walewyns. In order for the inheritance to be divided between the heirs, Philips had to produce an account of all receipts and expenditures from the date of his wife's death until the date of the reading of the will (29 March 1601). On this date there were 35 gl worth of goods to hand which could be added to the value of the house. The value of the furniture, clothes, jewellery and other possessions of the deceased was estimated to be 550 gl. 2 st. Philips's own clothes were not included in this total, but his music books were. He had had to compile a list of them, which unfortunately has not survived: they were worth 64 gl. 2 st. Once the assets had been counted, it transpired that the debts on the house were greater than its value, so the heirs decided to refuse to accept the inheritance. Philips owed money to 'Sr. Anthonio Chambers', to an Italian 'Sr. Junta'

who lived on the Meirbrug in Antwerp, and to another Italian, 'Sr. Orsuc', who lived near the English stock exchange in Antwerp. Chambers was an English cornet player at court from 1599 to his death in 1630, and Spiessens tentatively identifies 'Sr. Junta' as Alessandro di Giunta, the dedicatee of Philips's first madrigal collection, and 'Sr. Orsuc' as Jean Orsucci Bernardszoon, a merchant from Lucca who lived in Antwerp from 1597 to 1610. Philips de Mompere and Anna de Mompere had not yet come of age (25 years) in 1601, and Hans de Mompere was absent, so their brother Joos acted on their behalf. Susanna Halfroos (Philips's mother-in-law) had forwarded the cost of a funeral for Leonora: it is from this evidence that Spiessens surmises that she had taken on the responsibility for looking after the child after her daughter's death. By 1601 she was herself a widow, so Bartholomeus de Mompere must have died by this time.

#### Ordination to the Priesthood

On 24 March 1609 'Petrus Philippi, beneficiatus nostrae dioecesis' was ordained to the priesthood.<sup>10</sup> This entry in the register of ordinands implies that he had had some sort of prebend before his ordination as priest, so he must have taken minor orders at some point before this. The record of his ordination means that his ecclesiastical posts at Soignies, Tirlemont and Béthune were not merely a way by which the archdukes could supplement his income in times of financial hardship at court, as Steele suggested in his article for *The New Grove*.

D.J. Smith

The author would like to express his gratitude to Lorenz van de Meij for his help in the preparation of this article.

<sup>1</sup> J. Harley, 'Letters about John Bull', *Music and Letters*, 76 (1995), p. 482.

<sup>2</sup> G. Spiessens, 'De Antwerpse Periode van Peter Philips ca 1561-1628', *Musica Antiqua*, 7 (August 1990), pp. 108-13.

<sup>3</sup> D.J. Smith, *The Instrumental Music of Peter Philips: Its Sources, Dissemination and Style* (D.Phil diss., University of Oxford, 1994), pp. 1-38 and 'Italian Influence on the Music of Peter Philips (c. 1561-1628): Musical Taste and Patronage in the Spanish Netherlands at the end of the Sixteenth Century, Giaches de Wert (1535-1596) and his Time / Migration of Musicians to and from the Low Countries (c.1400-1600)', *Yearbook of the Alamire Foundation*, ed. E. Schreurs (forthcoming).

<sup>4</sup> Spiessens, *op. cit.*, pp. 112-13.

<sup>5</sup> Stadsarchief Antwerpen, Parochieregister 195 (Huwelijken O.L.-Vrouw 1589-1612), p. 979.

<sup>6</sup> Stadsarchief Antwerpen, Parochieregister 47 (Dopen St.-Jacobs 1591-1606), f. 27verso.

<sup>7</sup> Stadsarchief Antwerpen, Notariaat 2703 (J. Nicolai sr. 1585-1596), f. 555recto (28 November, 1596).

<sup>8</sup> J.A. Stellfeld, *Andries Pevernage. Zijn leven - zyne werken*, Leuven, 1943, pp. 24-5.

<sup>9</sup> Stadsarchief Antwerpen, Notariaat 3589 (G. van den Bossche 1607/2), f. 89verso - 91 recto.

