Nema NEWSLETTER

Editor: Francis Knights

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Welcome to the latest *NEMA Newsletter*, the online publication for members of the National Early Music Association UK, which appears twice yearly. It is designed to share and circulate information and resources between Britain's regional early music Fora, amateur musicians, professional performers, scholars, instrument makers, early music societies, publishers and retailers; and contributions and news items are welcomed. As well as the listings section (including news, events, obituaries, and a register of international conferences and festivals) there is an interview and a number of articles, including work from leading writers, scholars and performers.

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The NEMA Newsletter is produced twice yearly, in the Spring and Autumn. Contributions are welcomed by the Editor, email fk240@cam.ac.uk.

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Reports

News & Events

Interview with Jane Clark

Francis Knights: *How did you first get interested in music, and what was your early training?*

Jane Clark: I was given a bright red wooden Woolworth trumpet with gold keys for Christmas at the age of about four. I drove my family mad but I was hooked. I then made cane pipes and later gravitated to the recorder. My family was encouraging and bought me a record of Haydn's (as it was then) Toy Symphony in which I subsequently played the triangle. I learnt the piano at school and later played the clarinet. As a student I was encouraged to concentrate on the clarinet but as I found it hard to get beyond Weber I had no interest in its repertoire so I spent all my student days at the Guildhall School of Music playing chamber music on the piano. I managed to scrape a performer's diploma playing a Rachmaninov prelude and Debussy's Jardins sous la Pluie, how I can't think now. When I met my husband, the composer Stephen Dodgson (illus.1), the first time I visited him he played a recording of Janacek's Sinfonietta. It was a bit of a culture shock but I was bowled over and realised what a lot of catching up I must do.

Illus.1, Stephen Dodgson and Jane Clark

My home was in Suffolk near Lavenham, where Alec Hodsdon made harpsichords. His daughter Anne became a student friend. Through her mother Margaret, who was my first teacher, I was allowed to play the instruments at No.3 Cheyne Walk, which is where the National Trust Benton Fletcher Collection lived then. Major Benton Fletcher was Margaret Hodsdon's uncle. Our wonderful chamber music professor at the GSM was William Pleeth and I was playing the Bach sonatas with Michael Evans, a student of his. He asked to come to Cheyne Walk to hear us. He listened intently as he always did and at the end said: 'Well, if you want to play that thing you had better learn to do it properly'. At that stage hardly anyone here played the harpsichord so I went off to Paris to Aimée van de Wiele, a pupil of Landowska. It was a baptism of fire. Having played the Benton Fletcher instruments I found it hard to accept all the Landowska method, so I was selective and had to work a lot out for myself. But I am still very grateful for all I did learn from it, and realise how lucky I was.

Tell us about your performing career.

My first continuo date was with The Montagu String Orchestra, founded and conducted by Jeremy Montagu, who had also been a student at the GSM. I walked nervously into the rehearsal, daunted by all the distinguished faces I saw, Julian Bream was playing the lute. He took one look at me and said: 'The secret of this game is look busy and do bugger all'. I felt a lot better. I had a duo with Alex Murray, who was first flute in the LSO, and we also had a trio with Denis

Nesbitt, one of the first to play the gamba here. The harpsichords I met were a mixed blessing in those days.

When I left the GSM I grabbed any job I could find whether piano or harpsichord. I played for a Spanish folk dance class which taught me about Spanish music from the inside. I had to take down flamenco from any unsuspecting waiter or greengrocer the terrifying ethnomusicologist, Lucile Armstrong whose class it was, could capture. If you go to a Parador hotel in Spain now you will see her watercolours of Spanish dances on the walls. Her son sold them the rights when she died. When I later met Scarlatti I had been there before. Unwise enough to tell Basil Lam, head of early music for the Third Programme, when he was talking about Scarlatti that he didn't know what he was talking about, he reasonably said: 'Well my dear, if that is what you feel you had better do a programme for us'. That really taught me a lesson. I had to analyse chord patterns and rhythms and find tunes hidden in the sonatas. In doing this preparation I was forced to question Kirkpatrick's chronology. The programme went out and to my astonishment got a rave review in *The Listener*. This caused visits to America, Holland, France and Spain. I met Joel Sheveloff who, unbeknown to either of us, was also questioning Kirkpatrick's chronology for quite different reasons. This was a great consolation. Being, however unintentionally, a mould-breaker, is an uncomfortable row to hoe.

Somewhere along this line I met Lionel Salter, who became a wonderful support as he knew so much about Spanish music. When I eventually made a CD on which I put Italian-style Scarlatti sonatas beside Spanish-style, playing the Spanish ones as a flamenco musician would do it, or playing a seguidillas with the rhythms of the dance, or filling out a sonata that is clearly just a sketch as a flamenco guitarist would do, I sent one to him in trepidation. He rang up and all he said was: 'I wish I had had the courage to do what you have done'. The reviews were hilarious. Either: 'thank God there are no repeats' or: 'this is how it should go'. Few people realise that the pre-commercial flamenco that I learnt from my waiters and my greengrocers, and from my pre-war recordings, is a very different affair from the technicolour picture post card 'come to Seville' variety we hear today. The severe rhythms and the solitary anguish that must have appealed to Scarlatti, the Italian exile in an unwelcoming and eccentric court in Seville, are the voice of an oppressed and outlawed race in an alien land.

Chasing Italian musicians led me to an interest in The Grand Tour and I began reading letters of tourists and looking at the music mentioned in the British Library. I formed a chamber group and gave it the obviously appropriate name of Janiculum. We had a wonderful time doing concerts in historic houses and museums and were incredibly lucky in getting grants and sponsorship. We made several CDs, mostly from BL manuscripts and at that time most of the composers like Porpora, Gasparini, Vinci, Porta or Bononcini were something of a novelty.

What was it like in the early days of the historical instrument movement?

Well it obviously had growing pains. I was lucky, as I have said, in knowing the harpsichords in the Benton Fletcher Collection already. So when I was able to get my own copy, which was the first in England to be as near exact as possible, it wasn't such a huge jump. I had fallen in love with the Paris Conservatoire Goujon so a French instrument did take some getting used to after all the big English ones. Every player of every instrument had to get used to a different world and there was a lot of cynicism among many audiences who complained about scratchy strings, feeble flutes, ugly oboes and so on. At the other end of the scale there were fanatical supporters of 'authenticity' whether it was vocal or instrumental. It was a long time before it all settled down and everyone realised that 'authenticity' was unattainable and all one could do was read as many prefaces and treatises as possible and make up one's own mind. The danger at first was

that the early music movement was a so small one or two charismatic gurus were slavishly followed as singers and players felt they were swimming in unknown waters and needed guidance. Gradually people learnt that, for instance, you could read two diametrically opposed French treatises of the same date telling you to do the same thing in two completely different ways, showing that a definitive 'style' was not a reality, and people began to get the confidence to work out their own approach.

What keyboards have you used during your career?

Modern pianos, and harpsichords of all shapes and sizes from early Italians through Pleyels and the Neupert-type and Goble revival instruments to wonderful modern copies.

What about your involvement with the British Harpsichord Society?

The BHS is the only organisation I have been involved in. I took over the organisation of its events when John Erskine moved to Worcester and I feel honoured to meet and hear such a wide variety of splendid players from all over the world. The staff of the Handel Hendrix Museum, who host the monthly recitals, are a delight to work with so we are very lucky. And I have made many wonderful friends.

Tell us about your teaching career.

My first teaching post was at Morley College where I taught the harpsichord. I had pupils who ranged from keen amateurs who could scarcely play to postgraduates. It was interesting and instructive and again I made many friends. I did Charles Thornton Lofthouses's teaching at the RCM when he became unwell and unable to carry on. Several of his students came to me at Morley when they left. I also taught at what is now The University of Roehampton, which was then a group of colleges in South West London, and I had private pupils at home and did courses on Scarlatti and Couperin at different places (illus. 2). When Scarlatti, and later Couperin, took me to America I started teaching, playing and lecturing there and went twice a year to various universities and colleges for many years. The highlight was summer courses for Southern Methodist University in Dallas which were held at Taos or Santa Fe in New Mexico, the most beautiful landscape, with the Santa Fe opera as an added bonus.

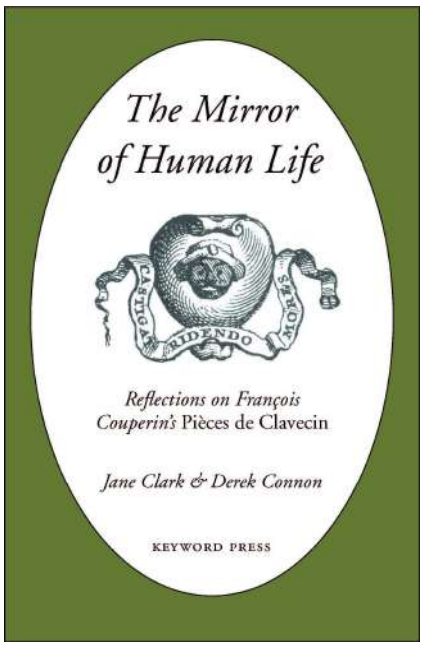
Illus.2, Jane's 90th Birthday Concert

Tell us about your publications. What has driven your research interests over the years?

As I have said, an unwise argument caused me to work hard at Scarlatti and the influence of Spanish folk music, an interest that spread to his strange career from early success in opera and church music in Rome to relative obscurity in Madrid. This included the mysterious publication of his 30 *Essercizi* in London. Finally it involved Farinelli and his diplomatic career. I have written articles on all this at various times. I was led to Couperin (illus.2) after being taken to a wonderful lecture by Wilfrid Mellers when was in my twenties. He played recordings

of the *Leçons de ténèbreuses* and the Motet de Sainte Suzanne and I was overcome by the beauty of that music. I had not met Couperin with Aimée van de Wiele. I then got the harpsichord music and felt there was something there I didn't understand and had to discover somehow. I couldn't just sit and play it as I could with Bach or Rameau. Being historically inquisitive I began to explore the world behind the titles which I am still exploring to this day.

Wilfrid Mellers became a great friend and even came to a course I gave on Couperin's complete *Pièces de Clavecin*. His input was typical of this enthusiastic and generous man. After a course I did at Oxford my ideas on the titles were published as a Bate Collection Handbook. I never intended to write a book but very shortly before he died, I knew he was already very ill, Lionel Salter rang and said: 'Jane, you have got to promise me something, you will write that book on Couperin'. I put the phone down feeling a terrible sense of responsibility to someone who had supported me through thick and thin in the rough rides of my unintentional 'mould-breaking'. But I just felt it was beyond me. I poured it all out to Stephen, who simply said: 'Of course you can, just get on and do it'. But I knew I could not cope with the whole question of the literature involved. I appealed to Graham Sadler who suggested I asked Derek Connon who, he said, was not only a distinguished expert on the literature but also a good musician. He has been the most wonderful colleague one could ever dream of, always ready to chase some character or phrase or poem and always coming up with something of interest. We are now working on a third edition of *The Mirror of Human Life* (illus.3).



Illus.3, The Mirror of Human Life

How was the Stephen Dodgson Trust created, and what are its ambitions?

When Stephen died in 2013 a Charitable Trust was formed to promote his music and to encourage young musicians, something he was always keen on. Two Naxos debut CDs have already appeared, one of his harpsichord music by a brilliant young Russian I have never met, Ekaterina Likhena, and the other of chamber music and songs with guitar and other instruments. The players are all young except for their teachers, the Eden Stell Duo, who very kindly took part. Two other Naxos CDs are just out with Karolos (illus.4), string trios & solos and chamber music with harp & guitar. Toccata Classics has a series too, music for cello & piano, piano & string quintets and oboe music & songs. Two more with woodwind music & songs are in the pipeline. The Trust has also helped concerts and recordings of mixed repertoire that include something of Stephen's.

The next project is a concert performance of his opera Margaret Catchpole, a Suffolk story, and a recording for Naxos at Snape Maltings on 5 July this summer. It was the one thing Stephen really minded about to the day before he died, and owing to a series of miracles it is actually happening. The cast is a mixture of young and well-known singers and the conductor Julian Perkins, who worked with Stephen on several projects and has already conducted performances of two of Stephen's choral cycles.

