# Leading Notes

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ASSOCIATION

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# Leading Notes

Editor: Ann Lewis
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## Contents

*This issue is dedicated to the memory of Margot Leigh Milner*





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NATIONAL EARLY MUSIC ASSOCIATION

# FORTE E PIANO

*Richard Burnett, fortepianist, talks to Poppy Holden*

It is a blazing summer morning, and 'the finest example of Georgian Baroque architecture in the county', the stately manor house of Finchcocks, glows rosily on a tranquil green bank, its windows glinting in the clean Kentish air. The cawing of rooks rakes the sky, sheep contentedly bleat to their fat lambs, a fresh smell of young hops drifts on each small breeze, and the Finchcocks staff make ready for today's entertainments.

As on most days from April to Christmas, the owner of the house, the pianist Richard Burnett, will take the public on three hour-long tours of Finchcocks this afternoon, playing and demonstrating, and cracking informative jokes about his large collection of restored early pianos.

Any weekend guest who happens to be a musician is firmly encouraged to sing for his supper. Today's conscripts, busily rehearsing in the stables after an early walk in the hop gardens with Bo, the Finchcocks sheepdog, are singers and actors who toured the UK for years with Burnett's Pimlico Group: they will perform songs from the Vauxhall Gardens, accompanied by Burnett on his 1826 Graf, and Rossini duets with the 1866 Erard.

The curator, William Dow, is tuning pianos in the solid oak, beeswax-scented hall, where a hundred or so visitors will sit during the afternoon to watch the entertainment. This task takes him about four hours every day, as early pianos, with their wooden frames, are sensitive to the slightest change in humidity and temperature and can soon go wildly out of tune. The lush, romantic gardens are being tidied and watered, and the kitchen staff are laying out tempting arrays of home-made cakes (Death by Chocolate, cream-stuffed meringues, Passion Cake) for afternoon teas in the cellar restaurant.

It's amazing to realize that in 1971 this house was a decaying hulk standing in a sea of brambles, and the fortepianos were jammed under the beds of a tiny house in Pimlico.

Burnett snatches a moment from the rehearsal to chat over a cup of coffee in the stables which he and his wife, the writer Katrina Hendrey (who merits an article in her own right), have converted into a private house.

He came from an unmusical family, though an aunt had a good singing voice. He started playing the piano and composing at the age of seven, and continued at Cheam and Eton before studying with Geoffrey Tankard at the Royal College of Music. Then came two years' National Service, where the piano and aspidistra which he brought to the Royal Leicesters in Germany were thought 'terribly effete' by his superior officer.

After the RCM he read economics at King's College, Cambridge, without much pleasure, before switching to Modern Languages (Danish, Swedish, Dutch and German, which come in rather handy now with the tourists). He then moved to London and took lessons from Peter Katin, but broke his arms falling downstairs, and taught English in Munich for eighteen months while the fractures healed. Possibly the consequent slow development of his career explains why his playing is so original.

Some of his friends in Germany were starting a medieval music group, and he began to wonder what early piano music would sound like played on the pianos the composers knew. He thought that a collection of six instruments would probably cover all eventualities, but it didn't turn out to be as simple as that. Luckily, his interest began a few years before other collectors arrived on the scene, and it was possible, then, to find fine instruments mouldering unwanted in backyards and French barns, and to rescue them fairly cheaply.

Meanwhile, back in England in 1968, he and Katrina Hendrey started the Pimlico Group, devising subtly brilliant programmes of words and music for performance in theatres and colleges around Britain. I remember with mingled pain and pleasure his old ambulance filling up in Pimlico with actors and singers, plus a piano, a sheepdog, and Dick and Katrina, accompanied by Burnett's obbligato wild screams of dismay, as our deadline for leaving passed and a vital piece of music could not be found.

Such unfettered emotional expressiveness might offer a clue to his musical performance, for Burnett's playing has always a special freshness and lilting beauty, even when he's turning out what in other hands might be a trite little Schubert dance, for the hundredth time this season. He says of this, 'I can't cruise. I always do each performance, even the last Open Day of the year, as if it's a Wigmore Hall concert. There's no point otherwise: I'd be bored to death and then so would the audience.'

Burnett still tours with early pianos, giving solo recitals, concertos in Britain and overseas, and chamber music with colleagues such as the members of the Finchcocks String Quartet (which he founded). He also plays the modern piano, especially in 'An

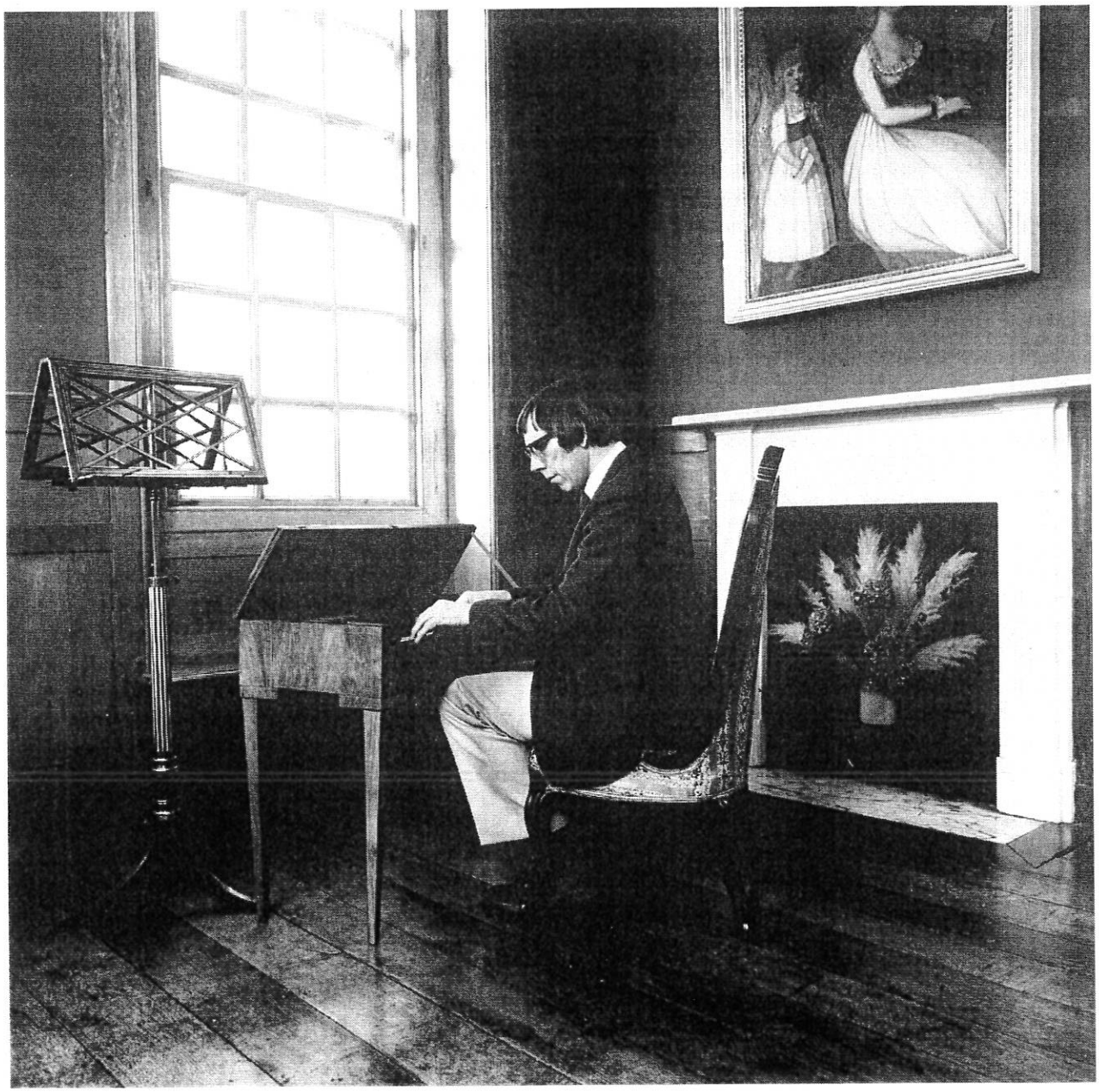
Evening with Queen Victoria', written by his wife Katrina Hendrey, which regularly travels the world with the actress Prunella Scales, famous for portraying queens, and the tenor Ian Partridge.

In 1969 Burnett went into partnership with the instrument-builder Derek Adlam, and with a team of craftsmen they made about fifty superb pianos and harpsichords. Premises had to be found to house the growing collection of fortepianos and the workshop, and so, in 1971, Burnett tracked down and bought the dilapidated, but otherwise ideal, Finchcocks.

Gradually his hectic schedule of travelling around Europe, giving recitals on pianos which did not respond well to being moved, changed to the relative calm of regular performance at Finchcocks, a living museum where the public can visit the instruments in perfect surroundings. About 20,000 people now come every year to visit the collection and the September Finchcocks Festival.

During the bitter winter months (for the house is draughty, and soundboards crack in central heating), recordings are made using pianos and harpsichords from the collection, in Finchcocks' splendid acoustic, with heaters directed to warm the soloists but not the pianos. Burnett has recorded for many companies including Decca and Telefunken, and over the last twenty-five years, he has made twenty-five of the fifty 'Finchcocks Label' series for Amon Ra, which includes musicians like Nigel North, Jennifer Ward Clarke, Ralph Holmes, Ian Partridge, Alan Hacker, Lesley Schatzberger and the Fitzwilliam and Salomon Quartets.

This year EMI recorded him solo in Japan, using the Kunitachi collection of Broadwood pianos in Tokyo to



demonstrate the alteration in the sound of the instruments from 1791 to 1900. Incidentally, his Debussy, on the 1900 Broadwood grand, is glorious.

In 1985 the Burnetts established the Finchcocks Charity, which enables them to subsidise events which could not pay for themselves like students visiting and practising on the instruments. It's an ideal place to learn about early keyboards, but few students can afford the sums necessary to open the house to one person. The instruments must all be tuned and prepared, and the house warmed, and as Finchcocks is so acoustically alive it is impossible to have other events going on if a student is working. The Charity, supported by Broadwoods, the oldest piano-making firm in the world, makes such visits feasible by students from all over the world. Broadwoods also sponsored recently at Finchcocks the first early-piano competition in Britain. Courses and master classes for colleges and universities frequently take place there, and there are close links with many of the London music colleges.

Burnett is passionately keen on allowing the public to play his pianos, although this seems to be an unusual attitude amongst museum curators: apparently the GCSE music syllabus encourages hands-on experience of original instruments, yet Finchcocks is one of the few museums in the country where this is possible.

They host parties of up to seventy schoolchildren at a time, and after a little creative teasing (he'll ask one of them to play a loud chord and then a soft one on a harpsichord, and their puzzlement at not being able to alter the volume leads to technical explanations), Burnett lets them loose on the instruments. He says that occasionally his heart is in his mouth as he hears them crashing about all over the house, but in twenty years no damage has been done by a child: pianos are tougher than you'd think. 'It takes a professional pianist to harm a fortepiano', he says darkly.

The question of how much an original instrument should be handled is complex. Burnett is worried by the 1995 Museums and Galleries Commission report, 'Standards in the Museum Care of Musical Instruments', where he sees the recommendation to forbid 'playing for personal curiosity or pleasure' as quite wrong in most cases. He believes that playing for personal curiosity or pleasure is vitally important, and if this is officially discouraged then something is going awry.

'If an instrument is unique, or very rare, then I agree it should not even be restored but kept preserved as a record. We have a pyramid piano by Sauer at Finchcocks which is unusual though not unique, and we shan't restore it. But some museums have lots of duplicate instruments mouldering away on subterranean shelves, which are no use to anyone, and these should be decommissioned and sold off at auction to be used by musicians.'

There's another problem, though, with preserving instruments unplayed: if this is supposed to be so that makers now and in the future can reproduce them, Burnett points out that this never happens. 'You can't reproduce a musical instrument precisely, however hard you try: no two pieces of wood are identical, and besides, any good maker will always add something of his own to make it speak'. And if an instrument is kept for posterity, 'well, posterity never comes'.

In Burnett's tour of the collection he emphasizes how different the sounds produced by each piano can be: firstly there is a huge difference in construction between the Viennese and London schools of building. The English piano grew from the harpsichord, and has a resonant, romantic, washy sound. The Viennese instrument has a totally different construction, and is the type of piano used by Haydn, Mozart and Schubert. Its sound is small and clear, with a simple reflex action, the hammer being mounted directly on the key. 'Press down the key and up comes the hammer.' The performer is in close contact with the sound production and the result is a wonderfully sensitive, subtle action which was used throughout the nineteenth century, having been perfected by 1800.

Burnett says that in his opinion the action of the Viennese fortepiano is unsurpassed, and playing the instrument is 'like going around in an old open sports car, breathing in the wind and the weather. Things can go wrong and you can have a bumpy ride. But by comparison, playing a modern piano is like being in a chauffeur-driven Daimler, which is a marvellous engineering feat but you miss all the different colours and smells of the countryside.'

'Go along with the characteristics of the instrument, learn what it wants, and go with it. English pianos are very resonant, but don't be frightened of that. The Viennese instruments are very clear and contained, so go with that, enjoy it, and draw the audience into the sound. Performers were much more aware of tone colour in those days than now, as they had so much variety available in the instruments. You have to be a miniaturist. The ideal in playing this music is to get the utmost subtlety from small things. It's like juggling.' (Burnett is also an accomplished juggler and unicyclist.) 'Climbing a scale is like climbing up a mountain: it should sound like a struggle to get to the top.'

'If you play the music of only the great composers, it doesn't matter what instrument you use. It's pure music and always valid. But the minor composers need to be played on the piano they used, to understand the music fully.' There are grey areas, Haydn for example. His music works no matter what instrument you play it on, but if you play him on a Haydn piano, 'it's like a mountain stag leaping from crag to crag! The sense of humour shows better with the light texture of the Viennese piano.'

'Printed music is dangerous because you never know what has been left out.' Burnett's theory is that third-rate composers, who had to publish their own music, included their preference for current piano gadgets (for example the 'moderator', Turkish music and 'bassoon' effects notated by Gelinek [1758–1825]). Successful composers like Mozart, though, were published by major firms who wanted the widest possible market, including those people who had cheaper instruments lacking the extra sound effects. Their music therefore lacks these markings.

Burnett demonstrates, in his Finchcocks recitals, the Mozart 'Rondo alla Turca' as he imagines it might have been played, using his Johann Fritz Viennese piano which has all the fashionable extras of the period. It's quite a shock, and has the audience in hysterics as the 'Turkish' drum, cymbal and bells clash and bang, warning the staff down below in the cellar to put on the tea urn as the tour ends.

There are many arguments these days about what is authentic in piano playing. 'Mozart's playing was often described by contemporaries as being detached and choppy, but this was meant as criticism not commendation. However, students are encouraged to play Mozart today in a choppy way, religiously observing the phrasing which never crosses the barline, and never using the sustaining lever to aid legato playing.' Burnett thinks this is 'codswallop'.

'In the past nobody gave a damn about authenticity. Music was plagiarised, adapted for different instruments, and played on anything to hand. Composers were influenced by their instruments. I don't honestly think we're getting anywhere with authenticity.'

'True early-piano enthusiasts are still thin on the ground. Even today, after all these years, I get apparently intelligent musicians coming out with the hoary old question, "Wouldn't Beethoven have preferred the modern piano?" The only possible answer to this is "Very likely. So what?" The respective merits of early and modern pianos, though interesting, are quite unimportant for early-piano studies.'

'Music is the most immediate and the most elusive of the arts. It's almost impossible for us to re-create the ambience of the past, the *Zeitgeist* which influenced their attitudes and thought processes, which in turn influenced interpretation. This makes original instruments all the more important, for whereas printed music is a blueprint for performance, the instruments are concrete evidence of the past; the only thing tangible that we can latch on to as an aid to interpretation.'