<sup>10</sup> Archief Aartsbisdom Mechelen, Mechlinensis, reg. 60, f. 142 verso.

#### IN SEARCH OF BYRD'S LONDON

A walk through London in search of places known to William Byrd is a sad reminder of the ravages wrought by time, fire, warfare and the pursuit of profit. St Paul's Cathedral, a gothic structure whose steeple was fired by lightning on an afternoon in June 1561, was completely destroyed during the Great Fire of September 1666. Wren's replacement, on the site of the gutted building, is nevertheless as good a place as any to begin the search for Byrd's London.

It was in old St Paul's that Byrd's brothers Symond and John sang as boy choristers. They are likely to have attended Paul's School, in the eastern part of the churchyard, and although there is no evidence one way or the other, the composer himself may also have had his initial education there. It is probable that, as a very small boy, Byrd heard the cathedral organ played by John Redford, who was so strongly to influence his own organ music.

A little to the east of St Paul's and south of Cheapside lay the church of All Hallows Bread Street, another casualty of the Great Fire. It was here that in 1555 Byrd's sister Barbara married the organ and virginal-maker Robert Brouge. The Byrd family may therefore have lived in the parish at that time, although it could have been the groom's home parish. It is more certain that they later lived beyond the eastern end of Cheapside, in the parish of All Hallows Lombard Street, where Symond, the elder of Byrd's brothers, married Anne Bridges in April 1567 and his sister Martha married Philip Smyth in the following January. The parish church was demolished in 1938-39, and its site in Lombard Street is now occupied by modern buildings.

From Lombard Street, using the Lloyd's Building as a landmark, it is easy to find one's way to St Mary Axe, known in the sixteenth century as St Mary Street. The Fletchers' Hall, home of the City company whose members once made arrows but in Byrd's time had all manner of occupations, was then located in the corner of St Mary Axe and Bevis Marks. Robert Brouge was a prominent member of the company, and it is likely that William, Symond, Thomas and another William Byrd whose names appear in the company's records were the composer, his brother, his father and his grandfather. A short walk west along Camomile Street leads to Bishopsgate, where Gresham College was situated, north of Threadneedle Street. The College's records, now deposited at Mercers' Hall, show that in 1602 Byrd's son Thomas deputized as Gresham Professor of Music for John Bull, who was said to be ill and temporarily unable to continue his course of lectures.

Returning westwards down Threadneedle Street one passes Merchant Taylors' Hall, where in 1607, John Bull played the organ throughout dinner, although there is no basis in the Company's minute books for Nichols's assertion that Byrd also took part. A route through Bartholomew Lane to Lothbury leads to Ironmonger Lane, at the north end of

All unsigned contributions are by Richard Turbet; when another name appears along with RT, the contribution is introduced or adapted by him.

which stood old Guildhall, almost on the site of the present building. It was in the Lord Mayor's Court at Guildhall on 14 February 1597/8 that John Byrd was, with some justice, accused of the illegal practice of usury. John's financial dealings were probably conducted, with the assistance of his brother-in-law Philip Smyth, from his house in the parish of St John Zachary, where he was living by 1577 and remained until he died at the house of Mistress Stanninates in January 1621/2. The site of the parish church, to which John left twelve pence, is a little to the north-west of Guildhall, in Gresham Street. It is now a public garden, a legacy of the Second World War.

A stone's throw from St John Zachary was the London home of the Petre family, Byrd's Essex patrons, in Aldersgate Street. A letter written by Byrd in 1581 mentions a visit he paid to the house. To the west of Aldersgate Street lies Charterhouse, where Lord Paget kept an organ made by Robert Brouge, who was also employed by the Petres. Charterhouse is near St John Street, where Byrd and his family were summoned on occasion to appear before the Justices at the Castle, or Sessions House, to answer for their recusancy. Another of Byrd's extant letters was written to Paget in 1573, from the Close in Clerkenwell, a little to the west of St John Street. He may have had temporary lodgings there on his return to London from Lincoln.