An occasion Stephen would have loved was the performance of a piece he wrote for children, The Boat Race. Ninety primary school children blew, banged and sang their way through this

Illus.4, Jane with Karolos

topical piece a week before the actual Oxford-Cambridge boat race a few yards from the Thames, which he loved, in his own parish Church, St. Mary's Barnes. Stephen wrote the comic words, stipulating that there must also be a commentary. The BBC Five Live sports commentator Eleanor Oldroyd, a Barnes resident, jumped at the chance and even managed to borrow an old BBC microphone. The church was packed with a cheering crowd, the only sad thing being that Stephen was not there too.

In Search of Boethius' lost Songs of Consolation

Sam Barrett

Carmina qui quondam studio florente peregi,
flebilis heu maestos cogor inire modos.

'I who once composed songs fresh in their eagerness
weeping, alas, am forced towards mournful melodies.'
(trans. Peter Dronke)

When thinking of Boethius and music what usually comes to mind is his *De institutione musica*, written in his early twenties as part of an ambitious project to summarize ancient knowledge of the four mathematical sciences, or *quadrivium*. Less well known is that singing is integral to his last and most widely read book, the *De consolatione philosophiae*, written when he was imprisoned at Pavia in the 520s on unjust charges of conspiracy against Theodoric, King of the Ostrogoths, then ruler of Italy. 'On the Consolation of Philosophy' may be described as a primer in medieval philosophy, a classic of prison literature, and (somewhat irreverently) as a self-help manual. Over the course of five books, Boethius gradually reconciles himself to his fate through dialogue with a personified figure of 'Philosophia', who restores him to his rightful mind by means of a talking cure. But it is not all talk: prose alternates with poetry, and the thirty-nine poems are presented in the narrative as songs.

The story begins with Boethius (illus.1) in his cell singing the opening lines of the lament quoted above. As the song ends, Philosophia enters, a venerable woman with eyes bright as fire, who is 'not of our age and time'. She immediately gets to work, dismissing the theatrical Muses dragging down this learned man and embarking instead on her own form of consolation. What she offers Boethius through the art of dialogue is not philosophy in the modern sense but a search for wisdom that extends from daily life through to theoretical reflection. It is this wider purpose that made the work attractive to later generations, with its reflection on why the just suffer while the wicked prosper, the ways of fortune and providence, and the nature of good and evil. It became one of the most widely read books in the Middle Ages, translated into English in the circle of Alfred the Great, by Chaucer, and by Queen Elizabeth I, as well as into almost all European languages.

Illus.1, Boethius playing the monochord from an illustration in an early 12th-century copy of his De arithmetica *and* De institutione musica*, Cambridge, University Library, MS li.3.12, fol. 61v. Reproduced by kind permission of the Syndics of Cambridge University Library*

The songs of the *Consolation of Philosophy* would remain a historical and literary curiosity were it not for the fact that the poems were widely notated in the Middle Ages. Musical notation was added to over thirty surviving manuscripts copied across the medieval Latin West from the

ninth through to the end of the eleventh century. The notation takes the form of neumes, signs familiar to anyone who sings from the Graduale Triplex with its combination of square notation supplemented by neumatic signs added around the four-line staff. Without the later square notation, the chant melodies would remain unsingable since the neumes by themselves record only melodic outlines. Such is the state of the 'lost' songs for Boethius' *De consolatione philosophiae*, frozen in neumatic notations without oral traditions or later pitched melodies to aid reconstruction.

The matter might have rested there. After all, why speculate about the nature of a musical tradition that cannot be reliably reconstructed? And why concern ourselves with what had been considered little more than a means of teaching metre and memorizing the content of a favoured educational text? Years of research spent in identifying notated manuscripts, and then transcribing and comparing notations, pointed in a different direction. Not only was there more to learn about the historical context of the musical tradition, but reconstruction emerged as a possibility as a number of melodic techniques were identified through analysis of the notations. The leap into sound required a new approach, for although the melodies could not be fully reconstructed, what could be recovered was a set of conventions for generating melodies for poetic texts. To search for best solutions guided by the neumatic notation required working with specialist performers to draw on their experience derived from performing contemporary medieval song repertories. This is the story of what follows, although, reader beware, it is a tale with an invitation to participate at its close.

Much can be recovered about the circumstances in which Boethian *metra* were sung from a study of the notated manuscripts. Neumes were generally added between the lines or in the margins of sources not originally prepared with notation in mind. These manuscripts, ranging from single copies of the *De consolatione philosophiae* through to poetic extracts in lyric collections, were nearly all copied and owned either at large abbeys famed for their learning or at cathedral monasteries. Owners included kings, a bishop, an abbess and a notary; identifiable users extend from pupils and Masters to clerics of all ranks. A selection of notated Boethian poems was added inside the front cover of a psalter owned by Louis the German (King of East Francia, 843-876) and his son King Arnulf (c.850-99), for example. They were most likely sung in court circles, perhaps even as part of private devotion in royal chambers. Notated Boethian metra are also found in a number of manuscripts containing the hands of less well-trained scribes. These include pupils of a certain Master Adelelm at Laon Cathedral, who himself added notation to several Boethian *metra* sometime in the early tenth century.

Piecing such clues together, it is evident that the singing of Boethius' poems took place within a clerical culture that extended from oblates through to magnates. This spread is consistent with Latin song traditions during the period, for musical notation survives for hundreds of Latin poems copied across the area covered by the Carolingian kingdoms, its allies and immediate successors from the ninth to the twelfth century. Notated non-liturgical Latin poems from this era include passages from Horace, Virgil, Lucan and Statius, poetic extracts from works by late antique authors such as Prudentius and Martianus Capella, and medieval verses of various kinds from laments, to nature and cosmological poems, through to love songs.

The existence of a broad early medieval repertory of Latin song that rivals in scope and significance later medieval Latin and vernacular repertories has been largely overlooked, mainly because of the neumatic notation employed. Few of the songs can be reconstructed with confidence due to the loss of supporting oral traditions. Among Boethian notations, only one can be reconstructed fully since it survives in alphabetic notation. A few others can be realised with a degree of confidence since they are recorded in neumes that convey information through their heighting on the page as well as through signs used to identify the semitone step within the

mode. For the vast majority, pitches cannot be reliably identified.

Progress could still be made through analysing notations for each poem in turn and comparing the results to ways of setting similar verse forms in the early Middle Ages. What emerges is that medieval musicians applied characteristic melodic procedures from contemporary repertories to Boethius' poetry. To give a single example, *Carmina qui quondam*, as quoted above, is composed in elegiacs; that is, in alternating lines of dactylic hexameters and pentameters. This poetry when read as prose resembles Latin psalms, with its varying numbers of syllables per line, fixed caesuras in the middle and sounding patterns at cadences. It is therefore not surprising to observe that in a number of notations the text is set to formulae that resemble psalm tones, whose techniques of recitation are an ideal means for projecting texts with variable syllable count.

To turn the range of melodic procedures identified into melodies required collaboration with performing musicians who specialise in the reconstruction of early medieval music. No better collaborators could be imagined than Benjamin Bagby and Sequentia (illus.2), who had been involved in their own projects to reconstruct lost medieval song repertories for many years. Professor Bagby had even experimented with singing Boethian *metra*, along with other Latin songs from an 11th-century collection now held in Cambridge, on his 2004 CD, 'Songs of a Rhineland Harper'.

Illus.2, Members of Sequentia involved in the reconstruction project: Norbert Rodenkirchen (flute), Hanna Marti (harpist and singer) and Benjamin Bagby (harpist and singer)

Initial meetings with Benjamin Bagby in the autumn of 2014 and spring of 2015 were promising, resulting in experimental demonstrations at Harvard University and The Ohio State University respectively. Beginning with a securely reconstructable melody from the fourth book, we focused our attention on a range of performance issues. How to sing the three lines of melody to a poem of thirty-four and a half lines? How to distinguish the three mythical stories and concluding moral in performance? How to deliver a metrical text composed in Sapphic lines in sung performance? What number and type of voices to use? Should instruments be used? For these and many other questions, we could proceed only through hints and guesses, albeit there were clues to follow and discussions to be had in every case. The borderline between historical knowledge and historical imagination proved indistinct in many places; it was clear that much exploration in uncharted territory remained ahead.

Singer and harpist, Hanna Marti, joined us in Cambridge in the autumn of 2015, and the flautist Norbert Rodenkirchen in 2016 for an extended period leading up to the first performance of our jointly restored Boethian *metra* in 2016. Certain pragmatic and artistic decisions had been made, namely to represent Boethius and Philosophia with contrasting male and female voices,

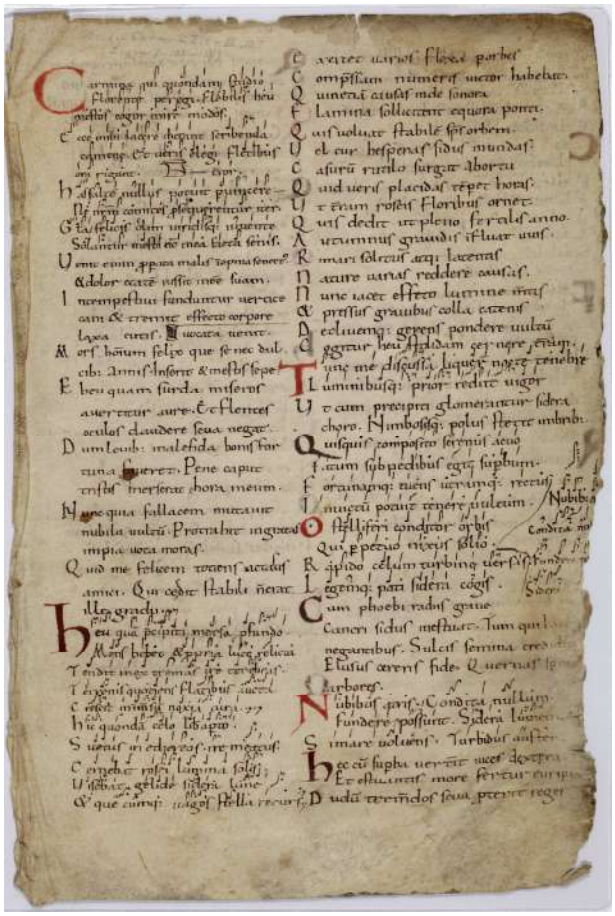
and to use a range of instrumental timbres. The question of instruments was perhaps the most controversial, for there are no indications of instrumental performance in the surviving neumed manuscripts of *De consolatione philosophiae*, in which only a single melodic line is notated for any given song. What does survive is significant contextual evidence that instruments were used for performances of Boethian *metra* in particular and learned Latin song in general. One account proved of direct relevance:

> *A minstrel was brought in, his fee arranged;*
> *He took his harp out of a leather case,*
> *And people rushed in from the streets and courtyards.*
> *Watching intently, murmuring admiration,*
> *They see the artist run his fingers over*
> *The strings (made of dyed sheep-gut), trying out*
> *The notes, now delicately, now clanging them.*
> *Harmonising the tuneful strings in fifths,*
> *He sang of how the shepherd with his sling*
> *Laid great Goliath low; of how the little*
> *Swabian cuckold tricked his wife in turn;*
> *How wise Pythagoras discovered octaves;*
> *And how the nightingale sings with flawless voice.*

This remarkable passage was written by a satirist resident in Speyer around the middle of the 11th century (Sextus Amarcius, as quoted and translated in Peter Dronke, *The Medieval Lyric*, (Cambridge, 1996), p.28). His fictional but acutely observed tale relates how after-dinner entertainment was arranged for a patron staying at an inn. Having settled his fee, the professional musician (*iocator*) sang four poems to the accompaniment of his harp (*chelys*). The detail is fascinating: the harp strings are 'made of dyed sheep gut' (what colours?) and a range of performance techniques are employed (delicate and clanging playing of the strings, harmonization in fifths) as an expert, professional performer enthralls a rapt (but not silent!) audience. All four of the songs mentioned in the passage are found in the Cambridge Songs collection, which was compiled in around the 1030s in the Rhineland, possibly at the court of Holy Roman Emperor Henry III (1017-1056). The same collection includes a series of notated Boethian *metra*, implying a similar mode of performance for songs from the *Consolation of Philosophy*.