Finishing his coffee, Burnett gallops downstairs to carry on rehearsing for the afternoon's performance. ❖

Finchcocks is open without appointment from 2 p.m. to 6 p.m. every Sunday afternoon and on Bank Holiday Mondays, from Easter to the end of September, and in addition every day in August except Mondays and Tuesdays. Visitors can come on other days by private arrangement.

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# THE EARLY CLARINET IN THEORY AND PRACTICE

Colin Lawson

*The author, a leading exponent of historical clarinets, is a senior lecturer in music at the University of Sheffield. He is editor of the forthcoming* Cambridge Companion to the Clarinet *(Cambridge University Press, 1995).*

Literature relating to the early clarinet has been generously served during the period since 1945. Early instruments were amply illustrated and discussed in F. G. Rendall's *The Clarinet* (London, 1954; rev. 3rd edn by Philip Bate, 1971). Oskar Kroll's far-sighted *Die Klarinette* which followed (Kassel, 1965; English translation 1968) had been in preparation as early as the 1930s and was published some twenty years after the author's death in action. Discussion of the clarinet has been consistently represented in the pages of the *Galpin Society Journal* and in *Early Music* and the instrument has inspired seminal dictionary entries in *MGG* (Heinz Becker) and in *The New Grove* (Nicholas Shackleton). Jack Brymer's predominantly practical guide, *Clarinet* (London, 1976), noted the positive results which could be coaxed from historical clarinets. Throughout the post-war period the earliest years of the clarinet from about 1700 have proved a particular source of fascination, and the persistent myth that the clarinet began with Mozart has finally been laid to rest with the publication of Albert Rice's lavishly illustrated *The Baroque Clarinet* (Oxford, 1992). Since then there have been further Austro-German insights in *Die Klarinette: Eine Kulturgeschichte* (Buchloe, 1992; English translation, 1994) by the period specialist Kurt Birsak.

Despite this ample documentation of historical clarinets, the instrument was a relative late-comer into the period orchestra, becoming established only when classical repertory began to be regularly played. The reluctance of the period movement to proceed beyond 1750 is nicely illustrated in the second edition of Willi Apel's *The Harvard Dictionary of Music* (1969), which baldly stated that there was no benefit in performing Classical and Romantic (as opposed to Baroque) music on period instruments. Even in 1980 the article 'Performing practice' in *The New Grove* claimed that in contrast to music written before 1750, '...there has been no severance of contact with post-Baroque music as a whole, nor with the instruments used in performing it'. Subsequent musical revelations proved this argument untenable, starting with Christopher Hogwood's complete Mozart symphonies recorded for L'Oiseau Lyre, and continuing with cycles of Beethoven and explorations of Haydn, Mendelssohn and even Brahms.

If the 1980s witnessed a considerable upsurge in interest in playing early clarinets, the previous decade was responsible for some important developments. As early as 1969 the Dutchman Piet Honingh recorded the Beethoven Clarinet Trio on a five-keyed instrument (Telefunken SAWT 9547-A Ex). Around this period the German ensemble Collegium Aureum recorded a great deal of Classical chamber music featuring the clarinettist Hans Deinzer, who in 1973 made the first period recording of the Mozart Clarinet Concerto on a generously mechanized boxwood instrument. In Switzerland Hans-Rudolf Stalder pioneered exploration of various little-known areas of the repertory, including Baroque repertory for the clarinet's close relative the chalumeau. The British scene was given an enormous stimulus by the recordings of Alan Hacker for L'Oiseau Lyre, venturing into early nineteenth century virtuoso repertory such as the Weber Quintet at a time when such activity was virtually unheard of. In the early 1970s the arrival of the Bate Collection in the Oxford Music Faculty under the curatorship of Anthony Baines proved another important stimulus, and at least one early participant in its practical activities went on to play an important part in the period orchestral scene.[1]

As opportunities for orchestral playing became more widespread, it was natural for the increasing numbers of period clarinettists to turn their attention to solo and chamber music. Once research had established that Mozart's Concerto was originally conceived for a uniquely extended instrument designed by his clarinettist Anton Stadler, it was inevitable that players should want to re-create this (lost) instrument. Whilst mainstream players began to perform the work on modern lengthened Boehm-system clarinets, a variety of speculative designs in boxwood was adopted for recordings by Alan Hacker, Antony Pay, Eric Hoeprich and the present author. In order to provide the four extra low semitones on Stadler's instrument (nowadays known as the basset clarinet), the bore has either been simply extended in length (for which there is some historical precedent) or designed along the lines of surviving basset horns, where the extra tubing takes the form of an S-bend contained in a box immediately above a metal bell. The basset clarinet is also the instrument for which Mozart's Quintet was intended, and this work has been the focus of some attention in the studio. With the Orchestra of the Age of Enlightenment, Antony Pay has also recorded concertos by Weber and by Crusell, and his recordings of chamber music with the period ensemble Hausmusik include the Beethoven Septet and the Schubert Octet. Spohr has inevitably attracted attention, with a period recording of Concerto No. 1 currently at the press.[2] Alan Hacker has proved that later nineteenth-century chamber music can be illuminating in period

performance, whilst Keith Puddy has recorded both Brahms Sonatas on the boxwood B♭ clarinet by Ottensteiner which belonged to their dedicatee Richard Mühlfeld (Allegro PCD 994, 1991).

Period instruments (including the clarinet) can now be taken as principal study at several British music colleges. It is further symptomatic of today's climate that the forthcoming *Cambridge Companion to the Clarinet* (1995), assembled for general consumption among clarinettists, includes a chapter entitled 'Playing historical clarinets'. In these circumstances, the nature of the equipment used by players has inevitably undergone something of a change, tending towards copies as opposed to originals. Clarinettists' approach to the balance of historical accuracy with practical expediency varies wildly from one individual to the next, and usually the listener has little idea of the nature of the product being offered. This observation extends to reeds and mouthpieces as well as to the instruments themselves. The discipline of the microphone imposes certain parameters on the character of equipment which would have been unthinkable in Mozart's day. Responses to all kinds of musical questions are a great deal more standardized than could have been imagined in the days before air travel and easy communication. Pitch is a relevant case in point; whilst since *c.*1970 *a'*=430 has been almost universally adopted for classical repertory, the situation was originally much more variable within European capitals. The many five- and six-keyed English clarinets from 1800–20 which survive to this day are less developed in terms of timbre by comparison with their European counterparts (e.g. in Vienna), but in any case are pitched too high for use in today's period orchestras – often at about *a'*=440. As a result, the use of English clarinets favoured by Alan Hacker has been abandoned in favour of widespread copying of French, German and Austrian instruments. Copying of only the finest clarinets is an understandable but entirely characteristic feature of musical life in the standardized 1990s.

Naturally, clarinettists of the past played new instruments, and this in itself might be thought sufficient justification for commissioning a modern copy, rather than looking for an original. Old clarinets survive in a variety of conditions, the finest still eminently playable (though not necessarily at a marketable pitch), but internal bore dimensions are especially susceptible to change, and there may also be evidence of attempts to alter the instrument's pitch. Antiques can be particularly prone to cracking when subjected to the changes in atmospheric conditions associated with central heating or air travel. Yet they have a special value for the amount of historical information they can impart, and the laws of supply and demand ensure a potential investment value with which a copy can never compete. However, as John Solum has suggested in relation to the flute, the greatest antiques may have tonal superiorities to the best modern replicas, but the degree of difference is not as much as generally exists between old and new string instruments.[3] The opportunity for a player to work with a maker on an instrument is the kind of privilege which can rarely be obtained in other areas of life. In theory, the design of the clarinet to be copied and its relationship to the new instrument will need extensive discussion at the outset. In some circumstances the pitch may be 'rationalized' to (say) *a'*=430, certain areas of intonation tempered to accord with modern expectations, and perhaps a little extra key-work added. The resulting instrument may be more characteristic of our own times than of an early era, and this is certainly true of some clarinets masquerading as period specimens.

Whilst a five-keyed configuration was the standard pattern during the Classical period, a sixth key can be dated back to 1768 and was regarded as essential by Lefèvre in 1802 to achieve a *c#'* in the chalumeau register which was distinguishable from *d'*. As a general rule, eighteenth-century players were suspicious of extra key-work, not only because it was perceived to cause extra technical difficulties, but because it was likely to be unreliable and make leaking pads more probable. In contrast, modern players are sometimes nervous of clarinets with minimal key-work, regarding cross-fingerings as something of a liability rather than a colourful resource. Historical evidence is often difficult to interpret, because tutors were often written for the amateur rather than the professional market. The great virtuosos themselves (who tend to be regarded as models) were by definition exceptional in terms of their demands and capabilities; Anton Stadler is a pre-eminent example.

The Classical period is a natural starting point for the acquisition of equipment. At this time middle joints in A and B♭ (*corps de rechange*) were interchangeable on orchestral clarinets, an economic advantage as compared with the provision of two separate instruments. C clarinets were an integral part of Classical equipment and remain an absolute necessity for technical reasons as well as for their actual sound. Many players also possess a basset horn, whose tone-quality is particularly distinct from its modern counterpart.[4] In the 1780s its bore was still relatively small, with finger-holes acoustically misplaced to accommodate the hand. This results in a singular, unearthly quality which proved particularly attractive to Mozart.

From the Classical period a few players have ventured back into the territory of the Baroque two-keyed clarinet. The D clarinet can be heard in Handel's Overture for two clarinets and horn,[5] whilst pairs of C clarinets and oboes form the solo group in two concertos RV559 and 560 by Vivaldi.[6] For this repertory clarinets by the Nuremberg maker Jacob Denner (son of the instrument's supposed inventor) have been widely copied. Repertory for the chalumeau has been subject

to detailed examination;[7] Majer's *Museum musicum* (Nuremberg, 1732) details four sizes, which from the repertory can be identified as equivalent in length to sopranino, descant, treble and tenor recorders. An excellent introduction to the instrument is Telemann's fine double concerto in D minor.[8] The chalumeau survived in Vienna into the 1770s in music by Dittersdorf, Hoffmeister and Starzer (a *Musica da Cammera* formerly attributed to Mozart as part of K187); during the following decade the aesthetician Daniel Schubart belatedly observed that the whole world of music would sustain a grievous loss if the instrument ever fell into disuse. But once clarinets were designed whose lowest notes could match the character of their upper register, the demise of the chalumeau was assured. It is nevertheless true that its individual tone-quality (blending elements of clarinet and recorder) cannot be re-created on any other instrument.

For today's market a typical working collection will also include various nineteenth-century designs. Weber's clarinettist Heinrich Baermann played his virtuoso repertory on a ten- (later a twelve-) keyed clarinet. The powerful early Romantic instruments of the Dresden maker Heinrich Grenser have been successfully copied for this repertory. Around the time of Weber's concertos (1811) the clarinettist-inventor Iwan Müller presented a new thirteen-keyed B♭ clarinet to a panel of judges at the Paris Conservatoire. They declined to recommend its adoption, not merely on technical grounds (though Müller's claim that it was truly omnitonic could hardly be substantiated), but because the exclusive use of a single instrument would deprive composers of an important tonal resource provided by the different sounds of the A, B♭ and C. Despite this set-back, Müller's instrument remains influential on the design of German clarinets to this day. Thirteen-keyed clarinets by French makers have recently been used for recordings of Berlioz, who wrote of the clarinet '...it is an *epic* instrument...whose voice is that of heroic love'. Anthony Baines describes such instruments as 'almost unbeatable for tone, so long as the correct mouthpiece and small, hard reed are used with them'.[9] More generally available are the large-bore Albert- (simple-) system clarinets, which were overtaken by the Boehm system only in the 1930s, as greater technical fluency was increasingly demanded. Their relatively uncovered bore allows a superlative resonance which some believe has never been surpassed. Pending the availability of later nineteenth-century German originals or copies, Albert-system clarinets have been used, for example, for Brahms on record or in concert, a nice irony since they disappeared from British orchestras only in the late 1950s! It may be noted that the modern Boehm system was patented as early as 1843, a mere half century after Mozart's death, though patterns of acceptance remained variable, and the instrument has been resisted in Germany to this day.

The lack of standardized fingering for the Classical clarinet is nicely confirmed in Joseph Fröhlich's *Vollständige theoretisch-praktische Musikschule* (Bonn, 1810–11): 'Due to the different construction and various manners of blowing wind and reed instruments, there are no generally applicable rules of fingering...One must really see to it that each player evolves the fingering for himself.' However, fingering charts can be consulted in modern facsimiles of the tutors by Lefèvre (Paris, 1802) and Backofen (Leipzig, *c.*1803), and these are among the twenty-eight discussed in Albert Rice's collation 'Clarinet fingering charts, 1732–1816' in *Galpin Society Journal*, 37 (1984). In some important respects, fingering for all early clarinets resembles that of the recorder rather than that of the modern Boehm. There are many descriptions of the tone-quality of past virtuosos, but especially significant is Anton Stadler's own recommendation that the essentials of music should be learned through singing, whatever the quality of one's own voice. J. F. Schink's review of his playing in Mozart's Serenade K361 ought to be a source of inspiration for today's players: 'Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one with a heart can resist it.'[10]

The rhetorical style characteristic of Mozart's day is potentially easier to capture on a lighter-toned boxwood instrument, though the mental adjustment can be more difficult for some clarinettists than for players of other instruments. The absence of a substantial Baroque repertory is an important factor here, whilst it is also true that modern clarinet playing has moved further in the direction of a smooth, seamless approach than in the case of the other woodwinds. Lefèvre warned that without nuance of sound or articulation clarinet playing becomes monotonous, and that uniformity of execution and articulation means that a certain coldness has often been attributed to the instrument whereas this is the responsibility of the player. He ventured further than most modern tutors in remarking that the clarinettist needs not only musical taste but a true knowledge of harmony. Lefèvre regarded an Adagio as the most difficult movement to execute, its character quite distinct from that of an Allegro. Like other orchestral players, the clarinettist of the mid-1990s will only reap the rewards of period instruments by studying the stylistic hints contained in the major treatises by J. J. Quantz, Leopold Mozart, C. P. E. Bach, Daniel Türk *et al.*; nevertheless, the record catalogues all too often bear witness to a prevalent raw transference of mainstream musical parameters. The kind of monochrome, slick virtuosity to which the historical (as well as the modern) clarinet can easily fall victim is a heavy price to pay, symptomatic of the progression of the entire historical perfor-

mance movement from its pioneering origins to a central position in the musical establishment. Robert Philip is undoubtedly correct in surmising that we can never escape the taste of our own times,[11] but there is plenty of evidence that in terms of equipment, technique and style, early clarinet playing has often short-circuited a thrusting research background in favour of immediate results. However, enough has already been achieved to reveal the early clarinet as an exciting proposition in aesthetic as well as historical terms. ❖

### Footnotes

1 Andrew Lyle was a member of The Hanover Band from its inception in 1980, playing second clarinet to Keith Puddy, who was also Hogwood's principal clarinet in the early 1980s. Of other British players, Lesley Schatzberger was closely associated with Hacker and has since recorded widely in the orchestra, notably under Roger Norrington and John Eliot Gardiner.

2 The present author as soloist, with The Hanover Band conducted by Roy Goodman.

3 *The Flute* (Oxford, 1992), 72.

4 Cf. the recording of the Mozart Requiem in Duncan Druce's compilation with the London Classical Players/Norrington on EMI Reflexe CDC 7 54525 2 (1992).

5 Played by Keith Puddy and Gary Brodie on Clarinet Classics CC004 (1993).

6 Played by Colin Lawson and Michael Harris on Hyperion CDA66383 (1991).

7 See the author's *The Chalumeau in Eighteenth-Century Music* (Ann Arbor, 1981).

8 Played by Eric Hoeprich and Lisa Klevit with Musica Antiqua Cologne on Archiv 419 633-2 (1987).

9 *Woodwind Instruments and their History* (London, 1957), 332.