Southwards down Farringdon Road is Sea Coal Lane, between which and Fleet Street was the Fleet Prison. The prison was well known to Byrd, for his brother John was committed to it briefly in 1581 on account of his business practices, and Philip Smyth was jailed for a longer period about 1597, probably for the same reason. On the second occasion William Byrd made a vigorous complaint to Matthew Ewens, the Chief Baron of the Court of Exchequer, about the warden's treatment of Smyth, which included the levying of a charge of eight pence a night for him to have his own bed in the gaol. The prison was not far from the church of St Martin Ludgate (replaced by Wren's building after the Fire), in the parish of which Robert Brouge settled, and where he was a vestryman from 1586 to 1600. To reach Warwick Lane, between Ludgate Hill and Newgate, it is necessary to double back a few paces towards St Paul's. Warwick Lane contained the house of William Treasurer, the Queen's organ builder, who died in 1584 and who preceded Robert Brouge as John Petre's instrument maker.

Byrd's complaint about Smyth's treatment was made before the lawyers assembled in the hall of Serjeants' Inn, south of Fleet Street. On the opposite side, nearer to Temple Bar, is the church of St Dunstan in the West, from which Brouge bought the organs in 1582/3 for forty shillings.

The wages of the clerk of St Dunstan's were paid by Lady Paget. It is uncertain whether she was the mother or the wife of Byrd's patron Thomas Paget, whose London home was in the Strand, in Westminster. The Earl of Worcester, Byrd's lifelong friend and patron, also had a house in the Strand, west of the Savoy. It was in this house that, at the

end of his life, Byrd had lodgings, as his will reveals. Near Worcester's house, close to where St Mary's church now is, stood the Stone Cross that gave its name to one of the numerous court rooms to which Byrd and his family were summoned as recusants.

Only written records survive to remind us of these and most of the other buildings familiar to William Byrd. The Tudor palace of Whitehall, where he served as singer, organist and composer, has largely vanished, destroyed by fire or substantially rebuilt. Two buildings in this area have nevertheless survived. One is Westminster Hall, perhaps of special significance to the Roman Catholic Byrd as the place where his daughter-in-law's ancestor Sir Thomas More was tried and condemned. In Byrd's own time the Hall was the home of the courts of law, to which he had frequent recourse in battles over properties he was trying to gain or retain. The other building is the church of St Margaret, adjacent to Westminster Abbey. Although it was refaced and restored in the eighteenth and nineteenth centuries, Byrd might still recognize the church where his second son, Thomas, was baptized on 30 March 1576, with Thomas Tallis as his godfather. It was at St Margaret's, too, that Byrd's servant John Reason was buried in 1603, after dying of the plague close by in the Gatehouse prison. *John Harley*

Full references to documents establishing the connections outlined in this article are given in John Harley's *William Byrd: Gentleman of the Chapel Royal* (Scolar Press, 1996). Valuable information about, and illustrations of, the London known to Byrd are contained in *Medieval London Houses* by John Schofield (Yale University Press, 1995).

#### POSTSCRIPT

A description of the Merchant Taylor's entertainment for the King in 1607 is contained in John Nichols's *The progresses, processions, and magnificent festivities of King James I* (London, 1828, ii, 137). Nichols's account mentions William Byrd among the musicians who performed, and implies that the name occurs in his source. It is therefore quoted in *William Byrd: Gentleman of the Chapel Royal* (pp. 45 and 125). The minutes books of the Merchant Taylors' Company have recently been deposited in the Library, where microfilms are now accessible. It is evident that minute book five is the source on which Nichols drew. References to the entertainment occur on pages 61-68 and 283. The minutes make no mention of William Byrd. Scholarly suspicion should have been aroused by the fact that Nichols also mentions musicians who are much less likely to have taken part. The minutes refer only to John Bull and Nathaniel Giles, both of the Chapel Royal, and that 'divers singing men and children of the said chappell did sing melodious songs at the said dynner', throughout which Bull played the organ. The admission of Bull and Giles to the Company is recorded on p. 279. My annoyance at having allowed myself to be conned is only partly mollified by my having discovered the deception before someone else pointed it out to me.