Partly with this witness in mind, we decided to concentrate our efforts on the Cambridge Songs fragment (illus.3), which also provided indirect evidence for the use of a flute and the mixing of high and low voices in performance. The nightingale song referred to in the above account (*Aurea personet lira*) tells of the bird's melodious voice exceeding the *tibia* and *fistula*, as well as the *cithara* and *lira*, implying that these instruments were used in accompanying secular song. Reference in the same poem to non-liturgical song as suited to the pastime of young scholars and the palaces of kings adds to the overall picture of a continuous culture of Latin song shared by lower and higher voices. Yet more explicit support for the preferred combination of voices and instruments may be found at the opening of a ninth-century treatise on psalm tones: 'Players of the cithara, flute and other musical instruments, and secular singers, men and women, all take special care to obey rules of their art, so that what they sing or play is pleasing to their audience.' (*Commemoratio brevis*, chapter 1, translated in Terence Bailey, *Commemoratio brevis*…, (Ottawa, 1979), pp.26-7).

Following the first performance and a surprisingly successful Youtube video of initial attempts at reconstruction, the project lead ultimately to a recording, 'Boethius: Songs of Consolation', released on the Glossa label in 2018. In a spirit of shared endeavour, the recording also features



Illus.3, The Cambridge Songs leaf copied at St Augustine's, Canterbury in the mid-11th century: Cambridge University Library, MS Gg. V. 35, fol. 442r. Reproduced by kind permission of the Syndics of Cambridge University Library

reconstructions of 11th-century instrumental music by Norbert Rodenkirchen. His ongoing research into the earliest music played by medieval instruments is based here on sequence melodies with instrumental and other seemingly secular titles in a second manuscript now held in Cambridge, the Winchester Troper.

A completed book and CD might ordinarily represent the end of a project, but more remains to be done. Providing access to materials and explaining existing methods of interpretation is a priority if others are to enjoy the fruits of our collaboration. At the same time, there is a need to widen the field of expertise brought to the process of reconstruction. Discoveries in this field can be made as much by amateurs as professionals; indeed, the wider the experience brought to bear, the more likely it is that progress can be made through trial and error or inspired insight in an area where systematic research methods can only proceed so far.

Readers are invited to visit the project website at www.boethius.mus.cam.ac.uk The site provides a wealth of materials, including introductions to the project, access to images of notated sources (including some not previously in the public domain), explanations of how to read neumatic notation, how to reconstruct melodies, how to prepare performances, as well as discussion of instrumental participation, and links to resources connected with Boethius' text. Melodies reconstructed in collaboration with Sequentia have been uploaded with full explanations of the processes involved. The site also hosts four newly commissioned videos, in which the members of Sequentia involved in the project explain their working methods as performers.

In making these and other materials and methods freely accessible, it is hoped that users will feel inspired to comment, ask questions, intervene in existing debates, make use of the existing reconstructions, report on the experience of performing these songs and perhaps even make realisations of their own, which may be submitted to the website to be considered for inclusion in a bank of melodic reconstructions. By creating a forum for exchange, the goal is to sustain the widest possible conversation, drawing in those with a passing interest in the history of music, through to lovers of medieval poetry and song, organologists, performers of various kinds, researchers in range of related fields, and many others. It is an area where final answers are unlikely to be found, but more plausible solutions may be identified through experiments informed by the latest research findings. In the spirit of the *Consolation of Philosophy*, insight is sought through open-ended dialogue, taking in the 'sweet medicine' of songs along the way.

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In Defence of Real Lutes and Theorbos - Why History Matters

Michael Lowe

It is now more than fifty years since I built my first lute, and during that time we have learned a great deal about the instruments, their repertoire and the manner of playing them. Most of this advance in knowledge has come about through intense study of historical source material – the instruments themselves, the music itself, literature and iconography.

Today, however, we have a crisis in the lute world. A significant number of professional lutenists has chosen to ignore many of the things which are known about historical instruments and the way of playing them, preferring instead to invent their own ways of doing things. This manifests itself most clearly when members of the lute family are employed as continuo instruments. Does this matter? Surely, so long as the person is playing on an instrument with a lute-shaped body and some sort of neck-extension, that is all that matters. Well, clearly, for a number of people that is, indeed, all that matters but, surely, this is not satisfactory.

The lute had a very complicated history, not least because it was always being modified to suit particular musical requirements at various times and in various places. Those people who ignore historical practices are failing to understand these subtleties of the lute's history and this lack of understanding often manifests itself in those players' whole approach to the music.

Let me quote from J. A. Scheibe in 1740. He was a composer and the Capellmeister in Brandenburg-Culmbach, and later at the court of Christian VI of Denmark:

> *How can a piece of music have the effect its author has sought to achieve if it is not also set up and performed in accordance with the wishes of the same and in conformity with his intentions?*[1]

Although we know a lot about historical lutes and performing practice there is a lot that we do not know and that is why it has always seemed to me that the best we can do, at this distance in time, is to try to discover what would have been considered as 'normal practice' at any given time and place. There will always have been people who 'did their own thing', but we are not in a position to judge such eccentricity. We can only hope to discover what the majority was doing and, I think, we should use that as the basis for what we ourselves do.

Illus.1, Italian theorbo or chitarrone by Magno Stegher, Ueno Gakuen collection in Japan

I will use Illus.1 to represent the Italian theorbo or chitarrone. It shows a theorbo by Magno Stegher which is in the Ueno Gakuen collection in Japan. Now, many people think that the defining characteristic of the theorbo is its long neck-extension. Of course, it isn't! The theorbo actually seems to pre-date the invention of the extended neck. No, the defining characteristic is the tuning, i.e. the lowering by an octave of the first or first and second courses and this was done for one reason only. Because of the large size of the instrument and the long string-length of the fingerboard- strings it was physically impossible to tune those courses up to lute pitch.

If we think about an all-gut-strung renaissance lute, it is a treble-heavy instrument. When such an instrument plays with other lutes or with other instruments, the bass gets lost. As musical styles changed towards the end of the sixteenth century it became even more important to have some sort of lute with a strong bass which could cope with music which was strongly founded on its bass-line. Experimentation showed that by taking, for example, a six or seven- course bass lute in D and re-stringing it so that it could be tuned to G or even A, the resulting thinner strings on the lower courses together with the large size of the bass-lute body produced a louder and clearer bass response. Of course, because of the long string-length, it then became impossible to tune the first, and often the first and second courses up to lute tuning and they were lowered an octave. The evidence implies that the impossibility of tuning the first and second courses up to lute pitch was the only reason why these courses were tuned an octave lower. Conversely, if a theorbo is small enough to allow the second course to be tuned to the higher octave, this should be done.

These days I see many players, mainly in Europe, playing on small theorbos which really do not need their second courses tuned down an octave, even though those players persist in doing thus. This completely misunderstands the true nature of the theorbo – its large size is the very essence of it.

Michael Praetorius, in 1619, said of the theorbo:

> *Because of the large and wide finger stretches, coloratura and divisions are not possible, moreover a common and appropriate technique must be used.*[2]

I imagine that Praetorius never had the opportunity to hear the great Italian virtuosi.

As I said, theorbos were big instruments. This Magno Stegher has string lengths of 92 cm and 169.5 cm. Here are just a few further examples:

Magno Dieffopruchar, London Royal College of Music: 93.4 and 170 cm
Matteus Buchenberg, Victoria and Albert Museum: 89.0 and 159 cm
Matteus Buchenberg, Brussels Royal Museum: 99.2 cm
Magno Graill, Rome: 96.4 and long neck broken off at 180 cm
Matteo Sellas, Paris: 89.0 cm (neck-extension cut in 18th century)
Giorgio Sellas, Paris: 96.7 and 177.3 cm
Martin Kaiser, Paris: 88.4 and 175 cm
Giovanni Tessler, Christies sale: 89.6 and 176 cm

Illus.2-9 provide examples of these large theorbos.

Illus. 2-4, Back of a chitarrone by Mattheus Buchenberg, Rome 1608. Private collection. These illustrations show the characteristix flattened back of the Italian chitarrone

Illus.5, Engraving by Stephanus Picart of a painting by Lionello Spada (1576-1622). Louvre, Paris. This painting was once in the collection of Louis XIV

Illus.6, Painting by Ludovico Lana (c.1597-1646) of Geronimo Valeriani, lutenist to the Duke of Modena. The title on the music is 'Corrente per la tiorba'

Illus.7, Portrait by Luciano Borzone (c.1625) of Gerolamo Gallo. The brand mark at the top of the soundboard shows that this theorbo was made by Buchenberg

Illus.8, Coloured drawing by Jacopo Confortini (1602-72), Florence

Illus.9, Lady playing a large French theorbo. Sotheby's, lot no. 441, 29 October 2014

Illus. 9 is an important painting showing the whole of a French theorbo with all the characteristic details which we know from other iconography and the surviving instrument in the Yale collection mentioned below.

Note the right hand position in all of these pictures. This could well tell us something about string tension as well as tone quality.

As I said, I see many people today playing on instruments which are far too small to be real theorbos, or, at least, are only suitable as theorbos with just the first course lowered an octave like the 1611 Venere in Vienna[3] or the Matteo Sellas instrument in Brussels.[4]

'Ah!', these players say, 'it is impossible to play the solo repertoire on such large theorbos!' Let us imagine that I am about to organise a concert. I ask a violinist if he would play the Elgar cello concerto. The violinist would, no doubt, protest that he did not play the cello, but only the violin. I would reply, 'what is the problem? Both instruments belong to the same family, they both have four strings, they are tuned in fifths and they are played with a bow'. Still, the violinist would protest that he did not play the cello. Ridiculous, of course, and yet, every lutenist who gets a theorbo thinks he should be able to rattle off the music of the greatest theorbo virtuosi. When they find they can't do it, they decide that the problem must be the instrument and they go off to a maker and commission a small instrument which is easier to play. Well, a theorbo is no more a lute than a cello is a violin! Indeed, the difference between the string length of a violin and that of a cello is similar to that between a G lute and a proper-sized theorbo! It is worth listening to the recordings of those players who do play the solo music on the proper-sized instruments. After all, I don't think there is any evidence that people in the 17th century were all giants!

'Well, it is so difficult to travel with those large theorbos'. Imagine that you were attending a performance of Brahms' German Requiem and you were very surprised to see that the harpist, instead of playing on a proper orchestral harp, was playing on a small, late-15th-century-style Gothic harp. You would be equally surprised, upon asking the harpist why they were doing this, to hear the reply, 'Well, it is so difficult to travel with an orchestral harp and I find the small Gothic model so much more convenient'. I am not aware that double bass players go to their instrument makers and, since they find their instrument so awkward to play and so difficult to travel with, ask, 'Could you please build me a double-bass the size of a cello?'

Why is it that lutenists seem to feel free to invent all sorts of distortions of historical practice? Is it because they do not understand the complex history of the lute? Or, perhaps, they do know what they should be doing but, just, don't care. Perhaps it is because, unlike with other instruments, very few lutenists have the opportunity to play on historical lutes and so they are less familiar with the 'real thing'. When some lutenists order an instrument from a maker these days it seems a little like ordering a meal in a restaurant. 'I would like such and such but could I have it without this but with some of that instead?'

I notice, also, that many players today use seven or eight courses on their theorbo fingerboards when the usual disposition on the vast majority of historical theorbos was six courses on the fingerboard and eight diapasons. They say that they must be able to play the low chromatic notes A flat/G sharp and F sharp, but no theorbist in the 17th century could ever play these notes because, with only six courses on the fingerboard, they simply did not exist on the theorbo unless the diapasons were re-tuned.

I once had a client who, having played on my French theorbo, decided that it was this type of

instrument which would suit his needs best. 'Of course' he said, 'I would need to have eight courses on the fingerboard'. When I asked him 'why?' he replied that he had to be able to play the chromatic bass notes because they were written in the music and music directors expected him to be able to play them, I pointed out to him that no theorbist in the 17th century could have played those notes. He couldn't understand why I refused to do what he wanted as he said that it was a very simple thing to do. I replied that that was exactly why I wouldn't do it because it was just as simple in the 17th century but those players and makers chose not to do it. If we start to see problems with historical instruments and begin to invent new instruments to solve those perceived problems, then, we shall never discover how the players in the past dealt with these matters which they, clearly, did not see as problems. This particular client, of course, simply went to another lute-maker who provided him with exactly what he wanted.

Incidentally, many Italian theorbos have double courses on the fingerboard; even the largest sized ones. How many players today follow this practice?