10 The history of clarinet embouchure is a complex affair. In the Baroque period the reed was positioned against the upper (not the lower) lip; this practice was officially abandoned at the Paris Conservatoire only in 1831, and prevailed in England and Italy throughout the Classical period. Articulation with reed-above variously involved chest, throat or tongue. Recordings of Baroque pieces and of Classical repertory written outside Germany and Austria (e.g. by Rossini or Cherubini) have yet to reflect the true diversity of the historical evidence.

11 *Early Recordings and Musical Style* (Cambridge, 1992).

# PURCELL IN PERFORMANCE: I

DAVID WULSTAN

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Of the contemporary tributes to Purcell, that of Dryden and Blow (in the *Ode on the death of Mr Henry Purcell*) is doubtless the best known. Another, by Henry Hall, is particularly memorable for its lavish praise:

Sometimes a hero in an age appears;
But scarce a Purcell in a thousand years.

Allowing for understandable hyperbole, the rarity of Purcell's genius would hardly be questioned by those who have long regarded him as a composer to be numbered with Bach and Handel and to whom the tercentenary is a mixed blessing. There have been some performances of well-known and of more obscure works which have been an inspiration: others have been mere bandwagon efforts. Still others have contained truly appalling moments, one of which is indelibly branded on my mind, when the bass soloist was, to use Evelyn's words, 'so loud as took away much of the sweetness'. What should have been the wonderfully mysterious 'Hark, each tree its silence breaks...' was sung with the subtlety characteristic of a Chief Superintendent with a megaphone at a siege.

In the same way, although the wondrous machine has given us a great deal of Purcell to think about, the rush to record on CD has not always been preceded by comparable thought on the part of its performers. What follows is an attempt to make a contribution. It is not a critique of any particular performance or disc. Because of limitations of space, there are many things left unsaid or taken for granted[1] and, equally, there are necessarily a few statements of what should be elementary and obvious, and which often apply to the performance of Baroque music in general.

It is interesting that though the question of Purcell's influences, Italian, French and of course English, have been much explored, the origins of many of his stylistic traits are far from clear. And even when his indebtedness to specific composers or genres can be established, when Purcell borrows he almost always pays back with substantial interest. A graphic example is his use of the ground bass. Few would disagree that his technique in this regard is incomparable. To compare the canonic 'Three parts on a ground' with, say, Corelli's folia variations, is to make the point with a vengeance. It is worth mentioning, too, that Purcell chose an old-fashioned variant of this ground rather than the more modern one used by the Italians (the remnants of which are found, incidentally, in virtually every Corelli Op. 5 sonata in a major key).

Purcell's use of the ground bass raises a practical issue: continuo players, often misled by the editions they follow, sometimes play the opening statement of the ground portentously *tasto solo*. This practice, somewhat akin to the old idea of organists 'soloing out' the fugue subject, is illogical, especially since the other parts sometimes enter from the beginning. In general the continuo player would automatically have harmonized the bass, figured or not. 'Here the deities approve' from the St Cecilia Ode 'Welcome to all the pleasures' is an instance: the unfigured opening was of course harmonized by Purcell when he arranged it as 'The new ground' for keyboard (though here, as with the similar C minor ground, the figuration seems to be in imitation of a theorbo continuo). A proper continuo opening for the song is correctly suggested in the new Purcell Society edition: unfortunately, other volumes perpetuate the *tasto solo* myth. As an aside, may I plead that the pronunciation elegancy 'dayity-dayities' be dispensed with, since it is neither English nor Latin? (And while we are about it, BBC announcers, though they now seem to be getting the hang of the correct accentuation of Púrcell, still need to know that Fantáyzia is the title of a Walt Disney film, whereas Purcell wrote Fàntazías.)

The continuo player must also carefully consider the final chord of a movement or piece when the principal voices have an open fifth or octave. To my knowledge there is no conclusive evidence as to what the player should do, but in Purcell's music it seems unlikely that in minor keys a final third would have been filled in: certainly I know of no instance where a figure or accidental is placed under such a final chord. Open fifths are characteristic of his minor-key movements: if the minor third were added, this would go against what seems to have been his archaizing practice in this matter;[2] on the other hand, an unwritten Picardy third would jar very badly in some instances. The seven-part In Nomine ends with a long descent in one of the middle parts which descends scalewise from an 'English cadence' through the minor third to the tonic. If a continuo player were to fill in this third for the final chord the result would be bathos, and a major third would be worse. If it be maintained that the Fantazias and In Nomines should be played without continuo, then the argument is merely reinforced, and may be carried forward to the trio sonatas (which often end on a unison) or any other genre with a continuo part.

In the major-key Fantazias the third is present (as at the end of Fantazia 5 in B♭, or 6 in F) on the last chord. In minor keys ending with a perfect cadence (e.g. No.7 in C minor and the second In Nomine) Purcell ends on an open fifth, in the manner of Renaissance composers. It is true that some of the minor-key Fantazias do end with major thirds (Nos. 3, 8, 10, 12 and the first In Nomine), but it is hardly coincidental that the cadences are plagal (except No.3, which has an even more antique occursive cadence with a conjunct bass): the tonality of these pieces is such that to modern ears they seem to end on the dominant, since their cadences are the equivalent of the imperfect cadence; and the distribution of accidentals does not point ineluctably to a readily identifiable tonic. Such phenomena are linked with the lingering notion of the 'tones': these had not yet fully evolved into the later 'keys', to which the perfect cadence was a necessary adjunct. This having been said, one of the most interesting features of the Fantazias is that despite their obvious leaning backwards to 'Renaissance' techniques (particularly to that of Gibbons, in the three-part works) they are often harmonically more complex than the trio sonatas.

As to the latter, there can be no doubt that a continuo is necessary: that Purcell had originally hoped to get away with not issuing a separate continuo part was hardly a musical decision, but arose from commercial exigencies. By the same token, elsewhere, when no separate continuo part was issued, the keyboard player should not slavishly play the bass part in front of him, but modify it in the manner which can be seen in comparable instances where a separate part exists.[3] In the case of the trio sonatas, the drastic modifications of the bass part in the direction of rhythmic simplicity seem clearly to indicate that here the organ was his preferred continuo instrument (though, for these and other reasons, elsewhere the texts are somewhat more suggestive of the harpsichord). It is sensible advice that *bassetto* passages[4] may be played with impunity on the organ, but should be treated with caution on the harpsichord. Such a shadowing of the violin parts at the opening of the first 1683 sonata[5] and at bars 47–50 of the Vivace, would be effective on the organ, but much less so on the harpsichord – in which case the *bassetto* parts might be left out. The editor of the Eulenburg score is of the opinion that these *bassetti* are wholly redundant except as cues, but I think he is wrong as far as organ accompaniment is concerned, for earlier works with written-out organ parts freely double entries of this kind. Furthermore, slower-moving *bassetti* (bars 134–8 of the third sonata, though the clue is here furnished by the figure) need a chordal continuo, since they frequently have a harmonic import. So a rule of thumb would be for an organist to play all such passages, but on the harpsichord to omit unfigured *bassetti* in general, and especially those of the distinctively rhythmic kind that elsewhere were greatly modified.

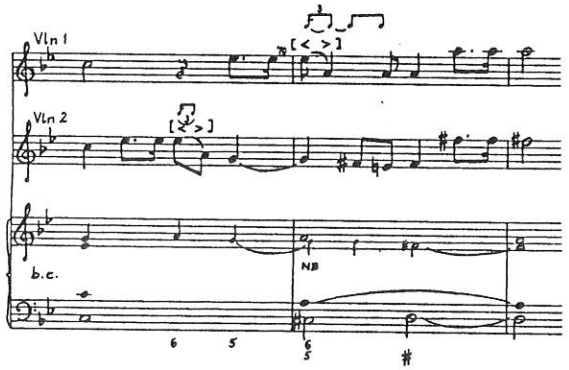
It must be remembered that in some instances figures are there to tell the continuo player what is happening in the upper parts: so they might be descriptive rather than necessarily being prescriptive.[6] Indeed, where figures start to appear at the end of the kind of *bassetto* part discussed above, they frequently seem to denote what *not* to play, so that the continuo will keep out of the way of the upper parts. The problem is the other way round in those characteristic long pedal notes which often end Purcell's quick movements: they are frequently unfigured, but never marked *tasto solo*, so without additional information it is difficult for the player to know what to play without spoiling the impact of Purcell's dissonances. A light hand is usually the most effective in these instances.

There is a possibility that Purcell changed his mind as to the style of accompaniment of such passages which, when they are compared as between the 1683 and posthumous sets of trio sonatas, reveal that the latter are more fully figured than comparable places in those printed earlier. Here, however, appearances are peculiarly deceptive. Firstly, there is a consensus that the posthumous sonatas are of much the same date as those printed in 1683. Since he revised it himself for the press, the set printed earlier probably represents Purcell's *later* opinions, the posthumous set, as Bruce Wood suggests, having being revised by Daniel Purcell, to whom some of the heavy-handed figuration might perhaps be ascribed. This being so, there is a second point, that in acceding to the need to include a separate thoroughbass part he also simplified it so as to make it applicable *'To the* Organ *or* Harpsechord'. Against this argument, however, stand the *bassetti*, which are treated in much the same way in both sets. The probability, therefore, is that Purcell changed his mind in the direction of simplicity,[7] but failed to give the continuo player much help in the matter.

Having argued that the figures might in some circumstances be simplified by the continuo player,[8] it should be emphasized that such instances are exceptional rather than the rule; and in any event the realization should not fly in the face of musical grammar and syntax. This would hardly be worth saying were it not that some editorial realizations are guilty of solecisms of this kind. Although the player will necessarily ignore crescendo and diminuendo marks in such a part, he may nonetheless be lulled into acquiescing with the editor's view that some of the chords implied by the figures may be omitted. Even if there is good cause for such a strategy, the chords should cease and enter logically, both from the textural and harmonic points of view. To leave discords unresolved (though Purcell's resolutions may not be entirely conventional), or to take them unprepared, is incompetence on the part of an extemporary player, but barbarity on the part of an editor.[9]

One or two further peculiarities of Purcell's thor-

oughbass demand attention. Paradoxically, the figures are sometimes more precise than might be expected and sometimes the opposite. On the one hand, Purcell's $\frac{6}{5}$ in bar 70 of the first sonata means exactly what it says, not what it might be taken to imply, a $\frac{6}{5}$ : $_{3}$ a minor third is out of the question, and a major third would be uncomfortable. Unfortunately, there was no Baroque sign having any currency which could denote 'play this literally'. Telemann invented a bow sign, but hardly ever used it: moreover, C. P. E. Bach used a similar sign to indicate something rather different. Pressing the 'Telemann bow' into service, Purcell seems here to mean $\frac{\frown 6}{5}$ (see Ex.1); and there are other instances where a 3 or an accidental should be interpreted as a mere $\frown_{3}$, rather than a $\frac{5}{3}$ (this interpretation is also necessary in several Handel passages); and the case for a $\frown_{5}$ has already been argued.




*Example 1: Sonata I, bars 69-70.*

On the other hand, 2 regularly stands for $\frac{4}{2}$ (though, as analogously with the $\frac{6}{5}$, this is not necessarily expandable to $\frac{6}{4}$ : $_{2}$). 7 generally means $\frac{7}{3}$ (e.g. in a 7–6 suspension) though, as a passing 7, it can mean a $\frac{7}{5}$ : $_{3}$. Here, as elsewhere, a knowledge of harmonic practice (as opposed to Harmony) is a prerequisite: the asinine division into 'dominant' and 'secondary' sevenths gets us nowhere, for the essential difference has more to do with the position of the beat and whether the dissonance is passing or suspended. The apparent distinction between, say, the figures $\frac{\#}{6}$ and $\frac{6}{\#}$ (on the dominant, a typical Purcellian usage) is merely a reflection of the part-writing of the violin parts, and does not affect the form of the chord to be used by the continuo player: this much can be deduced from comparison of the passages where the old-fashioned reversed figurings are found with those where the more familiar type occurs.[10]

When the chord is unfigured, the 'rule of the octave' demands, among other considerations, that certain degrees of the scale automatically take a $\frac{6}{3}$ or equivalent (see Ex. 2). This is easy to follow when the key and mode are obvious, or where there is a clear tonal digression (say to the dominant side of the key or to the relative major where the new tonal level is substantive enough to require a realignment of the scale degrees and therefore the rule): but when there is merely a tonal meander or a vaguely veering tonality, there is sometimes considerable ambiguity which is not always resolvable by reference to the principal parts. And indeed, figures sometimes clash with upper parts, as for example where the violins have a dissonance while the continuo apparently sounds the chord of resolution. More often than not, this is intentional, not an oversight on Purcell's part. True, there are undoubted misprints and mistakes in the figurings, but these are comparatively few. It is unwise to assume a mistaken figuring unless as a last resort (see Ex.2, p.13); it is better to take the implication of the figures on trust unless there is overwhelming evidence for disbelief. ❖

Important though the proper playing of the continuo part might be in the trio sonatas and elsewhere, the matter pales into comparative insignificance when the question of the bowing of the string parts in such works is considered. The almost universal style of string playing now current (and in recent times hideously followed by many singers) means that the music is heard as though from a poor radio set receiving a distant short-wave broadcast. As an occasional conceit and in a monodic context, the *messa di voce* is sometimes stylish, but insistently applied to the contrapuntal textures of a composer like Purcell, this practice is intolerable. The matter will be discussed in the second part of this article, in the Spring 1996 issue.

**Footnotes**

1 The question of repeats and the *petite reprise*, for example, which in the sources is a subject of possible confusion, is usually correctly solved in modern editions. The problem of dyamics in such passages is not always as well served, however.

2 The subsequent change in taste (towards continental practice, as already found in the works of Cazzati for example, which Purcell knew) can be seen in the unique eighteenth-century source of Purcell's 'Turn thou us, good Lord' (Purcell Society edition vol. 32), where the scribe inserted a minor third into the alto part of the final chord. Unfortunately, Peter Dennison failed to understand this convention, so the Purcell Society volumes edited by him contain otiose final thirds.

3 Assuming, of course, that there should be a continuo part, and not merely a bass line. As with Corelli's Op. 5 sonatas, at least some works may have been designed for bass alone, though this possibility does not apply

to Purcell's Violin [and bass viol] Sonata, whose figured bass (admittedly in a late and corrupt source) is likely to be original.

4 That is, when the continuo line (usually unfigured) is not written in the bass clef. It was not intended to be played by the melodic bass instrument since it shadows the upper parts. That the original part has a different clef is rarely indicated in modern editions.

5 Henceforward, the 1683 set, entitled *Sonnata's of III Parts*, is implied unless otherwise noted.

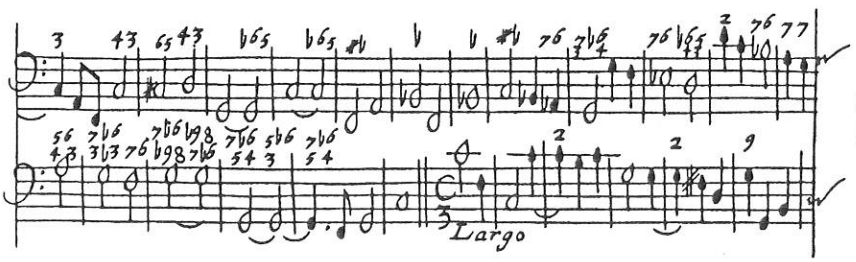
6 As North says, the thoroughbass player should 'fill, forbear or adorne with a just favour'. Peter Allsop pointed out to me, however, that written-out harpsichord parts for works by Corelli and other Italians are fuller than would be contemplated by continuo players nowadays, and realize the figures with chords in both hands, willy-nilly. Nonetheless, following on from the kind of accompaniments found in the organ parts to the consorts of Coprario and his contemporaries, Purcell is likely to have favoured the somewhat sparser textures seen in the written-out organ parts of anthems, and indeed the link at bar 130 of the ode 'From hardy climes', which is provided with a realized continuo part specifically for the 'Harpsecard'. Such models would correspond more nearly with various statements by North on the subject, such as that quoted earlier. See *Roger North on Music*, ed. John Wilson (London, 1959), e.g. pages 247–9.