JH

WILLIAM BYRD: FIFTH PAVAN  
RECONSTRUCTED FOR VIOLS

Among Byrd's keyboard works is a group of pavans and galliards that appear as a series in Lady Nevell's Book, completed in 1591.<sup>1</sup> The first pavan in this group is said to be the first that Byrd composed, and the style shows that this could be true. Oliver Neighbour suggested that these pavans and galliards are ordered as a series that shows Byrd's development as a composer of dances.<sup>2</sup> Such an ordering would be 'something like chronological order', as Neighbour puts it.

This first pavan survives also as a consort piece for five instruments, which raises the possibility that others of the set, too, may have existed in that form.<sup>3</sup> When Elliott published Byrd's consort music only four of the five voices were known, and he had to reconstruct the second tenor: Warwick Edwards subsequently discovered a complete set of parts, so that the pavan can now be edited in an authoritative form.<sup>4</sup> Neighbour thinks that this pavan was 'conceived from the outset in five parts',<sup>5</sup> and implies that the same is true of others in the set:<sup>6</sup>

*When Byrd first turned his attention to pavans and galliards, perhaps after his return to London in the early 1570s, he composed a number of pieces for 5-part consort which he subsequently transcribed for keyboard. The only one to survive in its original form is pavan 5/c ...*

In particular, he regards the keyboard pavan a4 and the pavan and galliard in B-flat also as possible transcriptions of consort pieces.

Another work that suggests itself for this category is the Fifth Pavan. Elliott noted in the commentary to his edition of the First Pavan that 'other keyboard dances may be arrangements of consorts', and that parts for a mixed-consort version of the Fifth Pavan had been discovered at Beverley.<sup>7</sup> These books for treble viol, flute and bass viol, discovered at the East Riding County Record Office by Gwilym Beechey, are companion volumes to a lone cittern partbook at Mills College, Oakland, California. The flute part of Daniel Bacheler's *The Lady Frances Sidney's Felicity* bears the date 1588.<sup>8</sup> Elliott reported this version as a 're-arrangement', and mentioned 'its probable original viol consort form'. Clearly, he regards this piece as one of those originally written for a consort of viols, the mixed consort version being an arrangement of the keyboard transcription: Edwards seems to share this view.<sup>9</sup>

The books for lute and bandora are not the only loss, for the treble viol part of this pavan was not copied into the relevant partbook: only two of the three melodic lines have survived, therefore. Richard Turret made a reconstruction of this version in 1993, and in relation to the differences between the keyboard and mixed-consort versions suggested that the latter was arranged from 'an earlier, less adventurous version for viol consort'.<sup>10</sup> His suggestion that

a reconstruction of this earlier version be made is accepted here.

The bass-line of the mixed-consort arrangement is the same as that of the keyboard version. This may be evidence that the two are directly related: but in the only passage in which the version for viols must have been different – the opening of the second strain, where the bass's f-g-f makes poor melodic sense – the mixed-consort bass would in any case have played the bottom note of each chord. The case of the flute part is rather different. As the only middle-voice melodic line in the mixed-consort version it is bound to amalgamate features from the three voices for which it is a substitute. In reconstructing the middle voices of a five-part consort version, then, a good deal of guesswork is needed. That this should be informed guesswork is obvious, but it is not always clear what sort of information is relevant, nor how it should be used. Should the treble viol part ever turn up it will be very interesting to see how, if at all, it encompasses features of my second treble part (in the last strain, for instance).

The surviving mixed-consort version can be of only limited help in reconstructing the putative original for viols, therefore. I have worked mainly from the keyboard version of *Lady Nevell's Book*, in many places stripping away written-out decorations in an attempt to retain only the original, plainer, melodic lines. Players should of course feel free to decorate their lines appropriately, especially in the repeat of each strain, and could certainly do so by reference to the keyboard version.