Of course, one can understand how these unhistorical practices spread wider and wider and become accepted. The player, when the music- director asks him to do things of which the historical instrument is incapable, fears that he will not get further employment unless he gets an instrument which can fulfill the director's wishes. The maker fears that he will not get further orders unless he provides the player with everything he asks for.

One important piece of evidence that shows that a 76cm string length is too short for tuning in A with the first and second courses lowered comes from France. Towards the end of the 17th and into the 18th century there was a smaller theorbo, the *théorbe des pièces* or 'lesser French theorbo fitt for lessons' as the Talbot manuscript describes it. In that manuscript, measurements for such an instrument are given and, indeed, one survives in the Yale University collection. It was made by Wendelio Venere, converted to a small French theorbo and later to an angélique. The string length is 74.3 cm, but what is significant is that it is intended to be tuned in D a fourth higher than the usual A tuning. Can you think of any other plucked instrument where one string length can serve two different tunings a fourth apart? That would go against the whole theory of instrument design at a time when definite proportions were being used.

The other very important plucked continuo instrument is, of course, the archlute. There are two main kinds; the one we tend to call the *liuto attiorbato* and then the long-necked archlute. Both of these instruments are true lutes and, therefore, will always have double courses on the fingerboard. This is nothing unusual; after all, it is worth remembering that almost all plucked instruments of this period had double courses – lute; cittern; orpharion; bandora; renaissance guitar; baroque guitar and mandolin. The only real exceptions to this are most French theorbos, some Italian theorbos and the angélique.

The *liuto attiorbato* (*illus. 10*) is really the Italian baroque lute and usually has six or seven double courses on the fingerboard (sometimes a single chanterelle), and double diapasons making 11, 13 or 14 courses in all.

There is one instrument by Magno Dieffopruchar (presumably converted by Sellas) (*illus. 11*), which has 17 courses, 10 x 2 and 7 x 2, all double. This is a large instrument of 69 cm string-length.

The long-necked archlute (*illus. 12-13*) was, I assume, an attempt to combine the virtues of the lute with those of the theorbo. Like the theorbo, they had six courses on the fingerboard and eight single diapasons. The fingerboard strings were always double (sometimes with a single

Illus.10, Liuto attiorbato by Matteo Sellas,Venice, 1638. Paris E1028

chanterelle). Illus. 14 shows an 18th century archlute player.

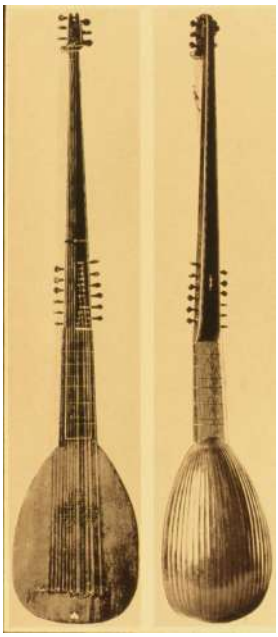
A large number of players today are removing half the strings from their archlutes and *liuti attiorbati* and some even from 13-course German baroque lutes. Why do they do this? Perhaps it is because most people nowadays tend only to play on single-strung theorbos and think the archlute ought to be the same. Perhaps they think it enables them to play more loudly and, as we know, these days loudness is considered a major virtue in music. Granted, it is more difficult to make a good, strong sound on double courses but, just as violinists, flautists etc. have to learn how to make a good sound on their instruments, so, I'm afraid, lutenists must learn likewise. Perhaps these players have never managed to banish from their minds the aesthetic of the modern guitar which, of course, has nothing whatsoever to do with our historical instruments.

So far as I am aware, these single-strung archlutes are a completely modern invention and did not exist at all in times past. They are, perhaps, most closely related to the *Wandervogellauten* of the early 20th-century German folk revival.

I often think that people imagine these days that the role of plucked continuo is to provide a constant background of sound – a clatter of plucking, just as younger people, getting on a bus or train, immediately stick things in their ears so that they can have a constant background noise, clearly being afraid of silence or their own thoughts. I think the use of these unhistorical instruments encourages this.

A little while ago I went to a concert at the Wigmore Hall given by a well-known ensemble who were playing a programme of wonderful 17th century French music. I noticed that the music- director did not choose to play continuo on a modern Steinway concert grand piano but on a French-style harpsichord.

Illus.11, Liuto attiorbato by Magno Duiffopruchar, Venice. Barcelona, 404



Illus.12, Archlute by Magno Dieffopruchar, Venice. Vienna, C45.
Illus.13, Archlute by David Techler, Rome. Metropolitan Museum, New York

The plucked continuo, however, was on one of these newly-invented lute-instruments (described in the programme, of course, as a 'theorbo'). It was lute-sized with a neck extension, tuned like a lute but with single strings. This allowed the player to do all sorts of virtuoso passage work with plenty of strumming and scales up and down, turning each piece into a mini lute concerto. This approach was even employed in an *Air de Cour* by Moulinié for which the composer had, kindly, provided an accompaniment in tabulature. 'Le bon gout' it certainly was not! I wonder why the player did not play on a ten-stringed classical guitar, as guitarists sometimes do when they are pretending to be lutenists. I suppose it would then have been more difficult for him to pretend that he was being historical.

Let me give you one or two quotations from historical sources. The first is from Bacilly, from his *L'art de Bien Chanter*:

Among the instruments used at present to sustain the voice are the harpsichord, the viol and the theorbo, the harp being no longer in use. The viol and the harpsichord haven't the grace and the accommodation found in the theorbo, which is a necessary thing for accompanying all kinds of voices. This may be because the sweetness of the theorbo adapts itself to weak and delicate voices while the other instruments tend to obscure such a voice. The question, therefore, arises: 'Is it necessary to be accompanied by a theorbo in order to perform a song properly?

Undoubtedly, the beauty of a song is not set off to good advantage when it is accompanied by an instrument which obscures the voice. The instrument ought to accompany the person singing the melody … for the purposes of outlining the harmonies properly. This type of accompaniment is much more serviceable than the type in which the union of voice and instrument serves only to suffocate the fine points of the song in the resulting confusion, even though the result may be harmonically appropriate.

However, it is necessary to establish the fact that if the theorbo isn't played with moderation - if the player adds too much confusing figuration (as do most accompanists, more to demonstrate the dexterity of their fingers than to aid the person they are accompa-

Illus.14, Portrait of an archlute player by Francesco Trevisani (1656-1746)

nying) it then becomes an accompaniment of the theorbo by the voice rather than the reverse.[5]

Denis Delair, 1690:

The theorbo does not have a range that is high enough to supply the compass needed for the treble clefs. One makes up for this defect by taking the treble notes an octave lower.

Not every instrument is suitable for accompanying since, in accompaniment, the trebles should not dominate the basses... This is the reason one ordinarily does not use the lute or guitar to accompany, since the trebles are too dominant and the basses not long enough.

Very few chords are played in fast pieces and in slow recitatives chords are separated by some silence in order to feature the voice.[6]

And from an earlier generation, Agazzari:

I say the same of the lute, harp, theorbo, harpsichord etc., when they serve as a foundation with one or more voices singing above them, for in this case, to support the voice, they must maintain a solid, sonorous, sustained harmony, playing now piano, now forte, according to the quality and quantity of the voices, the place and the work, while, to avoid interfering with the singer, they must not re-strike the strings too often when he executes a passage or expresses a passion.

He who plays the lute [which is the noblest instrument of them all] must play it nobly, with much invention and variety, not as is done by those who, because they have a ready hand, do nothing but play runs and make divisions from beginning to end when playing with other instruments which do the same, in all of which, nothing is heard but babel and confusion, displeasing and disagreable to the listener. [7]

How do these modern-day players manage to get away with such blatantly unhistorical practices? Well, of course, the answer is ignorance and it is not just on the part of the players.

I think there are three groups of people involved in all of this. First, the players themselves. Are they ignorant of the history of their own instrument? For professional players, that would be unacceptable. It is forty years since the late Robert Spencer published an article in *Early Music* (October 1976) entitled 'Chitarrone, Theorbo and Archlute'. Yes, we have learned quite a lot since then but it is still the best introduction to the subject and every lute student should read it and absorb it.

Perhaps these players know what they ought to do but, simply couldn't care less about doing it. That would be worse than unacceptable. In this group I would also include teachers because they have the responsibility of passing on to their pupils the proper, historical way of doing things. Students and young players inevitably have a narrow view of their music-making, tending to copy what they see around them and especially following the example of any famous groups. This is how unhistorical practices spread - perhaps this is why we have to experience the annoying habit of sticking drums with everything! It is the teachers' role not to encourage such things but to point out how different the historical practice was. Remember Socrates – he was unjustly accused of corrupting the young but he had to drink hemlock just the same!

The next group is that of music directors and I would include here directors of early music festivals and the 'fixers', i.e. those people who book the players in ensembles. These are all the people who employ lutenists. Even though throughout the whole period with which we are concerned the lute and its related instruments were central to music-making, they are, today, consid-

ered rather fringe instruments, and directors of music, for the most part, do not feel the need to understand the various types of lutes and theorbos. Their background is most likely to be as a keyboard player, an orchestral stringed-instrument player or a choral conductor and their feeling no need to understand the lute is the same as if a specialist in 19th and early 20th century music were to ignore the piano as a completely alien instrument. They, probably, just assume that the lutenist will turn up with the right sort of instrument for the job. Well, they should be able to trust the lutenist but, as I have indicated, such trust is often ill-founded. I should like to think that music directors would learn enough about plucked continuo instruments and stop employing players who blatantly flout historical practice. Their ignorance often means that plucked continuo is used in an unsuitable way and is, therefore, not as successful as it should be. We see theorbos and, Heaven help us, baroque guitars in works by Bach. Did Bach ever use a theorbo, I wonder?

When Constantijn Huygens was part of a diplomatic trip to Venice, he went to Vespers on the feast of St John the Baptist in the church of St John and St Lucy, and heard music composed and directed by Monteverdi. He describes the forces as 10 or 12 voices accompanied by two cornetts, two violins; two fagotti, a bass-viol of monstrous size, organs and four theorbos.[8] How often do we hear an ensemble like that today?

The third group is that of the critics and the audience. Critics generally know nothing about lutes and, even if they did, would probably be too polite to criticise a player for being blatantly unhistorical, or may consider that it didn't matter.

The audience is the only group which is entirely innocent. Because there has been an 'early music movement' over the past fifty or so years they, reasonably, assume, when they see a lute-like instrument with some sort of neck-extension, that they are about to hear an historically-minded performance, only to be deceived! I can illustrate this in another way. Everyone thinks that they can own Bach. His music is played on the banjo; the piano-accordion; the concert grand piano and the modern classical guitar but, with these instruments, no one is under the illusion that they are hearing the music as Bach might have intended it to be heard. When it is arranged and played on a theorbo or a single-strung 'archlute', because of the 'early music movement' most audiences would assume that they were listening to the sort of performance which might have been heard in Bach's day whereas, in fact, they are not getting anything different from the performance on the banjo or piano-accordion.

As you know, when you go to a concert, you usually get a programme which lists the music about to be played, probably some programme notes as well as short biographies of the performers. These biographies will tell you with whom the players studied, all the masterclasses in which they have participated and all the ensembles they have played in (many of which you will never have heard of) but I have never read anything to the effect that 'these players are not particularly interested in an historical way of doing things, preferring, instead, their own way, unrestricted by considerations of the past'. Well, why not? That would simply be being honest with the audience, who would then know what it was they were listening to.

You probably think that I am being totally negative, and you may be muttering things about 'the authenticity police'. Everything that I have said boils down to one word – 'respect'. We should remember that all we who earn our livings from the music of the past whether as players, instrument-makers or musicologists – we are all parasites. We depend for our livelihoods on the creativity of people three, four or five hundred years ago. We should admit that the instrument - makers and performers of the past did actually know what they were doing. In the case of the lute, they were sophisticated people dealing with a highly refined instrument. If something

seems to us to be problematic or not to work then the problem almost certainly lies with us rather than with them. They knew far more about their own music and their instruments than we shall ever know and I think we would gain deeper understanding if we simply accepted what they did as being what they chose to do rather than assuming that we know better and can improve on their inadequate or unsuitable methods.