7 Compare, for example, the conclusion of the 1697 Sonata V with the end of the Presto of the 1683 Sonata I.

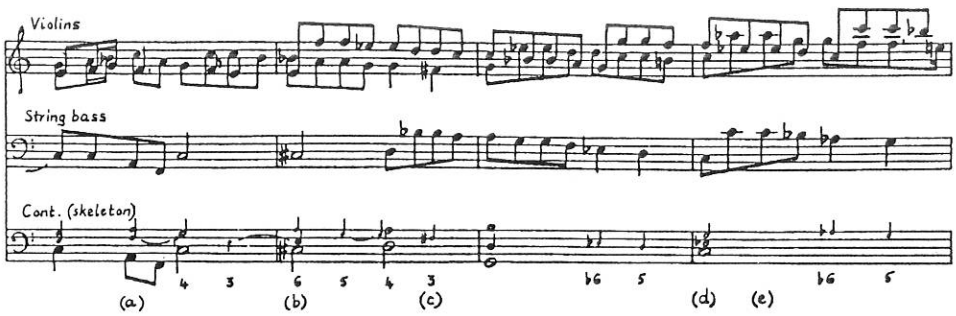
8 Another case, on mean-tone tuned instruments, is where the harshness of certain chromaticisms might be ameliorated by the omission of certain notes. It is interesting that North (ibid., p.155) suggests that ornaments might be employed to disguise the rogue intervals.

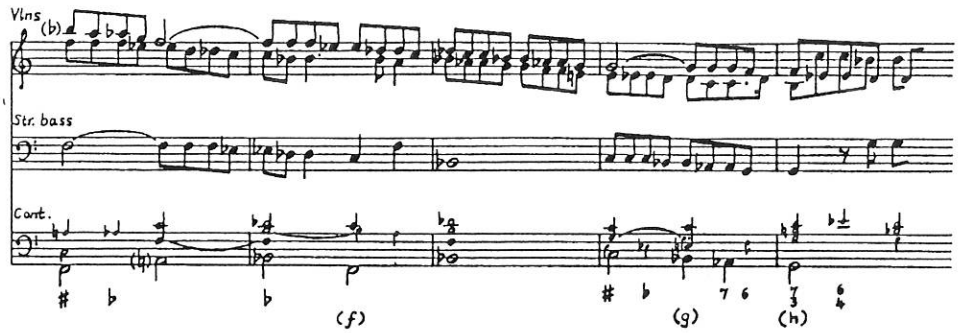
9 The Purcell Society edition of the 1697 sonatas unfortunately contains many hortatory examples of ill-conceived continuo realizations. That of the 1683 set, although there are many instances where the figures should have been realized, has fewer solecisms of the kind mentioned.

10 The *nuove musiche* thoroughbasses distinguised between a $\frac{6}{3}$ and a $\frac{3}{6}$, though such distinctions seem fairly soon to have lapsed. A peculiarity of Walter Porter's figurings, mercifully absent in later English music, may be mentioned here: the disconcerting ♯6 over an E♭, or a ♭6 over an E♮ simply indicates the major or minor sixth, respectively, the quality of which would be taken for granted in later figurings by the use of a simple 6, unless an accidental were implied.




*Ex. 2a: Sonata VI, bars 77– : original basso continuo*




*Ex. 2b: Sonata VI, bars 77– : scored realization (compare with Purcell Society edition, vol. 5, p. 66). (a) 'rule of the octave': third degree normally takes a $\frac{6}{3}$; (b) Purcell Society edition has $\frac{6}{5}$ here, not 6–5; (c) (d) (h) no ♯ or ♭ given (e) Purcell Society edition has $\frac{6}{3}$ here; (f) 4–3 not indicated; (g) Purcell Society edition gives $\frac{6}{5}$ (third degree of G minor?); $\frac{\#4}{2}$ would be more likely, assuming that the following G is the dominant of C minor. Note that no third is indicated before the double bar in the facsimile.*

# MUSIC INSERT: DEDUC, SYON, UBERRIMAS

CHRISTOPHER PAGE

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In our century, the characteristic vices of the papacy are often assumed to be financial chicanery and mismanagement. In the thirteenth century, however, a charge as frequently laid against the popes and their officials was that they surrounded themselves with a complex bureaucracy of notaries and lawyers, losing sight of their spiritual duties in the pursuit of power and influence. From the 1100s on, we find clerics increasingly lamenting that, in order to get any business done, there were letters to write, papal officials to placate, delays to endure.[1] In some ways this was unfair, for the twelfth century had brought new life and complexity to affairs in most spheres of human dealings; everywhere after 1100 there was mounting correspondence together with appeals, replies, charters and writs.

This is the world behind *Deduc, Syon, uberrimas*, an elaborate, two-voice conductus of the early thirteenth century which mounts a passionate attack upon the vices and inadequacies of the higher clergy. From the head, the poet declares, the diseases of venality and spiritual corruption have spread to every limb. Each stanza of this conductus resonates with the words of the Latin Bible.

Conducti of this kind were probably performed by unaccompanied voices singing one to a part. Indeed, some conductus collections in the so-called 'Notre Dame' manuscripts are prefaced by illustrations showing tonsured singers at a lectern.[2] Part of the exhilaration of singing such a piece derives from the moments where a syllable of text is whirled into the air, so-to-speak, on a melisma (as at the beginning and end of each verse). These melismas, called *caudae* ('tails') in contemporary terminology, deserve a vigorous approach, although the singing throughout should be predominantly legato; it is very important in the texted sections to allow the sound to continue unbroken from one word to the next; if word boundaries are marked with any insistence the flow of the music is lost.

*Deduc, Syon, uberrimas* is preserved in all the major sources of 'Notre Dame' conducti.[3] These manuscripts indicate the rhythms of the *caudae* with tolerable preci-

sion, but they convey only the most sporadic and questionable information about the rhythm of the texted sections. The theory with the best scholarly credentials is that the texted sections were performed 'isosyllabically', that is with each syllable occupying the same amount of time, equivalent to a perfect long in the original notation or to a dotted crochet in the transcription.[4] That policy has been followed here.

This performing edition is based principally upon $W_1$, reproduced in facsimile in J. H. Baxter, *An Old St. Andrews Music Book* (London and Paris, 1931/R1973), ff. 150v-152r.

### Text and translation

Deduc, Syon, uberrimas
Velut torrentem lacrimas!
Nam qui pro tuis patribus
Nati sunt tibi filii,
Quorum dedisti manibus
Tui sceptrum imperii,
Fures et furum sociii,
Turbato rerum ordine,
Abutuntur regimine
Pastoralis officii.

Ad corpus infirmitas
Capitis descendit,
Singulosque gravitas
Artus apprehendit;
Refrigescit caritas,
Nec iam se extendit
Ad amorem proximi,
Nam videmus opprimi
Pupillum a potente,
Nec est qui salvum faciat
Vel qui iustum eripiat
Ab impio premente.

Vide, Deus ultionum,
Vide, videns omnia,
Quod spelunca vespilonum
Facta est Ecclesia,
Quod in templum Salomonis
Venit princeps Babilonis,
Et excelsum sibi thronum
Posuit in medio;
Sed, erecto gladio,
Scelus hoc ulciscere,
Veni, iudex gentium,
Cathedras vendentium
Columbas evertere.

Zion, bring forth a superabundance
Of tears like a torrent,
For those who are born to you as sons
In the place of your fathers
Into whose hands you have placed
The sceptre of your rule, are now
As thieves and companions of thieves.
The natural order of things
Being overthrown, they abuse
The governance of the pastoral office.

The disease of the head
Descends to the body
And the aggravation
Seizes every limb;
Love grows cold,
For now it no longer extends
To the love of one's neighbour,
For we may see the orphan
Oppressed by the powerful man;
Nor is there anyone who can bring redemption,
Or who can deliver the just man
From the wicked oppressor.

Behold, God of vengeance,
Behold, God seeing all things,
That the Church has been made
Into a den of thieves,
For the Prince of Babylon
Has set up a high throne
For himself in the midst of the Temple of Solomon;
But come! Judge of the Nations,
Sword held aloft,
To avenge this crime and to overturn
The seats of those who are selling the doves.

### Footnotes

1 For an excellent discussion see C. Morris, *The Papal Monarchy: The Western Church from 1050 to 1250* (Oxford University Press, 1989).

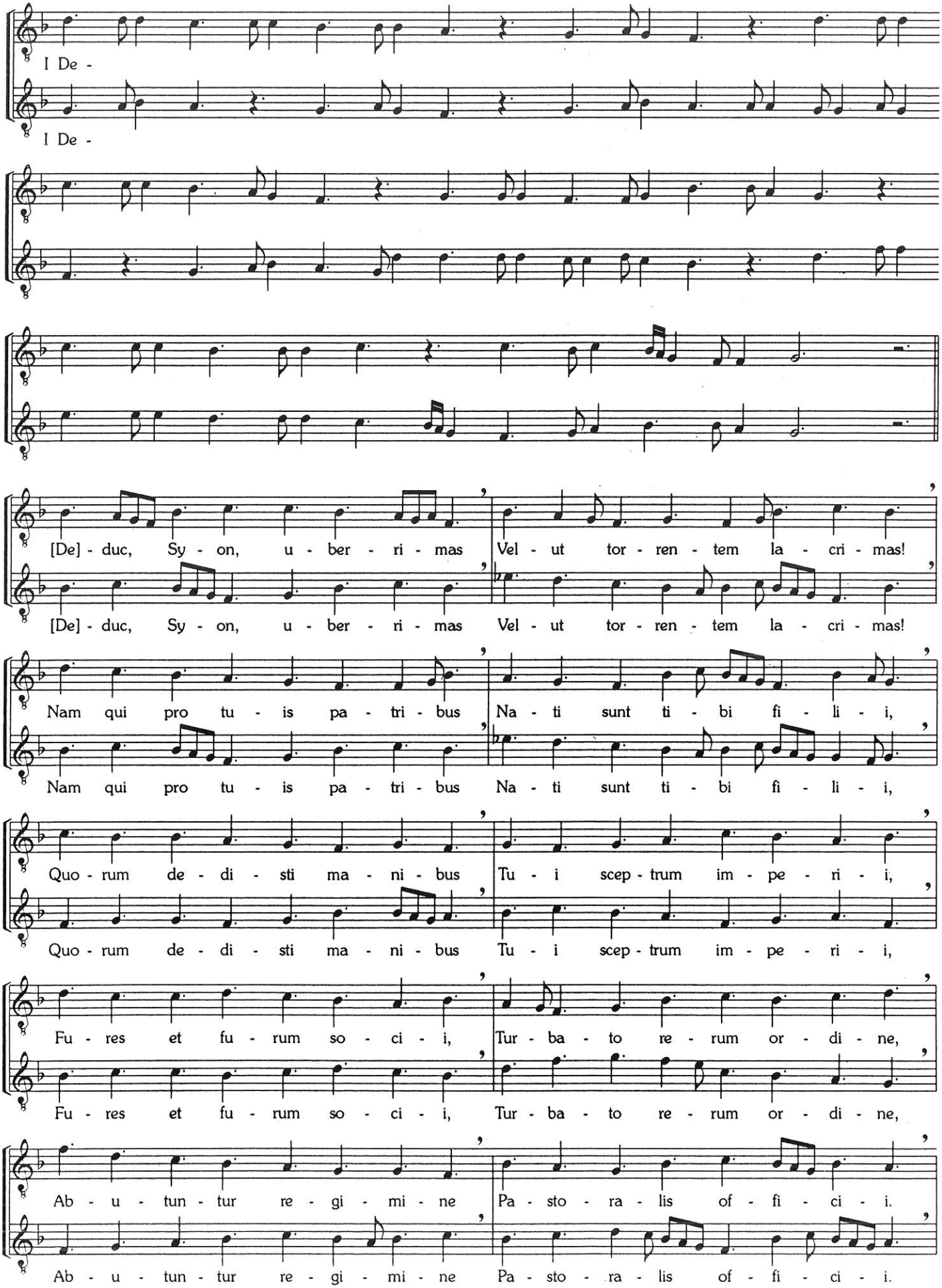
2 See, for example, the facsimile of $W_1$ edited by L. Dittmer, *Wolfenbuttel 1099 Helmstadtiensis (1206) $W_2$*, Institute of Mediaeval Music, Publications of Mediaeval Musical Manuscripts 2 (1960; 2nd edn 1969), f.31 and f.92 (suggesting the possibility of two voices per part).

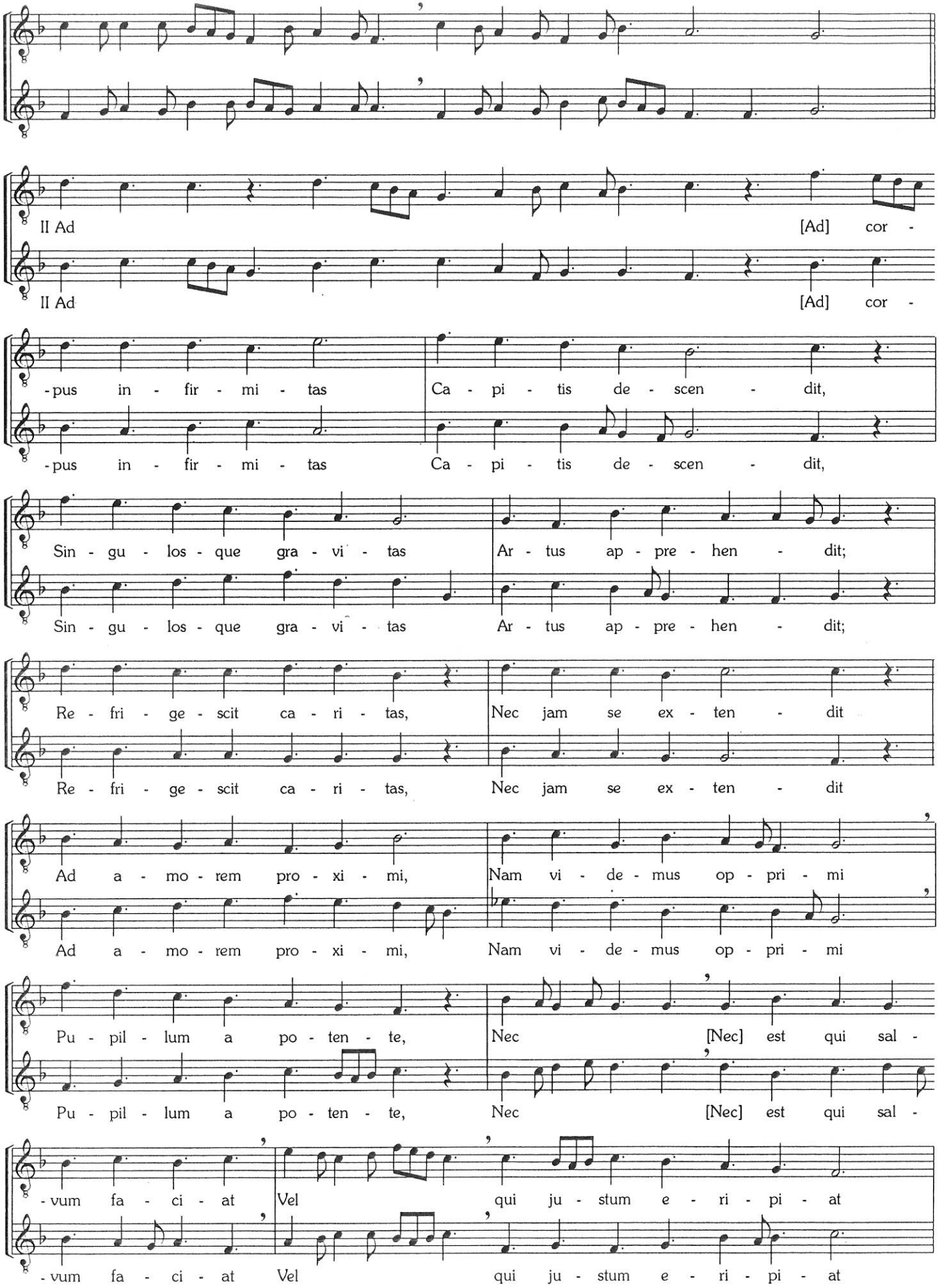
3 For details of manuscripts see R. Falck, *The Notre Dame Conductus: A Study of the Repertory*, Institute of Mediaeval Music, Musicological Studies 33 (Henryville, Ottawa, Binningen, 1981), no. 85.