Richard Rastall

<sup>1</sup> Hilda Andrews, ed., *My Lady Nevell's Booke* (London: Curwen, 1926; reprinted, with a new Introduction by Blanche Winograd, New York: Dover Publications, 1969), 77-139; also Alan Brown, ed., *William Byrd: Keyboard Music* (*Musica Britannica* 27, 28. London: Stainer & Bell for the Royal Musical Association, 1969, 1971), *passim*.

<sup>2</sup> Francis Tregian's marginal note to the piece in the *Fitzwilliam Virginal Book*, p. 284, says that it was 'the first that ever hee made': see also Oliver Neighbour, *The Consort and Keyboard Music of William Byrd* (London: Faber and Faber, 1978), 180.

<sup>3</sup> See Kenneth Elliott, ed., *William Byrd: Consort Music* (*The Byrd Edition* 17. London: Stainer & Bell, 1971), no. 14.

<sup>4</sup> See Neighbour, *op. cit.*, 61. The new source is 4<sup>o</sup> MS mus. 125 in the Murhardsche Bibliothek der Stadt Kassel und Landesbibliothek. The rediscovered part is included in G. Hunter's edition, in *William Byrd: The Five-Part Consorts* (Urbana: Northwood, 1986).

<sup>5</sup> Neighbour, *op. cit.*, 183.

<sup>6</sup> *Ibid.*, 86.

<sup>7</sup> *The Byrd Edition* 17, 159. The MSS are Beverley, County Record Office DDHO/20/1-3, but see n. 8, below.

<sup>8</sup> See Warwick Edwards, "The Walsingham Consort Books", *Music & Letters* 55/2 (April 1974), 209-14. The missing partbooks were presumably for lute and bandora. The cittern part is in the Parton Collection at Mills College; the Beverley books are now kept in the Brynmor Jones Library, Hull University, among the Hotham papers.

<sup>9</sup> *Op. cit.*, 211: "An arrangement of 'the fifte pavian' for keyboard ...".

<sup>10</sup> Less adventurous, that is, than the keyboard version. Richard Turret, ed., *The Fifth Pavan by William Byrd for Broken Consort* (Lincoln: Lindum Desktop Music, 1993). Further work on the extant versions (for keyboard and for mixed consort) may establish whether Turret's view is correct.

## W. Sterndale Bennett – Fugue on Byrd's 'Bow thine ear'

The musical score for the fugue consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The music is in common time. The score is divided into three systems, each starting with a measure number (10, 19, 28). The music features various note values including eighth and sixteenth notes, and rests. The bass staff uses a bass clef.

This hitherto unpublished exercise is WO11 in Rosemary Williamson's *William Sterndale Bennett: a descriptive thematic catalogue* (Oxford: Clarendon Press, 1996), which supplies full bibliographical and biographical details on pages 319, 513 and 514. It was composed in 1830 or 1831 and survives in two notebooks presently in private hands. I am grateful to Oliver Neighbour for providing a copy from the later source known as the 'RAM notebook' (ff. 8-9) compiled while Bennett was a pupil at the Royal Academy of Music, 1829-32. The preceding work is a similar fugue on Gibbons's *Hosanna to the Son of David*. With *Bow thine ear* it was

one of the few Tudor works surviving in William Boyce's *Cathedral Music* (London, 1760-73), which both reflected and dictated the cathedral repertoire until the 1840s, when a combination of Novello's cheap editions and the antiquarian scholars began to reverse the decline of Renaissance music. It was probably from Boyce's collection that Bennett's teacher Charles Lucas selected these two subjects. The earlier of the piece's sources is owned by the composer's descendant, Barry Sterndale-Bennett, and I am pleased to acknowledge his permission to publish this fugue for the first time. Original clefs G2G2C4F4. RT