People will say that there was a lot of freedom in performance practice in the past. Well, there was some freedom in some areas and not in others and it is up to our researches to try to discover the details of those. There is also a lot of evidence that composers wanted their music to be performed according to their instructions and that even goes into modern times. Francois Couperin complained that although he had gone to the trouble of giving detailed instructions as to the performance of his music, people, nevertheless, were ignoring these.[9] Ravel, after a performance of his Bolero, complained to Toscanini 'That's not my tempo'. Toscanini replied 'When I play your tempo, the piece is ineffective'. Ravel answered 'Then don't play it'.[10] Even Wagner said 'I care absolutely nothing about my things being given: I am anxious that they should be so given as I intended: he who will not or cannot do that, let him leave them alone'.[11]

I should like to recommend two books which do not concern themselves with lutes but do relate to these general problems: *Composers' Intentions* by Andrew Parrott[12] and *The Notation is not the Music* by Bart Kuijken.[13]

Of course, all these arguments have been rehearsed for the last forty or fifty years and I find it particularly depressing that in my world of the lute there is still a need to re-iterate them today. The least we can do is to respect the players and makers of the past and their mastery of their own arts.

One can usually find an apposite quotation from Roger North, Thomas Mace or the Mary Burwell Lute Tutor, and I will end with one from the latter, an English source of around 1670. The teacher is advising the pupil of the correct approach when playing music not of their own composition:

> *He must shake off self-love in playing those lessons as the author does, without altering or adding anything of his own which, if he does, he will disoblige them and be esteemed a vain man, as if he had more wit than those whose production he is glad to borrow.*[14]

References

1 Johann Adolf Scheibe, *Der Critische Musicus* (Hamburg, 1740), pp.709-10

2 Michael Praetorius, *Syntagma musicum band II, De Organographia* (Wolfenbuettel, 1619), p.52

3 Vienna Kunsthistorisches Museum, C47

4 Brussels Instrument Museum, no.255

5 Bertrand de Bacilly, *Remarques curieuses sur l'Art de Bien Chanter*; from the section on the necessity of instrumental accompaniment in vocal music

6 Denis Delair, *Traité d'accompagnement pour le théorbe, et le clavecin* (Paris, 1690)

7 Agostino Agazzari, *Del sonare sopra il basso* (1607)

8 Constantijn Huygens, *Journal van de Reis naar Venetie*

9 François Couperin, *Pièces de Clavecin* III (Paris, 1722)

10 Marguerite Long, *At the piano with Maurice Ravel* (London, 1973), p.18

11 Richard Wagner, letter of 30 December 1852, in *Sämtliche Briefe* (Leipzig, 1993)

12 Andrew Parrott, *Composers' Intentions* (Boydell, 2015)

13 Barthold Kuijken, *The Notation is not the Music* (Indiana University Press, 2013)

14 *The Burwell Lute Tutor*, facsimile, Boethius Press (1974). p.40v

Educated at the universities of Durham and Oxford as a classicist and a classical archaeologist, Michael Lowe has been making lutes for fifty years and has built instruments for many of today's leading players. *This lecture was first published in* Lute News*, 2018, and is reproduced by kind permission*

Byrd Bibliography, 2012-2018

Richard Turbet

The third edition of *William Byrd: a research and information guide* was published in 2012 by Routledge of New York, and was awarded the annual C. B. Oldman Prize as the best British musical reference book for that year. It followed a mere six years after its predecessor, which had emerged fifteen years after the first edition, published by Garland. That almost frenetic activity in Byrd publishing between the second and third editions was a welcome aberration, and this further update another six years later in the form of an article rather than as a book reflects the more sedate, and indeed normal, pace of publication. It continues the sequence of those chapters which appear in each of the three editions of the *Guide* and consist of a checklist of Byrd criticism.

The original aspiration was that the checklist should include every new printed book or article about Byrd, which should then all be evaluated as to whether they should be included in the chapter consisting of an annotated selective bibliography which follows each checklist chapter. Developments in electronic media now mean such coverage and evaluation by one individual are no longer practicable, given the presence of blogs and suchlike, so now the focus remains on the inclusion of all print items, plus those in electronic or digital journals that are known to be peer-reviewed or the equivalent. Criteria for inclusion remain the same – Byrd's name or something peculiar to Byrd in the title, or the article is entirely devoted to Byrd – and those that would have been included in a putative annotated selective bibliography are distinguished with an asterisk: *. Also included sequentially within the current checklist are items that do not fit the criteria but which contain new or unique material about Byrd; they would have been included in a putative annotated selective bibliography, and are given a capital letter B here instead of a running number. Items from before 2012 which have been discovered since the publication of the third edition are listed in a separate prefatory section before the main sequence. Items are listed chronologically, then alphabetically within years. The item in square brackets has already been listed, but has recently been reprinted. Where an item's title is insufficiently descriptive of its contents, a short note of explanation is provided.

There can be many a slip 'twixt cup and lip in the time between articles being accepted for publication and their actually being published, or not. Nevertheless, items which are known on the last day of 2018 to have a confirmed date of imminent publication are listed, with this reservation, in a short section of forthcoming articles. Following the various lists of writings about Byrd, there is an appendix of miscellanea, summarizing information of the sort which would have been included at various points within the monographs, and which has emerged since 2011.

With the release in 2012 of the final CD of The Cardinall's Music Byrd Edition, covering all of his Latin sacred music and a selection of his Anglican music, TCM embarked upon The Cardinall's Music Byrd Tour, during which, throughout 2012, they aspired to sing all of Byrd's sacred music to Latin words, besides some of his Anglican music. I attended several of these concerts, and with the help of the choir's Administrator Anne-Marie Norman and its Artistic Director (and conductor) Andrew Carwood, and of David Fraser, whose editions of Byrd's complete vocal works appear in the Choral Public Domain Library (CPDL) on ChoralWiki and latterly were used by TCM, I was able to complete a file of the tour. As a matter of record, for archival purposes, and in acknowledgment of a remarkable achievement, the full programme of the Tour is

included, where possible in running order, though on some occasions movements of Masses were interspersed with Propers rather than sung consecutively. In the event not absolutely every Latin piece by Byrd was sung in public (see below) – not least because the plug was pulled on one event in the Irish Republic - but its importance lies in bringing into the light of day some neglected masterpieces of Byrd's, perhaps overlooked in some cases because they lack one of their vocal parts – works such as the monumental and harmonically exciting *Deus in adjutorium* which concluded the concert at St Barnabas' Church in the famous Jericho quarter of Oxford.

The second and third editions of the Byrd *Guide* included Michael Greenhalgh's updates to his magisterial Byrd discography first published in *Byrd studies* (edited by Alan Brown and myself, CUP, 1992) and first updated in *Brio* 33 (1996): 19-54. Next in this *Newsletter* he provides a further update. In both cases the *terminus ad quem* is 2018.

A SUPPLEMENTARY CHECKLIST OF BYRD LITERATURE TO 2011

1923Fwill Fellowes, Edmund H. "William Byrd". *The gramophone* 1 (1923): 1.

1924Fd Flood, W. H. Grattan. "Did Byrd compose "Non nobis, Domine"?" *The tablet* (29 March 1924): 27-28.
Note: See 2003Hw.

1924Fw Flood, W.H. Grattan. "William Byrd and Blessed Edmund Campian, S.J." *The tablet* (16 February 1924): 6.

1933Ao [Anonymous.] "Old William Byrd: how he helped a poor woman: new discovery in a national treasure house: pension for a rebel's wife". *Children's newspaper* (28 January 1933): 2.

1934Am Andrews, Hilda. "My Ladye Nevells Booke". *Radio times* 45, issue 575 (5 October 1934): 12.
Note: Broadcast 8-12, 15-19 October 1934.

1935Tt Terry, Richard. "True story about Byrd's Mass". *Radio times* 46, issue 595 (22 February 1935): 11.
Note: Broadcast of Mass for Five Voices, 25 February 1935.

1982Bm Blazey, David Anthony. "Module transfer in the *Gradualia* of William Byrd. *Ars nova: UNISA musicologica* 14 (1982): 11-24. *

1994Sw Sutton, Dana Ferrin. "William Byrd's song *Quis me statim*", in Gager, William. *The complete works*, edited by Dana Ferrin Sutton. Vol. 2: *The Shrovetide plays*. New York: Routledge, 1994. Appendix II, p.254.

B Charteris, Richard. "The music collection of the Staats- und Universitatsbibliothek, Hamburg: a survey of its British holdings prior to the Second World War". *Royal Musical Association research chronicle* 30 (1997): 1-138.
Note: See ND VI 450, pp. 51-52, the subject of 2013TUb. See also 2013TUm.

2001Tm [Turbet, Richard.] "More Byrd sleevenotes". *Annual Byrd newsletter* 7 (2001): 6.
Note: Two brief addenda to 2000Tby.

2002MEb Mellers, Wilfrid. "Byrd as Roman-Anglican, Elizabethan-Jacobean, double man: his *Mass* in five voices (1588) and his psalm-sonet, 'Lullaby, my swete litel baby' (first version for solo voice and viols [1588], second version for *a cappella* voices [1607]", in *Celestial voices: some masterpieces of European religious music*. Woodbridge: Boydell, 2002, pp. 42-49.

[2004Mn McCarthy, Kerry. " 'Notes as a garland': the chronology and narrative of Byrd's *Gradualia*". *Early music history* 23 (2004): 49-84.]
Note: Reprinted in *Sacred and liturgical Renaissance music*, edited by Andrew Kirkman. A library of essays on Renaissance music. Farnham: Ashgate, 2012, pp. 437-72.

2005Am [Anonymous.] "My Ladye Nevells Booke". *Museums Libraries Archives Council acceptance in lieu report* (2005/06): 30-32. *
Note: Complete and comprehensive financial details surrounding the acquisition of My Ladye Nevells Booke for the British nation, including summaries of the book's provenance and of the expert advisers' notes.

2005Pa Pinter, Eva. "Aus dem Warteraum zum erslosenden Licht: With lilies white von Matthias Pintscher – Eine Wegbeschreibung". *Neue Zeitschrift fur Musik* 166 (November-December 2005): 34-37.
Note: Discusses *With lilies white: a fantasy for orchestra with voices* by Matthias Pintsher. Explains why he chose Byrd's song as the basis for his piece, which was premiered in 2002.

2005SUw Summerly, Jeremy. "William Byrd". *BBC music magazine* 13 (January 2005): 44-48.
Note: Part of series "Composer of the week". Reprinted in *BBC music magazine presents The great composers: your essential guide to the 50 biggest names in classical music, including Schubert, Beethoven, Handel, Rachmaninov, Tallis, Elgar, Tchaikovsky, Chopin, Mozart and many more* …, edited by Oliver Cundy. Bristol: Immediate Media Company, [2012], 26-27, in an abridged version entitled "William Byrd: Queen Elizabeth's Catholic composer". Spine and running title of book: *The great composers*. Special issue of *BBC music magazine*.

2007HAm Harley, John. "'My Ladye Nevell' revealed". *Music & letters* 88 (2007): 193.
Note: Supplementary letter presenting new information about those who owned, or who had access to, My Ladye Nevells Booke.

2008COw Collins, Denis. "William Byrd's motets and canonic writing in England". *Context* 33 (2008): 45-65. *

2011Mw McCarthy, Kerry. "William Byrd". In Oxford bibliographies in music, edited by Bruce Gustafson. New York: Oxford University Press, 2011. *
Note: Online annotated bibliography, tightly selective, available by subscription. Modified 2017.

2011Pl Popovic, Tihomir. "'Leaving the key' in 'gravity and piety': zur Tonartbehandlung in William Byrds Fantasien fur Tasteninstrumente". *Zeitschrift der Gesellschaft fur Musikhistorie* 8 (2011): 407-26.

A CHECKLIST OF BYRD LITERATURE CONTINUING FROM 2012 TO 2018

2012Bw Bacon, Ariel Foshay. "William Byrd: political and recusant composer". *Musical offerings* 3 (Spring 2012): 13-25. *

2012BOe Bowers, Roger. "Ecclesiastical or domestic? Criteria for identification of the initial destinations of William Byrd's music to religious vernacular texts", in Turbet, Richard. *William Byrd: a research and information guide*. 3rd ed. Routledge music bibliographies. New York: Routledge, 2012, pp. 134-60. *

2012Ci Carter, Richard. "An investigation into the anonymous setting of William Byrd's *Ne irascaris, Domine* for two lyra viols. Part two: 'Harsh progressions and monstrous combinations'." *Viola da Gamba Society journal* 6 (2012): 52-66. *
Note: For part one, see 2011Ci.