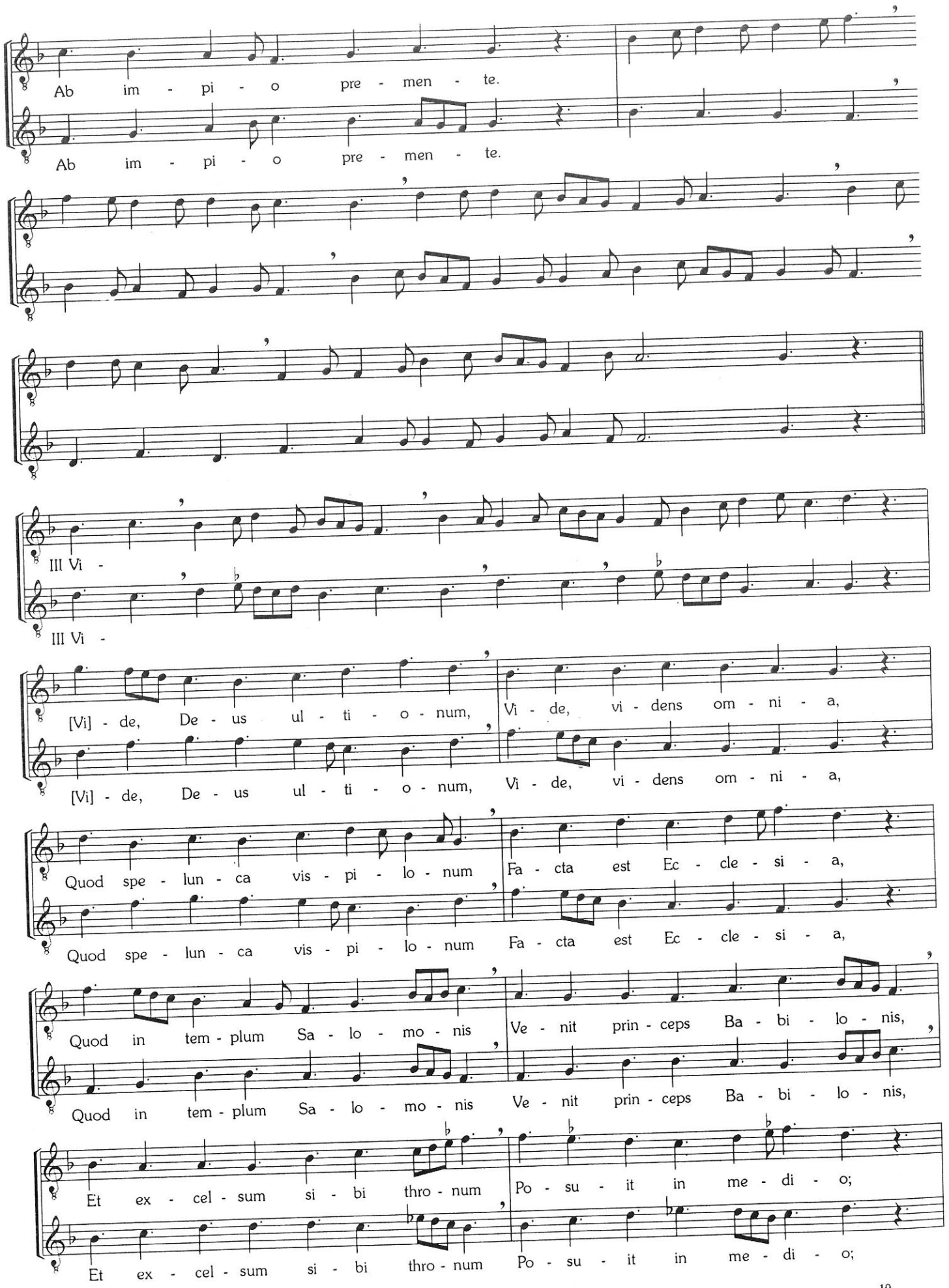
4 The most authoritative presentation of this case is now ten years old: E. Sanders, 'Conductus and Modal Rhythm', *Journal of the American Musicological Society* 38 (1985), 439–69, to which may now be added the same author's 'Rithmus' in G. V. Boone, ed., *Essays on Medieval Music in Honor of David G. Hughes* (Cambridge, Mass., 1995), 415–40.

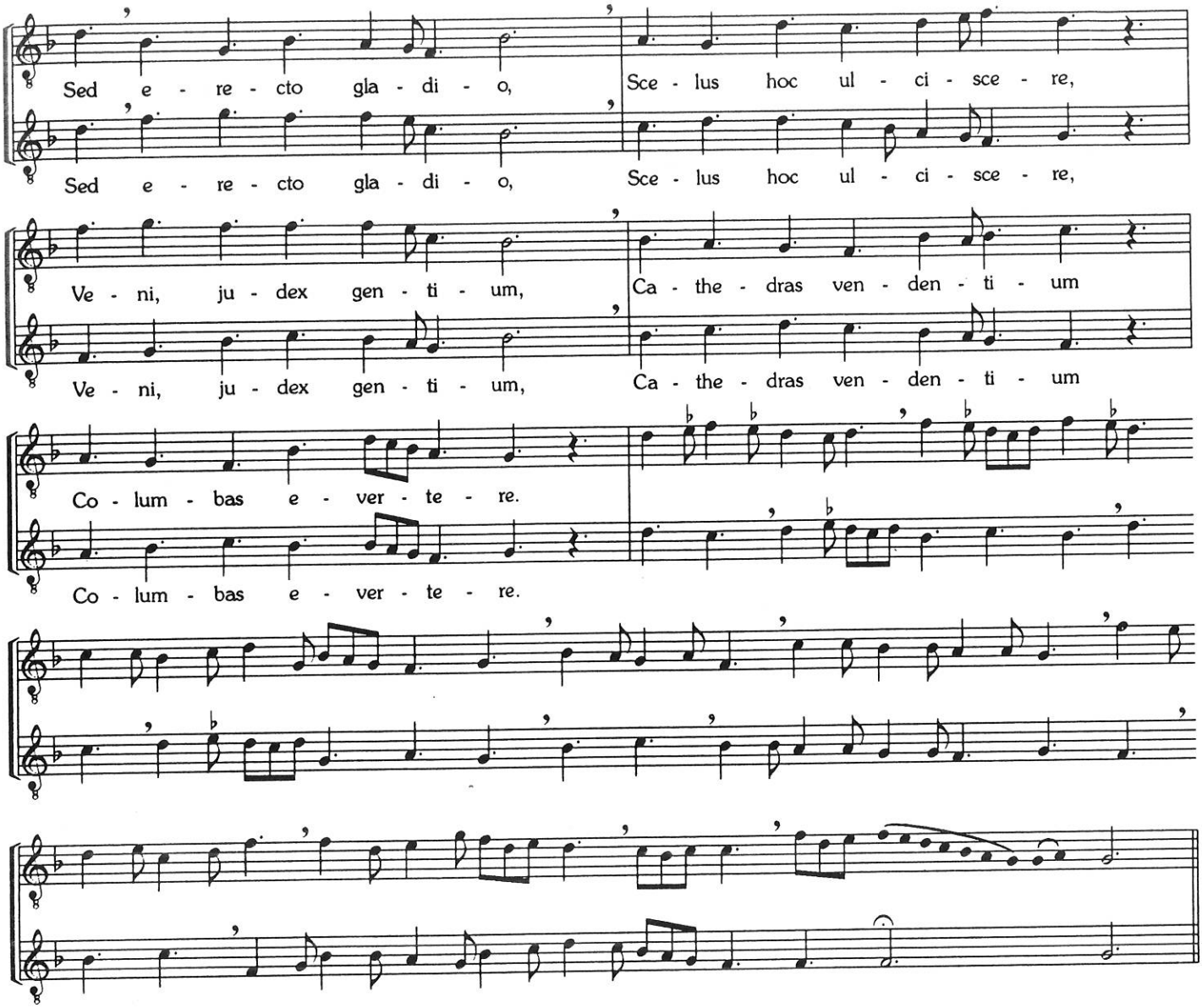
# *Deduc, Syon, uberrimas*

Beat ♩.




II Ad
[Ad] cor -
II Ad
[Ad] cor -
-pus in - fir - mi - tas
Ca - pi - tis de - scen - dit,
-pus in - fir - mi - tas
Ca - pi - tis de - scen - dit,
Sin - gu - los - que gra - vi - tas
Ar - tus ap - pre - hen - dit;
Sin - gu - los - que gra - vi - tas
Ar - tus ap - pre - hen - dit;
Re - fri - ge - scit ca - ri - tas,
Nec jam se ex - ten - dit
Re - fri - ge - scit ca - ri - tas,
Nec jam se ex - ten - dit
Ad a - mo - rem pro - xi - mi,
Nam vi - de - mus op - pri - mi
Ad a - mo - rem pro - xi - mi,
Nam vi - de - mus op - pri - mi
Pu - pil - lum a po - ten - te,
Nec [Nec] est qui sal -
Pu - pil - lum a po - ten - te,
Nec [Nec] est qui sal -
-vum fa - ci - at
Vel qui ju - stum e - ri - pi - at
-vum fa - ci - at
Vel qui ju - stum e - ri - pi - at


Ab im - pi - o pre - men - te.
Ab im - pi - o pre - men - te.
III Vi -
III Vi -
[Vi] - de, De - us ul - ti - o - num, Vi - de, vi - dens om - ni - a,
[Vi] - de, De - us ul - ti - o - num, Vi - de, vi - dens om - ni - a,
Quod spe - lun - ca vis - pi - lo - num Fa - cta est Ec - cle - si - a,
Quod spe - lun - ca vis - pi - lo - num Fa - cta est Ec - cle - si - a,
Quod in tem - plum Sa - lo - mo - nis Ve - nit prin - ceps Ba - bi - lo - nis,
Quod in tem - plum Sa - lo - mo - nis Ve - nit prin - ceps Ba - bi - lo - nis,
Et ex - cel - sum si - bi thro - num Po - su - it in me - di - o;
Et ex - cel - sum si - bi thro - num Po - su - it in me - di - o;


Sed e - re - cto gla - di - o,
Sce - lus hoc ul - ci - sce - re,
Sed e - re - cto gla - di - o,
Sce - lus hoc ul - ci - sce - re,
Ve - ni, ju - dex gen - ti - um,
Ca - the - dras ven - den - ti - um
Ve - ni, ju - dex gen - ti - um,
Ca - the - dras ven - den - ti - um
Co - lum - bas e - ver - te - re.
Co - lum - bas e - ver - te - re.

# THOMAS TOMKINS II: DOMESTIC LIFE AT WORCESTER

Richard Newsholme

*Formerly organ scholar at St Peter's College, Oxford, the author is now a General Practitioner in Droitwich. This is the second of a two-part investigation of Tomkins's life and music.*

Sir Ivor Atkins discovered most of what is known about Thomas Tomkins's life at Worcester and published his findings during the First World War. Several years later he was particularly delighted to find a printed copy of the funeral sermon preached on the death of Tomkins's first wife, Alice. He found that she was the widow of Nathaniel Patrick, a predecessor of Tomkins as organist of Worcester Cathedral, and that her maiden name was Hassard.[1] Recently, more evidence has come to light that identifies her further, and also casts light on a second marriage of Thomas Tomkins shortly after Alice's death.

Thomas Tomkins married Alice Patrick in Tewkesbury Abbey on 24 May 1597. He had only been Master of the Choristers at Worcester for a few months, a job that he had no doubt been pleased to secure as the Dean and Chapter tended to choose local men; more often than not former lay clerks, and Tomkins is not known to have previously had any links with Worcester. Alice had been born at Longdon and christened in St Mary's Church on 18 April 1563. This parish, on the southern border of Worcestershire, consisted mainly of agricultural land, and the Hassards were yeomen there and in the neighbouring parish of Castlemorton for several generations. Alice's grandfather died a few years before she was born and his probate inventory shows that he was modestly well-off, although he must have lived simply, as most of his assets were tied up in stock and crops. Her father, John, may at first have followed the family tradition in husbandry and farming; certainly he inherited much of his father's stock after his death, and six children were born and baptised at Longdon, of whom Alice was the second. In about 1580 the family moved to Tewkesbury, and more siblings were born so that Alice became one of at least twelve. John Hassard prospered, and by 1584, the year of his death, he was living in Oldburye Street in a house held of the Crown and had also purchased property elsewhere in the town. In his will he styled himself 'gentleman' indicating his rise in social status.[2]

At the time of her marriage to Thomas Tomkins Alice was thirty-four and he was twenty-five. Her first marriage had ended with the death of her husband and first child within a few months of each other, but she gave birth to another son, Nathaniel, in 1598/9, and the family lived in a house known as the Song School, or Choristers' School. This was situated at the east end of College Green and gained its name from its double use as home and rehearsal place for the choir. Alice was fond of children although she was to have no more of her own. It was said of her that

> she scorn'd not to hold discourse with a Child that could scarce speake againe to her...but this know, she bred up Orphans, sent often meat, and money to sick neighbours, her servant hath been seen to distribute good pieces of money to many poor families from year to year, from house to house. I am sure if it were known who sent it, it was the servant's fault for she charged the contrary...[3]

(It was usual for families like the Tomkins's to have one or more women as domestic servants, and maid-servants would often be resident.)

Legislation in 1563 and 1573 had compelled parishioners to contribute to the relief of 'impotent paupers' in their parish and the acounts of the overseers for the poor of St Michael's record Alice's care for the child of one John Heekes who seems to have come into this category. Heekes's wife died in January 1615/16 and left him with two small children (one would have been aged about two as her baptism is recorded in March 1613/14). The family was poor and had received alms and bread money on several occasions. After their mother's death Alice contributed clothing:

> Item for making a wastecote given by Mres Tomkins for one of the children } ij$^{d}$

and also took a turn in fostering one of the children:

> Itm paid to Mr Tomkins for keepinge one other of Heeckes his Childern fiftie weekes at vj$^{d}$ the weeke ended the xij$^{th}$ this April 1619——— } xxv$^{s}$

In 1627 Tomkins bought the lease of a property at the other end of the College Green which had previously been divided into three tenements, sublet separately. By this time they were described as 'ruinous' and rebuilding over the next few years gave him a substantial property with a hall, kitchen, buttery, five chambers, a garrett, and a high turrett or study on the third floor. The old Song School continued to be known as the organist's house for many years with the rent accruing from it being paid to the organist.[4]

The reasons for needing such a large house are not immediately apparent. A letter of 1638 suggests that Tomkins was not expecting to be lodging visitors – this was left to his son whose prebendal house was even larger, and who in any case was required to offer hospitality by Henry VIII's statutes. It is possible, however, that the extra space was needed to board choristers. This was quite a common seventeenth-century practice, and at Windsor, for example, the

Master of the Choristers was required as part of his employment to see to their 'teachinge, keepinge, Dyetinge, aparelinge, orderinge and lodginge'.