2012CAg Carwood, Andrew. "The genius of William Byrd". *Choir & organ* 20 (May/June 2012): 65-67.

2012CAt Carwood, Andrew. "Travels with William Byrd". *Musica antiqua* 1 (April-June 2012): 42-45.

2012Fs Fairman, Richard. "The sacred and the profound: William Byrd defied persecution to create great music of the Elizabethan era". *Financial times weekend* (25 February 2012): "Life and arts", p. 10.

2012Gb Greenhalgh, Michael. "Byrd discography 2004-2010", in Turbet, Richard. *William Byrd: a research and information guide*. 3rd ed. Routledge music bibliographies. New York: Routledge, 2012, pp. 231-82. *

2012Hw Hewett, Ivan. "William Byrd – is he our country's greatest composer?" *Daily telegraph* (8 March 2012): 29.

2012Ja Jones, Rick. "Against the age: William Byrd was a recusant Catholic living in reformed England who took great risks to write overtly Catholic music. One of Britain's leading choirs celebrates his legacy". *The tablet* (10 March 2012): 27.

B Lew, Nathaniel. "English music in the Festival of Britain's London Season of the Arts". *CHOMBEC news* 13 (2012): 6-8.
Note: Byrd achieved the second largest number of individual works performed, after Purcell, amongst British composers.

2012Ml McCarthy, Kerry. "Listening to William Byrd", in *Benedict XVI and beauty in sacred music: proceedings of the third Fota International Liturgical Conference, 2010*, edited by Janet Elaine Rutherford. Fota liturgy series, 3. Dublin: Four Courts Press, 2012, pp. 175-83. *

2012Mm McCarthy, Kerry and Harley, John. "More books from the library of William Byrd". *Musical times* 153 (Spring 2012): 53-60. *
See also 2009Mf.

2012Nb Neal, Thomas J.D. "Byrd at home". *Early music* 40 (2012): 160-61.
Note: Report of study day on Domestic Music in Recusant Circles in Elizabethan and Jacobean Times, Fitzwilliam College, University of Cambridge, 26-27 November 2011.

2012Pw Phillips, Peter. "William Byrd was possessed by the power of song". *Sunday telegraph* (4 March 2012): 30.

2012Rw Ravens, Simon. "William Byrd & funny voices". *Early music review* 148 (2012): 40-41.
Note: Recording Byrd's *Great Service* using Elizabethan pronunciation.

2012Sd Smith, Jeremy L. "The dilatory space of *While that the sun*: Byrd, Tessier and the English sequence". *Early music* 40 (2012): 671-85. *

2012Tw Tambling, Edward. "William Byrd's 'Ne irascaris' and the problem of its augmented sixth". *Vox* 14 (2012): 32-51.

2012TAm Taylor, Philip. "Memorializing Mary Tudor: William Byrd and Edward Paston's 'Crowned with flowers and lilies'." *Music & letters* 93 (2012): 170-90. *

2012TEm Teichler, Yael Sela. "My Ladye Nevells Booke: music, patronage and cultural negotiation in late sixteenth-century England". *Renaissance studies* 26 (2012): 88-111. *

2012TUm Turbet, Richard. "More about Nevell & Byrd". *Early music review* 147 (2012): 21.
Note: Information about a room in Pace University, New York, which contains panelling from Billingbear House, home of Lady Nevell; and about the church in which two of Byrd's siblings were married.

2012TUw Turbet, Richard. *William Byrd: a research and information guide*. 3rd ed. Routledge music bibliographies. New York: Routledge, 2012. *
Note: Awarded the C.B. Oldman Prize, 2013.

B Cole, Suzanne. ""Things that chiefly interest ME': Tippett and early music", in *The Cambridge companion to Michael Tippett*, edited by Kenneth Gloag and Nicholas Jones. Cambridge: Cambridge University Press, 2013, pp. 48-67.
Note: Includes references to Byrd as inspiration for passages in some of Tippett's major works; see p. 51 and p. 65, n. 25.

2013Kt Karman, E.V. and Pankina, E.V. "Texts of psalms in Anthem by William Byrd". *Vestnik muzykal'noj nauki* 2.2 (2013): 18-24.
Note: Investigates Byrd's setting of texts from the Book of Psalms, noting that he drew on different English translations, mainly on metrical psalms.
Article in Russian language, in Cyrillic script. Only English summary seen, with title as above. Annotation is a revised and shortened version of that summary.

2013KRw Kreyszig, Walter Kurt. "William Byrd's *My Ladye Nevells Booke* (1591): negotiating between the *stile antico* and the *stile moderno* in the solo keyboard repertory", in *Interpreting historical keyboard music: sources, contexts and performance*, edited by Andrew Woolley and John Kitchen. Ashgate historical keyboard series. Farnham: Ashgate, 2013, pp. 31-40. *
Note: Paper originally presented at the International William Byrd Conference, Duke University, Durham, NC, 2005, most recently at 1st International Conference on Historical Keyboard Music, Edinburgh, 2011.

2013Mb McCarthy, Kerry. *Byrd*. The master musicians. Oxford: Oxford University Press, 2013. *
Note: Given the Nicolas Slonimsky Award, 2014.

2013Pm Popovic, Tihomir. *Mazene – Manuskripte – Modi: Untersuchungen zu My Ladye Nevells Booke*. Beihefte zum Archiv fur Musikwissenschaft, 71. Stuttgart: Steiner, 2013.

2013Sm Smith, David J. "Making connections: William Byrd, 'virtual' networks and the English keyboard dance", in *Interpreting historical keyboard music: sources, contexts and performance*, edited by Andrew Woolley and John Kitchen. Ashgate historical keyboard series. Farnham: Ashgate, 2013, pp. 19-30. *
Note: Paper presented at 1st International Conference on Historical Keyboard Music, Edinburgh, 2011.

2013SUn Sullivan, Roseann T. "Not just Christmas carols: William Byrd's secret Catholic masterpieces". *Regina* 5 (2013): 84-85.

2013Tp Taylor, Rachelle and Jurgensen, Frauke. "Politics, religion, style and the Passamezzo Galliards of Byrd and Philips: a discussion of networks involving Byrd and his disciples", in *Networks of music and culture in the late sixteenth and early seventeenth centuries: a collection of essays in celebration of Peter Philips's 450th anniversary*, edited by David J. Smith and Rachelle Taylor, with the assistance of Julia R. Dokter. Farnham: Ashgate, 2013, pp. 71-89. *
Note: Paper presented at conferences entitled Networks of Keyboard Music ca. 1600, and Musical, Cultural and Religious Networks in Early Modern Europe: in Celebration of Peter Philips's 450th Anniversary, Montreal and Aberdeen, 2011.

2013TUb Turbet, Richard. "Byrd". *Musical times* 154 (Winter 2013): 3.
Note: Letter referring to 2013TUm (below) and to the article in 1997 (above) by Richard Charteris, who had already identified one of Byrd's prints in a European library.

B Turbet, Richard. "Correspondence". *Early music* 41 (2013): 546-47.
Note: Identifies the location of the grave of E.H. Fellowes, editor of the first complete edition of Byrd's music, and author of the first significant monograph about his life and works.

2013 TUf Turbet, Richard. "From Byrd to Bing and Bridge". *Brio* 50 (Spring/Summer 2013): 17-21. *
Note: Discusses the many issues surrounding the English contrafactum of Byrd's *Emendemus in melius* which was published under the name of William Hayes posthumously in 1795.

2013TUm Turbet, Richard. "Music by Byrd and his British contemporaries in European libraries". *Musical times* 154 (Summer 2013): 33-42. *
Note: See also 2013TUb and Charteris, 1997.

2013TUn Turbet, Richard. "Nevell and Byrd: paintings and contrafacta". *Early music review* 156 (2013): 15.
Note: Refers to two paintings of Billingbear House at Audley End, Essex, which was for a time owned by the Neville/Nevell family; and to modern contrafacta of pieces by Byrd.

2013TUno Turbet, Richard. "A note on Philip van Wilder and Byrd". *Early music review* 155 (2013): 19.
Note: Refers to Byrd's *Ne irascaris/Civitas sancti tui*, the two parts of which are based respectively on two different works by Wilder.

2014Ad [Anonymous.] "David Trendell: dedicated choral director who specialised in the music of William Byrd". *Daily telegraph* (31 October 2014): 39.
Note: Obituary.

2014Pm Peeters, Annemarie. "Muzikale brieven van Byrd en De Monte: Gabriel Crouch van

Gallicantus". *Tijdschrift oude muziek* 29.3 (2014): 44-47.
Note: Interview with Gabriel Crouch, founder of Gallicantus, discussing the links between the religious views of Byrd and Monte as expressed in their music.

2014Tn Turbet, Richard. "New material about Byrd in CD booklets". *Early music review* 153 (2014): 31.

2014Tno Turbet, Richard. "Not unto Byrd: further editions of *Non nobis Domine* and other works attributed to Byrd published during his nadir 1695-1840; with two Byrd miscellanea". *Brio* 51 (Spring/Summer 2014): 23-30. *

2014Zt Zehnder, Jean-Claude. "Treasured by the angels: organ music from William Byrd to Wilhelm Friedemann Bach", in *The Haarlem essays: celebrating fifty international organ festivals*, edited by Paul Peeters. Veroffentlichung der Gesellschaft der Orgelfreunde, 267. Bonn: Butz, 2014, pp. 269-78.

2015Ao [Anonymous.] "Oliver Neighbour: expert on Schoenberg and Byrd who also wrote an account of Ralph Vaughan Williams's second marriage". *Daily telegraph* (24 February 2015): 29.
Note: Obituary.

B Butler, Katherine. "Death songs and elegies: singing about death in Elizabethan England". *Early music* 43 (2015): 269-80.
Note: Byrd's settings of texts both in English and in Latin are all mentioned and, in many cases, illuminatingly discussed.

2015Ff Fitch, Fabrice. "From clandestine Catholic ritual to Anglican worship: despite their origin, Byrd's masses are an inherent part of the British choral tradition". *Gramophone* 92 (May 2015): 102-07.
Note: At head of article: "The Gramophone collection".

B Greer, David. *Manuscript inscriptions in early English printed music*. Music and material culture. Farnham: Ashgate, 2015.

B Shenton, Kenneth. "Oliver Neighbour: versatile librarian and scholar who played a vital role in raising musicological standards in postwar Britain". *The independent* (26 March 2015): 52.
Note: Obituary. At head of article: "Musicologist. Born 1923".

2015Sl Smith, Jeremy L. "Lassus, Ferrabosco the Elder, Byrd, and the identification of Mary Queen of Scots as biblical Susanna". *Musical times* 156 (Winter 2015): 5-16. *

2015Tt Turbet, Richard. "Three internal relationships in the music of Byrd". *Early music review* 166 (2015): 16-17. *

2016Bf Bryan, John. "Friendly emulation connections between two pairs of In nomines". *The viol* 43 (2016): 8-10. *
Note: Paper presented at the meeting of the Viola da Gamba Society, Chichester, 11 June 2016. Refers to pairs of In nomines by Byrd and Ferrabosco the Elder, and by Byrd and Parsons.

2016Mw MacCulloch, Diarmaid. "William Byrd", in *All things made new: writings on the Reforma-*

tion. London: Allen Lane, 2016, pp. 158-66. *
Note: An essay, originally published as a review of 2013Mb in *London review of books* (31 July 2014): 19-20, entitled "Young man's nostalgia".

2016Sv Smith, Jeremy L. *Verse and voice in Byrd's song collections of 1588 and 1589*. Studies in medieval and Renaissance music. Woodbridge: Boydell, 2016. *

B Turbet, Richard. "Ancient church music published by the Motett Society: a list with original sources." *Brio* 53 (Autumn/Winter 2016): 31-41.
Note: Identifies the three works by Byrd (two – one Latin, the other English - with contrafacted texts and, therefore, titles) included by the Society in its series of pioneering publications during the 1840s.

2016Tn Turbet, Richard. "Notes of dule: Byrd and Guichardo". *The viol* 42 (2016): 14-19. *
Note: Notes a quote from the anonymous lament Guichardo ("Come tread the paths") in Byrd's Fantasia a4 published in 1611, and ponders the identity of the song's composer.

2016Tv Turbet, Richard. "A very brief note about Byrd's "Nightingale". *Early music review* 19 October 2016.