The Worcester Cathedral Treasurer's Book for 1643–4 includes the following list of choristers for that year:

*Choristarum Stipendia*
Term 3

| | | *li s d* |
|---|---|---|
| Jo Browne | Mr T Tomk | 0 : 16 : 8 |
| Richd Davyes | Mr N Tomk | 0 : 16 : 8 |
| Jo Tinker | Mr T T | 0 : 16 : 8 |
| Richd Tayler | Mr T T | 0 : 16 : 8 |
| Wm Linton | Mr T T | 0 : 16 : 8 |
| Nath Browne | Mr T Tomk | 0 : 16 : 8 |
| Hum Davies | Eliz Barrett | 0 : 16 : 8 |
| Wm Awbury | Mr N T | 0 : 16 : 8 |
| Silvanus Tomkins | Mr T Tomk | 0 : 16 : 8 |
| Jo Tomkins | Mr N T | 0 : 16 : 8 |

(The names in the second column appear to indicate the person to whom the payment was given.) Inside the back cover of the book is a note concerning payment of King's Scholars of the College School, some of whom were choristers:[5]

Dec 6 1643
25 Scholler paid
besides R Davies and
Jo Tomkins whose pay I delivered to young
Mrs Tomkins
} 13 unpaid[s]

Of the ten choristers listed, John Tinker (the son of the precentor) and Richard Tayler (the son of the school usher) both came from families living close to the cathedral, and Nathaniel Browne is of particular significance and will be mentioned below. Humphrey Davies may well have been boarding with Elizabeth Barret. She lived in the parish of St Michael in Bedwardine and her brother had also been in the choir. Of the rest a majority may have had to make boarding arrangements and it is tempting to suppose that they were split between Nathaniel and Thomas Tomkins, whose names appear by the payments. 'Young Mrs Tomkins' was presumably Nathaniel's wife Theodosia who would have been thirty-five, Alice having been seventy-eight at her death in January 1641/2.[6]

Tomkins's dwelling, later known as the 'High House' or the 'Organists House within the College Precincts', continued to be used as a school boarding house at the end of the seventeenth century, when the composer's great-nephew, Thomas Tomkins of Buckenhill, Herefordshire, sublet the property to a school mistress and her six or seven female scholars.[7]

Silvanus and John Tomkins, whose names appear in the list above, were sons of Thomas's half-brother John, who had died in September 1683. They and their younger brother Thomas seem to have lost their mother also, as in 1649 Nathaniel Tomkins refers to them, in a paper addressed to the Committee for Compounding, as orphans, and mentions £300 left by their father which he has invested in the name of the children. Nathaniel also alleges that a further £450 has been lent out in trust for them, making a small fortune in all, although he may well have been using this as a ploy to avoid confiscation of his own funds.

The same paper, annexed to a petition received by the Committee on 30 Octber 1649, and headed

> A true particular of the estate real & personal of Nathanael Tomkins...

contains this entry:

> Ther is to come to him & his heires after the death of the Compounders father & his fathers now wife younger than the compounder certain tenements in ye city of Worcester worth per annum $7^{li}$
> } $7^{li}–0^{s}–0^{d}$

This is significant as it implies that, after the death of Alice, Thomas Tomkins married a second wife considerably his junior. There is nothing in the Worcester parish registers about this marriage, but a christian name is given in the Parliamentary Survey of the Dean and Chapter's possessions made in 1649–50:

> Thomas Tomkins in right of Martha his wife Assignee of Catherine fferiman, by Indenture of Lease Dated 25th day of November in the Third yeare of the late King Charles...Doth hold all that Messuage or Tenement scytuat and being in the Churchyard of the said Cathedrall Church, near unto A Tenement of John Ellis on the South Part, and adjoining to A Stone Wall of the late Bishop's Pallace on the West...And consisteth of a haule, A Parlour, A kitchin, A Buttery, 3 chambers over & A Toploft with a little Court before ye Doore.

The legal language here signifies that the lease of the building was originally granted by the Dean and Chapter to Catherine Feriman, who later conveyed the property to Martha, and it then became Thomas Tomkins's after their marriage, as a woman's possessions were deemed to belong to her husband. The information is helpful as the tenement can be identified in other cathedral records as the house of Arthur Browne, a lay clerk who died in October 1641, leaving a widow Martha with two young sons, Nathaniel (aged 8) and Arthur (aged 5). Martha may have been Arthur Browne's second wife, as an entry for 1625 in the registers of St Swithun's Church, Worcester, records the burial of 'Joane wieff of Arthur Browne'. He seems to have become a lay clerk in 1626, and he is titled 'Mr' in the parish churchwardens' accounts, and wealthy enough to give alms to the poor at 'the time of the hard frost & greate snowe' in January 1634/5.[8]

The date of Tomkins's marriage to Martha is not known, but Nathaniel Browne was a chorister by 1642, and King's Scholar at the school by 1644. He is likely to have been taught to play the virginals by his step-

father because when, in his twenties, his left hand was injured by a gunshot, he consulted one Thomas Wogan, chirurgeon, and

> ...faithfully promised that if his said hand should bee soe well cured and healed as that hee could play upon the virgull with the same; that then he the said Nathaniell would give the said Thomas Twenty pounds...

A few months later, the wound having healed, Browne was heard to play the virginals on several occasions, but he welched on the agreement and the surgeon took legal action to claim the debt.[9]

Civil war started with a skirmish on Powick Bridge on 23 September 1642, and the month of occupation of Worcester by Essex' troops which started the next day must have been traumatic for anyone living in Worcester. The cathedral and precincts came in for particular damage: windows and monuments were smashed; the organ damaged; songbooks torn up; and chimneys and walls pulled down around the parish. Two shillings were paid after the troops had left for 'makeing cleane ye pavements about ye College greene, left very filthy by ye rebells'.

The control of the city returned to the Royalist Corporation until 1646, when for three months Worcester was laid to seige by the Parliamentary army. On 23 July 1646, the Royalist garrison surrendered and marched from the city, but three days before in anticipation of this the Dallam organ in the cathedral was dismantled. It may well have been stored in Tomkins's house. The cathedral would hardly have been a safe place, and there is a suggestion in the archives that Thomas's nephew John, who inherited the house and other possessions, was selling an organ to the Dean and Chapter at the Restoration:

> A 125(3) [Receiver General's Book for 1661–2] *li*
> Paid Mr John Tomkins for the organs in the choir (the other 40 marks being given by Mr N T) 40–0–0

| D508 | *li s d* |
|---|---|
| 1662 Mr Tomkins in pap exceptiones | 4–12–6 |
| This abovesaid sum and 2[li] more being allowed him for the charge of damage in removing the organ he is to alow for it 38[li] | |
| Organ being in order | 40–0–0 |
| Mr Tomkins to refollow 3[li] bad money | 1–0–0 |

Despite the Parliamentarian take-over of the city Tomkins continued to live in the precincts, although he was obliged to pay a fine to the Parliamentary Committee for the privilege of retaining his house. A certificate by the Parliamentarian Mayor and Aldermen on 17 June 1650 confirmed that he 'ever since the troubles began has had his Constant abiding with us'. Money was short, however. As a canon, Nathaniel's possessions had been sequestrated, and in 1649 he complained that he had 'for these fower years lost the benefitt of his estate which is almost the utter ruine of him'. Thomas himself recorded the loan of 40s from William Brommall, the Royalist owner of the Talbot Inn in the parish, for which he owed 8 per cent interest at midsummer 1651.

The fate of Martha Tomkins is unknown and Thomas's probate administration makes no mention of her:

> ffebruary 1659
> Thomas Tomkins
> The third day Administracion issued forth unto John Tomkins ye nephew & next of kin of Thomas Tomkins late of Marten Hussingreee in ye County of Worcester deceased To administer ye goods etc Hee being by Commission first sworn truly to administer etc

There is an error here in calling John Tomkins the next of kin, but his branch of the family, which settled near Bromyard, Herefordshire, was the main beneficiary of Nathaniel's will as well, in which again Martha Tomkins gets no mention.[10] ❖

**Footnotes**

1 Ivor Atkins, 'The Early Occupants of the Office of Organist and Master of the Choristers of the Cathedral Church of Christ and the Blessed Virgin Mary, Worcester' (*Worcs. Hist. Soc.* 1918). Tomkins's life and work are better known, however, from Denis Stevens, *Thomas Tomkins 1572–1656* (London: Macmillan, 1957; 2nd edn Dover, 1967); W.R. Buchanan-Dunlop, 'A Charming Lady of the XVIIth Century', *Trans. Worcs. Arch. Soc.*, 33 (1956), 48–50.

2 Tewkesbury parish registers (Gloucs. County Record Office); Longdon parish registers (Hereford & Worcester County Record Office [HWCRO]); John Hassard [senior] probate: HWCRO 1560/237; John Hassard [junior] probate: Public Record Office [PRO] PROB 11/84/106LH.

3 A Sermon Preached in the Cathedrall Church of Worcester the Second of Febr. last being Candlemas day, at the Funerall of Mris Alice Tomkins wife unto Mr Thomas Tomkins one of the Gentlemen of his Majesties Chappell Royall by John Toy Master of Arts and one of the Petty Canons of the said Cathedrall Church (London, 1642); Alan Dyer, *Worcester in the Sixteenth Century* (Leicester University Press, 1973), 154 [re: servants]; HWCRO Churchwardens' accounts of St Michael in Bedwardine, Worcs., f.23v and f.38v.

4 Worcester Cathedral Library [WCL] A 7 (x) f.123v [1627 lease]; sublet by Edw. Archbold – see HWCRO probate 1618/154; T. Cave and R. Wilson, 'Parliamentary Survey of the Lands & Possessions of the Dean and Chapter of Worcester' (*Worcs. Hist. Soc.* 1924), 176; Song School lease to Thomas Oliver 1712, WCL A 7 (xxii) f.51v.

5 St John's College, Oxford, archives LX35; Shelagh Bond, 'The Chapter Acts of the Dean and Canons of Windsor', *Hist. Monographs of St George's Chapel, Windsor Castle*, 13 (1966), 50; WCL A28, Treasurer's Book for 1643–4.

6 John Tinker, son of Philip Tinker, chanter, was baptised at Windsor 20 October 1630; Richard Tayler, although the name was rather commoner, was probably the son of Thomas Taylor. He matriculated at Trinity College, Oxford, in December 1645, aged sixteen; Elizabeth Barrett née Weaver appears in the St Michael in Bedward-

ine parish registers; Theodosia Tomkins née Broad was baptised at Stone, Worcs., on 29 December 1608.

7 Alec MacDonald, 'The Assessment of the College, Worcester, for the Poll Tax of 1692/3', *Trans. Worcs. Arch. Soc.* 11 (1934), 87–105.

8 Particular: PRO State Papers 23/218/343; lease of tenement near Bishops' Palace, Parliamentary Survey (WHS), 196; Arthur Browne's house, WCL A125(2), A125(3), A286, f.27r, A86 p.366; HWCRO, St Michael in Bedwardine parish registers; the Cathedral Installations Register (WCL A65) records a Nathaniel Browne admitted as lay clerk on 23 June 1626, but this may have been a mistake for Arthur Browne as a Nathaniel does not appear elsewhere as a lay clerk; HWCRO, St Michael in Bedwardine Churchwardens' accounts ff.203r, 211r, 247r.

9 Nathaniel Browne listed as chorister in WCL A26 (Treasurer's Book 1642–3), as King's Scholar (29 September 1644) in A21; for Wogan-Browne case see City Archives Shelf A9, Box 2, Court Book 1658–59.

10 Certificate: PRO State Papers 23/124/273; Petition of Nathaniel Tomkins, PRO State Papers 23/218/342; Thomas Tomkins's debts, Paris, Bibliothèque Nationale, MS Reserve 1122, p.185; Thomas Tomkins probate, PRO Prob 6/35/50; Nathaniel Tomkins probate, PRO Prob 11/365/135LH.

I would like to acknowledge the kindness of the Dean & Chapter of Worcester, the staff of the Hereford and Worcester County Record Office, the Worcester City Council and the British Library for allowing access to their records and for giving permission for them to be used in these articles. Particular thanks are due to Canon Iain MacKenzie for his encouragement and enthusiasm.

# OBITUARY: MARGOT LEIGH MILNER 1911–1995

John Mansfield Thomson

*A tribute to one of the driving forces of NEMA, from the founding editor of* Early Music, *and President of NEMA.*

As all those who worked with her came to know, Margot Leigh Milner threw herself heart and soul into any cause she believed in – whether slum clearance in Melbourne, organizing air-raid defence in the same city, working for the BBC in Bush House, for *Early Music* or, most recently, for NEMA. Simon Hill has recalled a revealing incident at an AGM when he had taken over the chair: 'After what I thought were a few apt remarks about the future of the organization we came to Any Other Business. At this point a voice from the floor piped up. "Why do we need NEMA any longer – all its objectives have been realized." I then had to think very quickly and come up with some cogent reasons for the Association's continued existence! They seemed to satisfy Margot, who was soon co-opted on to the Council and proved a tower of strength from then on.'

Her life membership of NEMA gave her great pleasure, and if such honours existed she would have been awarded equal status by the numerous groups and individuals to whom she gave devoted loyalty and service. In sorting her letters and papers for her when she was so gravely ill in the Middlesex, I was struck again and again by the range of her correspondence and by the appreciative warmth of so many people whom she had helped. There were nostalgic letters from her students of French at Woodlands Church of England Grammar School in Adelaide in 1940. In 1973 her head of department in English by Radio spoke of her 'formidable talents' in organizing legendary parties and asked if she would manage his own retirement festivity. At the BBC her skills in teaching languages had 'enabled her to work with exceptional understanding and judgement', in the words of R.J. Quinault, Editor of English by Radio.

Margot was born in Auckland, New Zealand, on 11 December 1911, her father, Richard Wylm Trafford, being the son of a judge in the Indian Civil Service and her mother, Mary Ella Nicholson, the daughter of a shipbuilder. She graduated BA from Auckland University College, music being one of her subjects, and obtained a separate Diploma of Music in Harmony, Counterpoint and Instrumentation. Teaching music and elocution privately in Auckland for a while, she became a talented pianist and eventually accepted a position as Senior French Mistress at a private school for girls in Adelaide, Australia, also studying piano at the Conservatorium.

In Adelaide she married a brilliant young political scientist, Ian Milner, and in pursuit of his academic and administrative career moved to Melbourne and Canberra where Ian worked in the External Affairs Department in 1944. He gained a prestigious position in the United Nations in New York after the war and there the couple remained until Ian proposed taking Margot to Prague for treatment by Czech specialists for the arthritis which had begun to cripple her hands. Following successful therapy, she worked as a translator and writer on music. Ian taught English at Charles University, an entrée into the academic world he had always sought. The Milners then decided to remain in Prague and Ian resigned from the UN. The Czech period of Margot's life remained a constant joy to her for she made enduring friendships with a bevy of musicians, including the harpsichordist Zuzana Růžičkova, the pianist Eva Bernáthova and the Smetana Quartet. The period had its darker side, however. Not only was it politically oppressive in the harshest days of the Communist régime, but the marriage came under great strain, eventually leading to divorce.

Another factor entered: in 1954 Vladimir Petrov from the Russian embassy in Canberra defected to the West, claiming to have been a KGB agent. He revealed the existence of an Australian spy ring and implicated Ian Milner who, through his position in External Affairs, had access to restricted documents. At no time was Ian given an opportunity by the Australian authorities publicly to refute these charges. Margot urged him to return to Australia to defend hmself, but he preferred to remain in Prague and submit a written defence through the British Embassy. The case is therefore unproven and will probably remain so until the day when the relevant KGB and Czech documents are scrutinized.

In 1960 Margot left Prague and returned to London, eventually finding a position with BBC English by Radio which suited her talents and interests. Always devoted to language teaching, she obtained qualifications in this and regularly taught at summer schools. Her flat in London on Rosslyn Hill became a Mecca for visiting Czech musicians; here one might meet the conductor of the Czech Philharmonic or an eminent advocate for Janáček such as Sir Charles Mackerras.

In the 1970s Margot began her direct association with *Early Music*, holding the fort valiantly when I made research visits to New Zealand for what became *The Oxford History of New Zealand Music*. She undertook every possible job in the office but finally showed such a flair for promotion that we invented the title 'Special projects' and under that banner she made those legendary visits to America, drumming up support and forming a whole network of new friendships to complement those she had already established in London.

She would have been delighted to think that the appreciation of her campaigning for NEMA will have

some permanent recognition in the form of an annual lecture: the Council of the Association has decided to institute an annual 'Margot Leigh Milner Address', to be published in *Leading Notes*. She would have been equally delighted at the possibility of a special concert in her honour being arranged early next year in St James's, Piccadilly. She reminded me often of that long line of extraordinary pioneer women in New Zealand who climbed mountains, drove railway engines, struggled to make ends meet in the backblocks and held families together through the force of their personalities. Margot had learned how to drive an ambulance during the war in Melbourne – she kept her notes on engine maintenance amongst her papers. She may not have had a direct family of her own but she reigned supreme over many broods – especially of musicians, and of writers.

Her valiant spirit shone through until the very end. I shall never forget the paean of praise she bestowed on Nicholas Kenyon who visited her just a week or so before her death. The day before she died she had asked me to bring her two red roses, one for her to keep, the other to be taken by me back to New Zealand. She was at home in many places but she never forgot that she was a product of the country of her birth. She was the very best kind of New Zealander. ❖

# REVIEWS

Peter Holman, *Henry Purcell*. Oxford: Oxford University Press, 1994. x + 250pp. ISBN 0 19 816340 1. £30 (hardback), £9.95 (paperback).

Was Henry Purcell the son of Henry Sr. (?–1664) or of Thomas Purcell (?–1682)? In which year was his opera *Dido and Aeneas* first performed? Did he travel to Holland with the royal musicians who accompanied William III on his return in 1691? And what was the cause of Purcell's early death four years later? These are some of the questions which have exercised scholars writing on Henry Purcell in the past.

Peter Holman has been selective as to which of them he should deal with in this new study of the composer. He has presented the evidence for our knowledge about the first two of these problems, but has ignored the other two (despite his own television appearance with a possible solution as to the cause of Purcell's death). This was a wise decision, for it has left his book all the stronger and will mean less revision when it is reissued.

Holman has organized his material so that the reader approaches Purcell's music genre by genre. But he begins by relating what little we know of the composer's life – hardly more than the dates of his official appointments at Court and at Westminster Abbey – to what we know of the posts themselves and of the general conditions of music-making and society in London at that time. The result is an excellent, concise biography which, in our present state of knowledge, could hardly be bettered.

This is followed by individual chapters on the vocal, the instrumental, and the church music, as well as on the odes and the music for the theatre. Where the subjects are uncontentious (the church music, for instance), his surveys are illuminating and valuable. In particular, the chapter on the instrumental music, since it is part of Holman's own field of interest, is outstanding. So, too, is that on the music for voice and continuo, where his grouping of the works into dance songs, declamatory songs, dialogues, etc., with their own various characteristics, is not only profitable in itself but later proves advantageous when he deals with that most neglected area of Purcell's output, the odes.

One of the great rewards to come out of the Tercentenary year is the complete recording of these works. Holman's survey of the odes makes a useful complement to the notes provided with the CDs. By writing of these pieces chronologically, and relating them to the odes of Purcell's predecessors and contemporaries, Holman shows how the composer expanded his techniques as he produced them, besides increasing his skill in organizing large musical structures.

This was the facility Purcell then took advantage of when he came to write his operas in the last years of his life. Holman's chapter on these, and on Purcell's inci-

dental music for plays (anything from single songs to complete musical scenes), relies rather heavily on other scholars' research. Unfortunately this has resulted in its being spoiled by a few errors and, in particular, by his spending time recounting the current wrangle over *Dido and Aeneas*. Holman would have done better to have skated lightly over this (in due course it will probably be shown up as a storm in a teacup).

However, Holman has provided a most perceptive analysis of this opera's structure, and presents a good case for believing that the continuo instrument Purcell used for *Dido* was the guitar. He then follows this with excellent accounts of the musical episodes in the 'semi-operas', and his explication of the odes is constantly brought to mind as he demonstrates how Purcell constructed these theatrical scenes in a similar manner.

The misunderstanding of how political allegory was used in the seventeenth-century theatre has regrettably left Holman standing on shaky ground; his reliance on other people's work has again let him down. Indeed, had he told me that he intended to use material on this subject from my Ph.D. dissertation of thirty years ago, I should have warned him that it is now out of date. The Dorset Gardens theatre (p.188) was not near Charing Cross as Holman states, but a mile further east, near Blackfriars; its location is marked now by a street named Dorset Rise. Holman's claim, too, that the French composer, Robert Cambert, brought the nucleus of an opera company from France in 1673 (p.192) is not correct. My article on Cambert (*Early Music*, May 1995) appeared too late to help him there. He will find, from the evidence in the libretto for Cambert's *Ballet et Musique*, that both it and *Ariane ou le mariage de Bacchus* were performed (with the exception of the dancers) by musicians already attached to the English court, although doubtless many of them were not English nationals.

Holman was aware when he wrote his Preface that new evidence about Purcell and his contemporaries (which was certain to appear during the Tercentenary) would make parts of his work out of date. But when such material has been assimilated, he will be in a position to benefit from it for a revised edition of this book; it can then take its place as a worthy companion alongside the pioneering works of Westrup and Zimmerman. Of all the books produced for the Purcell celebrations, this will surely prove to be one of the most enduring.

JOHN BUTTREY

**David Lasocki, with Roger Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531–1665*. Aldershot: Scolar Press, 1995. xxxvi + 288 pp. ISBN 0 8 5967 943 8. £40.**

It is relatively straightforward to write first about the life and then the music of a nineteenth-century musician by following a formula such as that of 'The Master Musicians' series, as biographical material is usually plentiful. To write within the same structure about a sixteenth-century musician or even a family of musicians such as the Bassanos, where biographical material is often sparse, creates a problem. Most books about Renaissance musicians which begin 'little is known about the life of...' concentrate on the available music, perhaps also placing it in a social and aesthetic context. David Lasocki has, however, fearlessly adopted the first approach, and through many years of patient scholarship – 'archive work' – has unearthed (one imagines) every available scrap of information that can be traced about the English branch of the Bassano family of musicians.

Lasocki is well aware of the effect of this approach. In a text of 250 pages one does not arrive at 'Part III: Musical Affairs' until page 143; the first music example appears on page 196, followed by four others, all the work of the two Bassanos, Augustine (†1604) and Jeronimo II (1559–1635), whose compositions are extant. Lasocki coments (p.204) that 'Augustine was a competent composer and Jeronimo a good contrapuntalist'. He quotes Thurston Dart's appraisal of their music (p.201), but, possibly to the disappointment of some readers, does not embark upon his own critical analysis of these compositions nor venture into subjective value judgements of their quality in relation to other compositions of the time. The book does not set out to do this, but it may nevertheless be felt that an opportunity has been lost.

In an excellent Introduction, Lasocki describes the organization of his book, altogether a model of lucidity. 'Part I is a comprehensive discussion of family affairs – biographical information, family relationships, economic affairs, property and social position.' One fascinating character, Emilia Bassano, is picked out for special treatment in Part II. 'Part III concerns the Bassano family's musical affairs: performing, composing, and instrument making and repairing. Part IV, Conclusions, draws together the main threads of the book' (a well-balanced summary) and 'discusses avenues that could be explored further'. Lasocki accepts that there will be 'Readers who prefer to plunge into the musical part of the book', but believes that 'it is necessary to read Part I in order to understand the magnitude of the family's importance and achievements'.

Part I itself vindicates Lasocki's point of view. It is necessarily archival, and does not pretend to be light reading. Some pages (for example, 57–63) become overloaded with facts, but through his command of his minutely researched material, his commitment to his subject, and his lively style, Lasocki succeeds in engaging his readers' attention. He has the novelist's knack of stating a fact and reserving its consequences until later. For example, the first paragraph of p.17 ends, 'Along with this housing, however, went a great

deal of trouble'. We are kept agog until p.21, where skulduggery is revealed – a developer cut off the Bassanos's water supply! The presentation of some rather repetitious material is enriched by several illustrations which are absolutely relevant and perfectly placed in relation to the text. Eventually, drawing upon limited primary sources, a picture is built up, tinted with touches of characterization, that gives a revealing and close insight into the life of Renaissance professional musicians.

Lasocki's co-author, Roger Prior, worked with him in sections of the book dealing with some absorbing information relating to heraldry and to the Bassanos's Jewish background, in both of which silkworm moths play a leading role. Stylistically these chapters match the smoothness and reserved elegance of Lasocki's own writing. But the book changes gear when it comes to deal with Emilia Bassano. This is partly because of the multi-faceted character of Emilia herself, reputed to be the Dark Lady of Shakespeare's Sonnets (though in *The Times* of 4 August 1995 Philip Howard joins others in 'profound doubt'). The contrast at Chapter 8 is emphasized by Prior's more contentious approach. Unlike Lasocki, who is always cautious, Prior is happy to engage in unqualified generalizations ('Modern literary criticism is dedicated to removing the author from the text', p.115), and to use colourful language such as 'caught in the viscosity of the real world' (p.116) and 'shameless snobbery and tuft-hunting' (p.127). On rather slender evidence he calls Alphonso Lanier 'feckless' (p.127). Although he accords a special place to a new interpretation of the 'saucy jacks' Sonnet (No.128), Prior's chapter is an astute piece of literary criticism rather than musicology, and one wonders whether scholars specializing in Shakespeare's Sonnets will locate this contribution in so unexpected a place. A challenge to bibliographers!

However exciting Prior's literary detection in his 'Dark Lady' chapter may be, the meat of this book is in Part III, which will be of special interest to recorder players and to recorder makers – it is a pity that this latter section is not more fully illustrated, with photographs of makers' marks, for example, and of surviving Bassano instruments. It cites some of the same primary references as Part I, which gives a sense of *déjà vu*. There are repeated references to Garter ceremonies at Windsor (incidently not in the less-than-comprehensive index); more cross-references between chapter-end notes might have been helpful. But such cavilling apart, the music chapters on their own make this book worth while, even at £40 hardback. Although Nova published the three volumes of Peter Holman's playing edition of *The Royal Wind Music* in the early 80s, recorder consort players have been afflicted with the belief that almost all consort music was for viols (or violins), or for cornetts and sackbuts. Lasocki establishes beyond doubt the importance of the recorder consort. From 1540 onwards a consort of five or six men was regularly maintained by succeeding monarchs up to Charles I's time as recorder players (pp.144–7), primarily for daily entertainment music at (and after?) dinner (p.153). Lasocki suggests what kind of music they played; some twenty pieces seem to have been written for the consort by the two Bassano composers alone (p.240), and other European courts (including Kroměříč a little later in the seventeenth century), provide evidence of a significant repertory of specially-composed or arranged music for recorder consort, often based on dance forms, but including occasional polyphonic fancies.

A few points of detail. As may be expected from this author, the book has a splendid bibliography (pp.257–75). The appendices and the chapter-end notes make as

interesting reading as the text. And the book handles well and is nicely produced in clear print.

Like other good pieces of scholarship, this book suggests as many, or more, questions than it answers (see Chapter 13). It deals with the activities of one family in one country as court musicians. Only in passing does it refer to families associated with the Bassanos, such as the Laniers and the Lupos, to the waits (who were also recorder players), and to other non-court groups. Discussion of the Venetian branch of the family, to which the most celebrated Bassano composer, Giovanni, belonged, is relegated to Appendix II. But how did the Bassanos achieve their skills and eminence as recorder players in the Veneto before they were expensively bought out by Henry VIII? What music did the Bassanos, and presumably other consorts after them, play in Venice, and elsewhere in Italy? And in Austria, France and Spain? For Henry's purpose, other than his genuine personal interest in music, in importing several established wind and string consorts was to emulate the glories of other courts. What was it that made Bassano instrument so sought after? Do surviving instruments shed light on this question? There must be substantial material here for several doctoral theses, which might, as has been the case with Lasocki's own original one, after a period of years of acquisition of greater knowledge and refinement and of a deeper feeling for the relationship of detail to the wider music scene, turn into books as intriguing and satisfying as this book is.

ANTHONY ROWLAND-JONES

John Solum, with Anne Smith, *The Early Flute*. Oxford: Clarendon Press, 1992 (paperback edn 1995). xiii + 164 pp., 35 figures. ISBN 0 19 816575 7. £14.99.

Volume 15 of the 'Early Music Series', *The Early Flute* is among such august company as Howard Mayer Brown's classic *Embellishing Sixteenth-Century Music* (now, astonishingly, almost twenty years old) and James Tyler's *The Early Guitar*. While not as important as those two volumes, *The Early Flute* serves as a good introduction to flutes, flute makers, and flute music from the sixteenth to the end of the eigheenth centuries.

The ten chapters are: 1. Some Historical Considerations; 2. The Renaissance Flute; 3. The Baroque Flute; 4. The Classical Flute; 5. Buying an Instrument; 6. Care and Maintenance of the Instrument; 7. Sources: Technique; 8. Sources: Style; 9. Sources: Important Solo and Ensemble Repertoire with Recommended Editions; 10. Bringing It All to life: Advice to the Contemporary Player. The book is well written, if a bit stolid, and (in keeping with most of the other volumes in the series) very well produced – there are few typographical errors, and the many photographs are well reproduced, especially considering that they are on text paper, rather than as inserts on coated stock which reproduces plates better. Many of the plates are of surviving instruments which I have not seen previously, and are very welcome to the literature. A warning sign that perhaps the book is not going to satisfy the flute *aficionado* is the opening of the Preface: 'This book is conceived primarily as a guide for modern flautists who are interested in entering the realm of early-music performance on period instruments'.

One of the more bizarre aspects of the book is that it completely ignores the medieval flute. This important period, when the flute was introduced into Europe, simply does not exist for the author – even to be dismissed (and the fact that the chapter on the Renaissance flute had to be farmed out to another author suggests that the truly 'early' early flute is perhaps of little interest to John Solum).

Anne Smith's work as an author is seen in Chapter 2, 'The Renaissance Flute'. Its twenty-three pages touch on iconography, surviving instruments, original sources for information (e.g. Agricola and Mersenne) and the repertory. It ends with a valuable summarizing table of early fingering charts, including Agricola, Jambe de Fer, Virgiliano and Mersenne.

An Appendix of Useful Addresses includes a list of auction houses, dealers in antique instruments, early music shops, and six 'noted makers of historical flutes'. While such lists are of questionable value (are they all *good* makers, or merely well-known? What about waiting times and prices? Are these the only good makers?), I suppose such unfocused information is of somewhat further use than no information.

I must confess that the book is a disappointment for me – given the title, and the recent date of publication, I had hoped that it would be a valuable review source on early flute iconography, construction and usage. Instead, it is simply another generalized round-up of information, agreeably written and attractively produced – a basic book, rather than an invaluable addition to one's library. However, if your shelves are thin in the area of flute books, this would be a welcome acquisition, and the eight-page bibliography (deliberately limited to material in English) will certainly lead an inquisitive reader to further books and articles of interest.