2017Bd Bank, Katie. "Dialogues of Byrd and Sidney: performing incompleteness". *Renaissance studies* 31 (2017): 407-25. *

2017BRt Brookshire, Bradley. "Traces of the Magnificat: emblems of Marian devotion in William Byrd's *My Lady Nevell's Book*", in *Maria "inter" confessions: Das Magnificat in der fruhen Neuzeit*, edited by Christiane Wiesenfeldt and Sabine Feinen. Epitome musical. Turnhout: Brepols, 2017, pp. 125-45. *

B Butler, Katherine. "In praise of music: motets, inscriptions and musical philosophy in Robert Dow's partbooks". *Early music* 45 (2017): 89-101.
Note: Over fifty of Byrd's works, including some unica, are preserved in this source.

2017Gw Grapes, K. Dawn. "William Byrd", in *A-R online music anthology*, 2017.
Note: Cogent and accurate introduction to Byrd with judicious musical illustrations.

2017Hb Harley, John. "Byrd, barley break, battles, bransles and ballets". *Musical times* 158 (Spring 2017): 45-55. *

2017Sw Smith, Jeremy L. "What do Shakespearean musicians think? Complementary rhetorical devices in *Romeo and Juliet* and Byrd's *O that most rare breast*". *Journal of musicological research* 36 (2017): 336-63. *

2017Tt Turbet, Richard. "Two invisible songs by Byrd". *Musical times* 158 (Spring 2017): 57-62. *
Note: *O sweet deceit* and *What vaileth it to rule?*

B Deboick, Sophia. "1580: a year in music". *The new European* (August 9-August 15): 40-41.
Note: Celebrates the role of Tallis and Byrd at a time when "English music had first exploded with a creativity on a scale never before seen".

B Harley, John. "William Forster discovered". *Musical Times* 159 (Spring 2018): 17-28.
Note: Will Forster's Virginal Book is a major source for Byrd's keyboard music, including some unica. Forster had remained unidentified until the publication of this article, which reveals the extent of his musical interests.

B McCartney, Kerry. "In search of the English motet", in *Mapping the motet in the post-Tridentine era*, edited by Esperanta Rodriguez-Garcia and Daniele Filippi. New York: Routledge, 2018, pp. 195-207.
Note: Traces the introduction of the word "motet" for a Latin-texted work in Elizabethan England, then views the occurrences of the genre during this period. Inevitably and unavoidably focuses on the multiplicity of such works by Byrd, who was the only home-based composer producing them during the period which was post-Tridentine on continental Europe, but which had become Protestant in England under the reign of Elizabeth.

2018Tw Turbet, Richard. "Who should sing Byrd's masses and where?" *Cathedral music* (May 2018): 34-36.

2018Ws [Williams, Callum.] "Sacred choral music touches on deep religious, moral and political questions: William Byrd, master of polyphony, had much to say on all of them". *The economist* 429 (22 December 2018): 41-42.
Note: Appears under the headline "Dona nobis pacem".

ARTICLES KNOWN TO BE FORTHCOMING, 2019 ONWARDS

Harley, John. "Who was William Watton?" *Musical times* 160 (Autumn 2019).
Note: Probes the identity of the William Watton whose signature appears on BL Add. MS 30486 which "contains a group of substantial keyboard works by William Byrd".

Jurgensen, Frauke and Taylor, Rachelle. "Seven settings of Clarifica me Pater by Tallis, Byrd and Tomkins: friendly emulation or friendly competition?" in *Aspects of early English keyboard music to c.1630*, edited by David J. Smith. Ashgate historical keyboard series. London: Routledge, 2019.

Popovic, Tihomir. "Hunting, heraldry, and humanists: reflections of aristocratic culture in *My Ladye Nevells Booke, in Aspects of early English keyboard music to c. 1630*, edited by David J. Smith. Ashgate historical keyboard series. London: Routledge, 2019.

Turbet, Richard. "An annotated bibliography of selected writings about early English keyboard music: updating *Tudor Music* from 2008 and *William Byrd* from 2012", in *Aspects of early English keyboard music to c. 1630*, edited by David J. Smith. Ashgate historical keyboard series. London: Routledge, 2019.

Turbet, Richard. "Mr Bird, Mr Ferdinand and Mr Holborne: new lessons". *Musical times* 160 (Autumn 2019).
Note: A list of works in a still-room book originating in Yorkshire during the 16th century notes a dozen works used as lessons for learning to play the virginals, including no fewer than six by Byrd, and including two hitherto unknown works by Ferdinando Richardson, and two hitherto unknown keyboard arrangements of consort pieces by Anthony Holborne.

MISCELLANY

The first item is seriously esoteric, but it is mentioned in case anyone else should come across it and be misled. It occurs in Tye, Christopher. *Mass to six voices, "Euge bone*", edited by G. E. P. Arkwright. The old English edition, 10 (London: Williams; Oxford: Parker, 1893). On page 30 under the heading 'Doubtfully ascribed to Tye' is *Tellus flumina a3*, GB-Och MS Mus. 45, fo 27. 'Tye's name is written against the 1st Treble, but the 2nd Treble and Tenor are ascribed to Byrd'. In fact, the ascription to Byrd refers to the piece that follows in the ms, his early Sanctus a3.

The MS *GB-Cqcl* Old Library G.4.17, a tenor decani partbook of c.1640, came to light after the completion of *The Byrd edition*. It contains five pieces attributed to Byrd: a Litany (fo 58): *Sing joyfully* (fo 79); *Save me O God* (fo 79v); "Behold I bring", i.e. *Ne irascaris* (fo 80); and *O Lord make thy servant Elizabeth* (fo 81) and … *Charles* (84v). Two items require comment. Two Anglican Litanies, one each in four and five parts, survive with attributions to Byrd. In *The English services*, volume 10a of The Byrd Edition (London: Stainer & Bell, 1980) the editor, Craig Monson, accepts the Five-Part Litany (no 4) as authentic, but places the Four-Part Litany (no 8) among the appendix of doubtful and fragmentary works. The Litany in the partbook at Queens' College Library, Cambridge, is the latter, in four parts, deemed dubious by the volume's editor, Craig Monson, even though it is not attributed to anyone other than Byrd in both of its sources then known. This third source would seem to confirm the attribution, acknowledging that the scribe of the Queens' partbook might simply have copied the attribution from one of the two known sources, or from an unreliable source. The three editions of what is most recently 2012TUw include a numbered catalogue of Byrd's works. Craig was followed in listing it among dubious attributions, but in a putative new catalogue, in view of the emergence of the tenor decani partbook in Queens' College Library, Cambridge, it would now join the other Litany in the main sequence. The Four-Part Litany is still sung twice a year by the Choir of York Minster, and at other locations. *Save me O God* is the setting established by Roger Bowers as being by Richard Coste (see 1998Tc) which picked up an adhesive misattribution to Byrd.

Still on the subject of Byrd dubia, *Keyboard music from Fitzwilliam manuscripts*, edited by Christopher Hogwood and Alan Brown (Musica Britannica, 102) was published in 2017 (London: Stainer & Bell) and includes *Malt's come down*, which is attributed to Byrd in its unique source. Brown was sceptical about the attribution and in his editions of *Keyboard music* by William Byrd (most recently London: Stainer & Bell, 2004) Musica Britannica, 28 relegates it to the appendix of spurious, doubtful or misattributed works (no 107, incipit only). On page xxxiii of MB 102 it is suggested that it "may have been removed from the Byrd canon a little too hastily" and observations made by Oliver Neighbour are invoked supportively. In a further communication to the author (Christmas 2017) Brown says that he "subsequently noticed in a p/c [postcard] sent to me by OWN on 28/11/67 his comment that M.c.d. 'has no totally uncharacteristic variations'. Nevertheless it was excluded by Davitt Moroney from his boxed set of *William Byrd: the complete keyboard music* (Hyperion CDA66551/7, 1999) on the grounds that it does not sit beneath the fingers like an authentic work by Byrd (personal conversations with author). Unlike the Four-Part Litany mentioned above, *Malt's come down* would for now remain (albeit narrowly) among the uncertain attributions in a putative fourth edition following 2012TUw.

William Byrd makes a rare appearance during his nadir (1695-1840) under the sub-heading "William Bird" in *La belle assemblee; being Bell's court and fashionable magazine, for December, 1813*. A new and improved series, on pages 251-52. The entry is based on pages 39-43 of [Bingley, William.] *Musical biography; or, Memoirs of the lives and writings of the most eminent musical composers and writers, who have flourished in the different countries of Europe during the last three centuries.* In two volumes.

Vol. I. London: Colburn, 1814. The article in which it appears is headed "Musical Biography" and is a preview of Bingley's book consisting of abridged excerpts; after a "Character of the Work recently published under that Title" the preview continues by "follow[ing] him in tracing the lives" of John Marbeck, William Bird (sic) and John Dowland.

Fourteen years later, the texts of no fewer than nine of Byrd's *Psalmes, sonets and songs* of 1588 appeared in Thomas Lyle's *Ancient ballads and songs, chiefly from tradition, manuscripts, and scarce works; with biographical and illustrative notices, including original poetry* (London: Relfe, 1827). Lyle was a surgeon, born in Paisley in 1792. Educated at Glasgow University, and also an antiquarian and a poet, he died in Glasgow in 1859. The songs in question, preceded by what for 1827 was a cogent introduction, are: "To Amarillis" (*Though Amarillis dance in green*), "Cupid's sentence" (*Who likes to love*), *My mind to me a kingdom is*, *Where fancy fond*, *If women could be fair*, *What pleasure have great princes*, *In fields abroad*, *Farewell, false love*, and *All as a sea*. Complete texts are provided, with all the stanzas.

I am not aware of Lyle or his volume having been mentioned in Byrd literature before, nor the following book, which is cited by Lyle on page ix of his Preface. *Anecdotes of music, historical and biographical; in a series of letters from a gentleman to his daughter.* By A[llatson] Burgh. London: Longman, Hurst, Rees, Orme, and Brown, 1814. Volume 1. In this publication, the first of three volumes, the Revd Mr Burgh (1769/70-1856), Vicar of St Lawrence Jewry, in the City of London, writes what is in effect a history of music in the form of these letters to his daughter, Caroline, written every few days, beginning with "The Ancients". They are divided into sections, with a few letters within each section. He devotes two letters to "Music in England during the reign of Queen Elizabeth". The first letter dated March 24, 1813, covers pages 364-416, of which he devotes pages 404-16 to "William Bird", with particular attention to his keyboard music. His opinions tend to be derivative and of their time, but it is impressive that Burgh at least thought it worth imparting to his daughter this amount of information about Byrd, at a time when appreciation of his music was at a low ebb, if indeed at any ebb at all.

On Saturday 22 June 2013 at 2.30 p.m. BBC Radio 4 broadcast the premiere of Mark Lawson's play *Suspicion for 10 Voices*. To quote the BBC's synopsis, 'During the reign of Queen Elizabeth I, England was standing alone against formidable European and papal enemies. Fear of a Roman Catholic fifth column was rife. But Byrd's dense polyphony is dissected and decoded and it seems sedition is undeniable. But the composer has a powerful protector – one whom even Walsingham dare countermand'. Starring Simon Russell Beale as Byrd and Anton Lesser as Walsingham, it has been repeated four times. Also on the subject of radio broadcasts, eluding mention in recent books published or in progress about Byrd's teacher Thomas Tallis is 'Spem in alium', a short story by Graeme Fife (again quoting the BBC's synopsis) 'that evokes the sensuality of Tallis' music and reflects the complexities and contradictions in a composer who has come to be regarded as one of the fathers of English church music'. It was first read by David Oyelowo BBC Radio 3 in the series 'Twenty Minutes' on Thursday 23 November 2006, at 8.20 pm.

Richard Morrison is chief music critic of *The Times* and the finest British arts journalist of the day. It is therefore gratifying that in compiling his '20 classical works you should know: quick guide to music' as an unpaginated supplement of four pages to *The Times* of 20 September 2013, he should begin with 'Mass for Four Voices, William Byrd 1592'.