DUANE LAKIN-THOMAS

Fazer Editions of Early Music
Paul Hillier, General Editor
Fazer Music Inc., Espoo, Finland

1992–3 Selected Publications:
Ockeghem *Missa Prolationem* ed. Condon (F 08311-3); Josquin *Ave Maria* ed. Duffin (F 08350-1); Mouton *Nesciens mater* ed. Duffin (F 08351-9); Josquin *Missa De beata Virgine* ed. Urquhart (F 08353-5).
1994-5 Selected Publications:
Dufay *Nuper rosarum flores* ed. Blackburn (F 08490-5);

Mouton *Ave Maria...virgo serena* ed. MacCracken (F 08494-7); Mouton *Ave sanctissima Maria* ed. MacCracken (F 08495-4); Mouton *Magnificat Tertii toni* ed. MacCracken (F 08496-2); Janequin *La guerre* ed. Dobbins (F 08507-6).

A distinction is often made between 'scholarly' and 'performing' editions of Renaissance music. Scholarly editions are a shy species: they hang around in groups, faces turned towards library walls, the colours of their spines betraying their identity only to the connoisseur. These so-called 'collected' editions frequently use unfriendly clefs and long note values and incorporate a battery of editorial conventions in order to indicate distinguishing features of the original notation; all of the existing sources are listed, their importance assessed, and their variants recorded. Scholarly editions are an essential tool for the specialist. By contrast, performing editions are a much brasher bunch. Some assume the singer to have no knowledge of (or interest in) early musical notation and steer a rough course through a piece using modern aids such as phrasing and dynamic markings and other post-Renaissance musical paraphernalia. Others, however, approach the format of scholarly editions in an effort to appease the specialist and to help the non-specialist appreciate certain fundamental principles of early notation. The Fazer Editions fall into the latter category.

The list above shows a sample of the Fazer titles currently available. Thus far the mainstay of the Fazer Editions has been Franco-Flemish polyphony, although the mould has been broken by editions of Tallis and Monteverdi – future publications will spread the net even wider by including editions of early American music. The material is chosen by Paul Hillier, the General Editor of the series, and reflects his own musical interests. It is thoroughly appropriate that Hillier's work with the Hilliard Ensemble is now complemented by the presentation of similar repertory in reliable editions. The first issue of this Fazer series was originally commissioned by the Hilliard Ensemble in 1987 and devotees may wish to compare the Fazer edition of Ockeghem's *Missa Prolationem* with Paul Hillier's 1989 recording (EMI Reflexe CDC7 49798-2), which was inexplicably deleted after only three years on the shelves.

A series of early music publications usually adopts a common editorial policy. Hillier, however, is content to let his editors formulate their own editorial guidelines. The edition of Josquin's *Missa De beata Virgine*, for instance, retains the original note values while the edition of Ockeghem's *Missa Prolationem* quarters them. An acceptable compromise might have been to have halved the note values, and in both of these cases that would have been appropriate. However, there is much to recommend Peter Urquart's 'white' presentation of Josquin's *Missa De beata Virgine*. The visual impression is one of space and breadth, features which are audible hallmarks of Josquin's style. Moreover, the use of longer note values means that the use of beams is avoided. By contrast, David Condon's edition of Ockeghem's *Missa Prolationem* veers to the opposite extreme with the result that some of the beaming is confusing. The edition attempts to indicate small-scale metrical subtleties – this has been successfully achieved – but it does make it difficult for the performer to keep track of the *tactus*. Presumably the Hilliard Ensemble's experience in performing music of this period makes such intricate notation beneficial, but to the less experienced explorer of Ockeghem's music there may well be weeping, wailing and gnashing of teeth before every voice reaches the final cadence intact. In particular, the second Agnus Dei is very tricky to read, the *semifusæ* (quavers) of the original becoming hemidemisemiquavers in Condon's edition. David Wulstan once described the spectacle of such note values as 'bacterial', and in spite of David Condon's statement that Ockeghem himself was using notation that was considered unusual at the time, a transcription in longer note values would have avoided the unhelpful bacillary appearance of the edition. Also puzzling is the editor's decision to entitle the Mass *'Prolationem'*. Given that David Condon has based his edition on the Vatican Library source alone, it seems strange that he has not adopted the title so clearly displayed there: *'prolacionum'* (or its justifiable variant *'prolationum'*). For those who are interested enough to grapple with the idiosyncrasies of this Mass for themselves, facsimiles are readily available both in the collected edition (*Johannes Ockeghem: Collected Works*, vol. 2, ed. Dragan Plamenac, American Musicological Society Studies and Documents 1. American Musicological Society, 1/1947; 2/1966, Plates II–IX) and in Garland Publishing's facsimile edition of the Chigi Codex (*Vatican City, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234*, ed. Herbert Kellman, Renaissance Music in Facsimile 22. New York & London: Garland Publishing Inc., 1987, ff.106v–114). The

most cursory glance at the notation will reveal the problems inherent in editing this Mass, although David Condon does seem to have created as many problems as he has solved. However, the proof of the pudding is in the eating, and this edition has at least formed the basis of a fine recording by the Hilliard Ensemble, which is a recommendation in itself.

While Paul Hillier allows the individual editor a great amount of leeway in the presentation of an edition, certain features seem to be under general control. Metronome markings, for instance, seem to have been taken out of service since the earlier editions. It is easy to see why an editor might be unwilling to suggest a tempo, but certain decisions (chiefly those relating to text underlay) are inevitably affected by an editor's understanding of the speed of the tactus. The specialist requires that information, and the non-specialist will doubtless feel more comfortable when provided with a guideline.

This selection of the Fazer Editions includes English translations for all but the Mouton *Magnificat* and the Ockeghem and Josquin Mass settings, although the Gloria of the latter is rightly afforded a translation because of the presence of unusual tropes. Texts and translations are most useful to performers if they are presented in a 'line-by-line' format as in the majority of cases here, and most innovative of all is Ross Duffin's phonetic guide to the pronunciation of 'French' Latin in his edition of Mouton's *Nesciens mater*. Allied to this is the issue of exactly where you place the words in this music. Certain editorial conventions allow experienced performers to make their own decisions, most useful of which is the italicization of ambiguously placed or editorially supplied text. The benefits of using italics for this purpose far outweigh the slight reduction in legibility. This policy is adopted by Fazer except in Dufay's *Nuper rosarum flores* and Josquin's *Missa De beata Virgine*. Similarly useful in resolving questions of text underlay is the editorial indication of ligatures, although again, Peter Urquhart's edition of the Josquin Mass does not follow this convention.

All of the titles listed above retain the pitch of the sources. This seems appropriate in this repertory, but it would be interesting to see whether that policy would be adhered to in low-clef works of the period. Additionally, when performing Franco-Flemish Renaissance music at the pitch of the sources, the ranges of the inner voices are often problematic – Alto parts are frequently low and Tenor parts high in terms of modern choral distribution (the inclusion of voice ranges in the more recent Fazer Editions is a useful adjunct). Nevertheless, a performance pitch near to that of the original generally works well and an exploratory transposition of a semitone or so from the pitch of the edition will not bother most singers.

These Fazer publications will be welcomed by many performers – in particular, Thomas MacCracken's editions of the three Mouton motets, which are exemplary. With minor reservations I also applaud Peter Urquhart's edition of Josquin's *Missa De beata Virgine*: the acceptance of the false relation as part of the musical language of the continental Renaissance is long overdue. But the pick of this bunch is Bonnie Blackburn's edition of Dufay's intriguing motet *Nuper rosarum flores*, which is beautifully presented – I would prefer the inclusion of prefatory staves, more information about text underlay, and a line-by-line translation, but these omissions pale into insignificance next to the extremely clear transcription and the fascinating and informative commentary.

It is easy to criticize performing editions because, by definition, a certain amount of objectivity has to be sacrificed. However, all of the music in this series is of immensely high quality, and any unsatisfactory compromises that an individual editor has been forced to make are almost irrelevant compared with the luxury of having access to this music in an affordable and legible format (Ockeghem's *Missa Prolationem* excluded). If this series encourages more frequent performances of this repertory then much will have been achieved.

JEREMY SUMMERLY

**New Thoughts About Old Music: A Colloquium on Early Music in Memory of Michael Morrow, 20 July 1995**

When Michael Morrow, founder and director of Musica Reservata, was asked about the New York Pro Musica's version of *The Play of Daniel*, he responded by paraphrasing a line of his countryman, W. B. Yeats: 'Changed, changed utterly: a terrible cutie is born'. This was typical of Michael's searing and naughty wit. By rights, I suppose, we should have had live music-making and jollity, as well as the precise scholarship which always informed Michael's fun: but without the man himself to make that happen, at least the scholarship was there in spades. The Liebrechts' Hampstead studio was packed with Michael's former performing and scholarly colleagues, family and friends, and it was a good occasion to catch up with one another's doings since Michael has ceased to bring us together.

The proceedings of the colloquium will be published in due course in the *Journal of the Plainsong & Mediaeval Music Society*, so only a taste of it will be given here to whet your appetites. Margaret Bent began the day with new ideas about Dunstable. She told us of the inspiration given to all musicologists by 'Morrow's blazing artistic integrity', as John Sothcott put it: he bridged scholarship and performance. A leaf containing a late Gloria by Dunstable has been recently discovered in Estonia, and we heard recordings of the various stages of Bent's editorial thoughts on the subject, splendidly performed by the Orlando Consort. It is the first 4-in-1 canon since *Sumer is icumen in*, written two hundred years earlier, and is inscribed 'Presens cantus quatuor in

se continet triplices...quod Dunstaple'. This leaf fits nicely with 'A choirbook for Henry VI', reconstructed by Bent: she feels that Dunstable's Gloria would have opened the Gloria section of the choirbook, as 'Roy Henry' did in the Old Hall manuscript.

David Fallows then mused at length on whether Josquin des Pres was born in 1440 (as Sartori stated in 1956), or not. Michael Morrow always had his doubts, and held that the proper date was more like 1450. One difficulty seems to be that a mature singer called Josquin is known to have worked at Milan Cathedral in 1459. But since he was never known as Despres, maybe that Josquin was not the composer we know and love. The stabling records at the cathedral are damning: the Milanese Josquin had least access to the horses of any of the choirmen; surely such a fine musician would have been better treated?

Tess Knighton described how she has come across a book of keyboard intabulations by Baena, intended for the manicordio, or clavichord. It was hitherto thought to be lost, but was discovered in 1992 by a Spanish bibliophile, having been miscatalogued under 'Arithmetic and Weaving'. It is described in its colophon as 'The living wheel of song translated into the music of the Moors and Blacks' (i.e. tablature), and it contains a high percentage of works by Flemish and Franco-Flemish composers, including many unknown pieces. There are thirteen by Josquin (which Josquin, we may wonder?), all of strictly liturgical origin.

Warwick Edwards gave a fascinating talk inspired by Morrow's theory that much can be deduced about medieval performance practice from the modern performance of folksong. He reminded us that orality is independent of notation, being the dynamic process of handing down music from generation to generation. Oh, those tapes of raucous Genoese dockers' songs Michael used to play in the hope that gently-bred choral scholars might be persuaded to emulate them! The theory is that musical style is one of most conservative of cultural traits, and that folksongs can be regarded as 'musical fossils'. Edwards played a medley of recordings, one by a wild-sounding Cretan male who constantly breathed mid-word, as did the woman from the Auvergne. So that's all right then: next time I feel a bit short of breath I shall quote Edwards and say he said it was O.K. to breathe where necessary!

There followed an interlude where we heard a recording of Grayston Burgess and Nicholas Kraemer performing a Caccini song to the archicembalo made by Mark Stevenson, in 1974, after which Christopher Page introduced a priceless medieval manuscript which lies on his desk at Sidney Sussex College, Cambridge. It is the 'Thorney Miracles' of 1409, containing five hundred stories about the Virgin Mary which were inventoried by M.R. James, the distinguished medievalist and writer of ghost stories. The stories in the Thorney Miracles are suitably sinister, some being set in James's favourite supernatural landscape, the fenlands of East Anglia. They also mention music, and this is the point: Page has gleaned various details from them – the supposed authorship of the poem *Gaude flore virginali* (so often set by English composers in the fifteenth century) and the original form of a striking thirteenth-century English conductus, *Flos regalis*, among other details. One story mentions the responsory *Gaude Maria virgo*, and by a happy chance Leigh Nixon was on hand to perform it, beautifully.

To finish, Page quoted Michael Morrow, 'The most valuable thing you can do is to make people think'. He certainly did, and does.

POPPY HOLDEN

# LETTERS

Dear Madam:
Jeremy Montagu's letter in *Leading Notes*, 9 (Spring 1995) prompts me to recall some other pioneer activities in early music in Victorian England which are little known.

A tradition of playing the viola da gamba persisted among amateurs into the second half of the century; a professional cellist played one for Queen Victoria at an 'Ancient Concert' in 1845; and it is on record that Walter Pettit (1836–82), principal cello of the Philharmonic Orchestra, was remembered in 1889 for his 'rendering on the original instrument [the viola da gamba] of some of Bach's obbligato parts'. When? Where? I have failed to find the answers. Then there were the concerts at the 1885 Inventions Exhibition; these had some attention in the musical press, but here again it is recorded that E. J. Payne (1844–1904), a juryman for the music section who was then preparing his many articles in 'Grove I', showed several bass viols and played one of them with Hipkins accompanying at the harpsichord, although all my attempts to find out what or where they performed have failed. Payne's later lecture-demonstration to the Musical Association on 4 March 1889 is better documented, but the report is frustratingly lacking on many points of interest today. Payne is also known to have played the recorder (Dolmetsch started I believe in 1905) and it seems likely enough that there were others. The consequences of Arnold Dolmetsch's crusading work are deservedly recognized, but let us not forget that there were others before him. I suspect that there is still something to be learned about the exploration of early music in nineteenth-century England.

Yours sincerely,

John R. Catch

Dear Madam:
I am grateful to my friend Jeremy Montagu for drawing attention to the fact that in my letter to *Leading Notes*, 8 (Autumn 1994), I omitted to mention Arnold Dolmetsch's epoch-making book *The Interpretation of Music of the XVII and XVIII Centuries* (Novello 1915). This was not deliberate, but merely a consequence of trying not to make my letter over-long, when there was so much to say already. But let me now say, like so many musicians, I have always regarded this book as my 'musical bible' and to this day I have frequent cause to consult its pages of well-documented musical wisdom. Its strength lies in the fact that it is based on historical truths rather than on the personal opinions of Arnold Dolmetsch. In recent years I have often heard it said that this is the book without which the others would never have been written, and one eminent musicologist of my acquaintance went so far as to say of the author of a later book that he had taken a thousand pages to say what my father had said in five hundred.

Needless to say, I have campaigned for the book throughout my concert-touring and lecturing career the world over and I feel sure members of NEMA will be interested to know that after many reprints in Britain and America, as well as translations into Czech and Japanese (!), this classic work is once again available in this country together with its most valuable companion the Appendix containing musical examples and, at last, it is in paperback, at a greatly reduced cost (particulars can be obtained from Dolmetsch Editions, 112 Birch Road, Headley Down, Hants GU35 8BW).

It should be emphasized that Arnold Dolmetsch's influence on the early music movement did not commence with the first Haslemere Festival in 1925. The Worshipful Company of Musicians Loan Exhibition in the Fishmongers Hall in 1904 had been pre-dated by fourteen years by the celebrated Gresham Lectures when, in 1890, my father provided, with original instruments, the illustrations to these Lectures in collaboration with Frederick Bridge (later Sir Frederick) and W. H. Cummings. Dolmetsch was given every opportunity to display his knowledge and skills; moreover, these were the first occasions in 'modern times' that music by Byrd, Bull, Jenkins, Simpson, Lawes, Locke and much of Purcell had been played on the instruments for which it was written. (The programmes of all the music played at the Gresham Lectures are held in the Dolmetsch Library.) It goes without saying, that all the instruments had been restored, strung, and the players trained, by Arnold Dolmetsch. Who else?

Yours sincerely,

Carl Dolmetsch