THE CARDINALL'S MUSICK BYRD TOUR, 2012

March 5, Wigmore Hall, London.
Venite from The Great Service; O Lord make thy servant Elizabeth; Te Deum from The Great Service; Prevent us, O Lord; Benedictus from The Great Service
Praise our Lord all ye gentiles; Magnificat from The Great Service; Turn our captivity; Sing ye to our Lord; Come let us rejoice; Nunc dimittis from The Great Service

March 24, St George's Hall, Bristol
Kyrie and Gloria from Mass for Four Voices; St John Passion; Credo from Mass for Four Voices; Plorans plorabit; Sanctus, Benedictus and Agnus from Mass for Four Voices
Defecit in dolore; Libera me Domine et pone; Vide Domine quoniam tribulor; Libera me Domine de morte; Ave verum corpus; Tristitia et anxietas

March 30, Church of St Barnabas, Jericho, Oxford
Mass for Four Voices; Propers for Easter (Resurrexi; Haec dies; Victimae paschali; Terra tremuit; Pascha nostrum)
Haec dies a6; Holy Saturday Vespers [Alleluia. Vespere autem sabbati]; In exitu Israel; Angelus Domini; Mane vobiscum; Post dies octo; Deus in adjutorium

April 4, Howard Assembly Room, Leeds
Mass for Three Voices; Propers for the Purification (Suscepimus Deus; Sicut audivimus; Senex puerum portabat a5; Nunc dimittis; Diffusa est gratia; Responsum accepit Simeon)
Emendemus in melius; Senex puerum portabat a4; Adorna thalamum; Aspice Domine quia facta; Hodie beata virgo; Quem terra pontus; Ave regina; Deus venerunt gentes

May 17, Wigmore Hall, London
Mass for Five Voices; Propers for Corpus Christi (O quam suavis; Ego sum panis vivus; Cibavit eos; Oculi omnium; Sacerdotes Domini; Quotiescunque manducabitis; O sacrum convivium)
Venite exultemus; Haec dicit Dominus; Visita quaesumus; Cantate Domino; Infelix ego

May 18, Church of St Bartholomew, Brighton
Mass for Four Voices; Propers for the Assumption (Gaudeamus omnes; Propter veritatem; Alleluia. Assumpta est Maria; Assumpta est Maria; Optimam partem; Deo gratias)
Cantate Domino; Memento Domine; Salve sola Dei genitrix; Levemus corda; Laudate Dominum; Tribulatio proxima est; In manus tuas; Quis est homo; Laudibus in sanctis

June 7, St David's Cathedral
Mass for Five Voices; Propers for Corpus Christi (Cibavit eos; Oculi omnium; Sacerdotes Domini; Quotiescunque manducabitis)
Domine non sum dignus; Ego sum panis vivus; O sacrum convivium; Sacris solemniis; O salutaris hostia a6; Aspice Domine de sede; O quam suavis; Ab ortu solis; Fac cum servo tuo

June 27, St Magnus Cathedral, Kirkwall
Christe qui lux I; Ecce advenit; Surge illuminare; Reges Tharsis a4; Vidimus stellam
Cunctis diebus; Memento salutis auctor; Reges Tharsis a5; Christe qui lux II; Salve regina a4; Quomodo cantabimus

July 7, Church of St Mary and All Saints, Fotheringhay
Mass for Four Voices; Propers for Lady Mass in Eastertide (Salve sancta parens; Alleluia. Ave Maria; Virga Jesse floruit; Beata est Virgo Maria; Beata viscera)

In resurrection tua; Pange lingua; Alleluia. Confitemini Domino; Alleluia. Laudate pueri Dominum; Domine exaudi orationem meam inclina; Regina caeli; Christus resurgens; Domine Deus omnipotens

July 10, Winchester Cathedral
Mass for Four Voices; Propers for Ascension (Viri Galilaei; Alleluia. Ascendit Deus; Dominus in Sina; Ascendit Deus; Psallite Domino); Litany
Attolite portas; Jesu nostra redemptio; O rex gloriae; Ne perdas cum impiis; Lamentations; Omni tempore benedic Deum; Peccantem me quotidie

September 2, Church of St Peter and St Paul, Stondon Massey, 3.00 pm
Propers for Lady Mass from Christmas to the Purification (Vultum tuum); Mass for Three Voices: Kyrie and Gloria; Propers for Lady Mass from Christmas to the Purification (Speciosus forma; Post partum virgo; Gaude Maria); Mass for Three Voices: Credo; Propers for Lady Mass from Christmas to the Purification (Felix namque); Mass for Three Voices: Sanctus and Benedictus; Propers for Lady Mass from Christmas to the Purification (Beata viscera); Mass for Three Voices: Agnus Dei; Deo gracias
Miserere mihi Te lucis ante terminum; Domine secundum actum meum; O quam gloriosum

September 2, Church of St Peter and St Paul, Stondon Massey, 5.30 pm
Laudate pueri; Da mihi auxilium; Ave regina a5; Propers for the Annunciation (Vultum tuum; Diffusa est gratia; Ave Maria; Ecce virgo concipiet)
Domine tu jurasti; Haec dies a5; O Domine adjuva me; Diliges Dominum; Tribue Domine

September 21, Lammermuir Festival, Church of St Mary, Haddington
Mass for Four Voices; Propers for the Nativity of the Blessed Virgin Mary (Salve sancta parens; Benedicta et venerabilis; Felix es, Virgo; Beata es, Virgo Maria; Beata viscera)
Miserere mei a5; Ecce quam bonum; Unam petii; Christe qui lux I; Visita quaesumus; O gloriosa Domina; Recordare Domine; Salve regina a5

October 20, Canterbury Cathedral
Mass for Five Voices; Propers for All Saints (Gaudeamus omnes; Timete Dominum; Justorum animae; Beati mundo corde)
Venite exultemus; Ave maris stella; Domine salva nos; Miserere mei a4; Christe redemptor; Siderum rector; Infelix ego

November 3, Arundel Cathedral
Mass for Five Voices; Propers for Lady Mass in Advent (Rorate caeli; Tollite portas; Ave maria; Ecce virgo concipiet)
Circumspice Jerusalem; Alma redemptoris; Vigilate; Domine praestolamur; Apparebit in finem; Exsurge Domine; Laetentur caeli; Peccavi super numerum

December 19, St John's, Smith Square
Propers for Christmas Day (Puer natus est nobis); Mass for Five Voices: Kyrie and Gloria; Propers for Christmas Day (Viderunt omnes; Dies sanctificatus); Mass for Five Voices: Credo
Propers for Christmas Day (Tui sunt caeli); Mass for Five Voices: Sanctus and Benedictus; Propers for Christmas Day (Viderunt omnes); Mass for Five Voices: Agnus Dei; Deo gracias
Descendit de caelis; Domine ante te; Hodie Christus natus est; O admirabile commertium; O magnum mysterium; Decantabat populus; Benigne fac Domine; Ad Dominum cum tribularer

Pieces not sung on Tour

Adoramus te Christe; Afflicti pro peccatis; Alleluia. Emitte spiritum tuum; Audivi vocem; Circumdederunt me; Confirma hoc; Constitues eos principes; Domine quis habitabit; Domine secundum multitudinem; Factus est repente; Hodie Simon Petrus; Memento homo; Ne irascaris; Non vos relinquam; Nunc scio vere; O lux beata trinitas; O salutaris hostia a4; Petrus beatus; Quodcunque ligaveris; Sanctus a3; Solve jubente Deo; Spiritus Domini; Tu es pastor; Tu es Petrus; Veni sancte Spiritus et emitte; Veni sancte Spiritus reple; Vide Domine afflictionem mean

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Byrd Discography 2011-2018

Michael Greenhalgh

This discography is a comprehensive listing of Byrd recordings published from 2011 to 2018 inclusive. It therefore supplements the same author's 'A Byrd discography' in *Byrd studies*, edited by Alan Brown and Richard Turbet (Cambridge University Press, 1992), pp. 202-64, 'A Byrd discography supplement' in *Brio* (Vol. 33, No.1, 1996), pp. 19-54, 'Byrd Discography 1995-2003' in Richard Turbet's *William Byrd: a guide to research* (2nd edition, Routledge, 2006), pp. 231-305 and 'Byrd discography 2004-2010' in Richard Turbet's *William Byrd: a research and information guide* (3rd edition, Routledge, 2012), pp. 231-282. For an explanation of the order of entries, key to entries, and inclusion policy, which is consistent with the four previous Byrd discographies, see the introduction to the 1992 discography (pp. 202-4). Where this discography merely records a different format or catalogue number, usually the result of a reissue, from an entry in the earlier discographies, only the entry number is normally cited, though when the company marketing the disc has changed or additional information has come to light this is included. Some corrected entries also appear, with the suffix 'corrected'. Occasionally notes on unusual features of recordings are given at the end of an entry within square brackets. The assistance of Richard Turbet is gratefully acknowledged.

MASS SETTINGS

[3, 4, 5 vv ordinary followed by Gradualia propers]

Mass, 3vv

11. Westminster Cathedral Choir/Martin Baker 19'32; rec Westminster Cathedral London 2013. Hyperion stereo digital CDA 68038 (cd 2014).

Mass, 4vv

30. Westminster Cathedral Choir/Martin Baker 23'22; rec Westminster Cathedral London 2013. Hyperion stereo digital CDA 68038 (cd 2014).

***Mass, 4vv: Agnus Dei**

*16. Armonico Consort/Christopher Monks 4:05; rec Moreton Morrell Real Tennis Court 2/2010. Signum stereo digital SIGCD 235 (cd 2011).

*17. Concert Clemens/Carsten Seyer-Hansen 3'05. Danacord stereo digital DACOCD 752 (cd 2015).

Mass, 5vv

3. Alto ALC 1182 (cd 2012).
25. Gonville & Caius College Cambridge Choir/Geoffrey Webber 23'07; rec Worksop College Chapel 7/2011. Delphian stereo digital DCD 34104 (cd 2012).
26. Stile Antico 25'16; ed Fraser; rec St Jude-on-the-Hill Hampstead Garden Suburb London 11/2012. Harmonia Mundi stereo digital HMU 807572 (cd 2013), HMX 2908727-29 (3 cds 2015).
27. Westminster Cathedral Choir/Martin Baker 23'51; rec Westminster Cathedral London 2013. Hyperion stereo digital CDA 68038 (cd 2014).
28. Collegium Vocale Gent/Philippe Herreweghe 19'18; rec Chiesa di San Francesco Asciano Italy 8/2013. PHI stereo digital LPH 014 (cd 2014).

29. ORA Singers/Suzi Digby [23'08]; ed Washington; rec St Alban's Holborn 2/2015. Harmonia Mundi stereo digital HMW 906102 (cd 2016).

Pentecost
2. Harmonia Mundi HMX 2908727-29 (3 cds 2015).

ALPHABETICAL LIST OF LATIN WORKS

Ad Dominum cum tribularer
5. Sixteen/Harry Christophers 10'12; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).

Adoramus te, Christe
2. Ely Cathedral Girls' Choir/Sarah MacDonald 1'28; arr MacDonald. Regent stereo digital REGCD 397 (cd 2013).
3. Clare Wilkinson (ms), Rose Consort of Viols 1'42; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Alleluia. Ascendit Deus
7. King's College Cambridge Choir/Stephen Cleobury [1'14]; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Aspice, Domine, quia facta est desolata civitas
5. Alamire/David Skinner 4'53; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).

Attolite portas
8. Alamire/David Skinner 4'40; ed Skinner; rec Fitzalan Chapel Arundel Castle 3/2009. Obsidian CD 706 (2 cds 2011).
9. Clare Wilkinson (ms), Rose Consort of Viols 4'07; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Ave Maria … fructus ventris tui
6. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
7. Collegium Vocale Gent/Philippe Herreweghe 2'56; rec Chiesa di San Francesco Asciano Italy 8/2013. PHI stereo digital LPH 014 (cd 2014) [includes the repeat of the verse after the Alleluia, as the Advent Offertory].
8. King's College Cambridge Choir/Stephen Cleobury 1'37; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Ave verum corpus
7. Alto ALC 1182 (cd 2012).
18. Warner Classics 9029570282 (8cds 2018).
32. Griffin stereo digital GCCD 4069 (cd 2010) [performers now cited as Jesus College Cambridge Choir/Andrew King, but the original citing of Jesus College Mixed Choir/ David Swinson is more likely correct].
75. Stile Antico 4'07; ed Fraser; rec St Jude-on-the-Hill Hampstead Garden Suburb London 11/2012. Harmonia Mundi stereo digital HMU 807572 (cd 2013), HMX 2908727-29 (3 cds 2015).

76. Clare College Cambridge Choir/Graham Ross 4'13; rec All Hallows' Church Gospel Oak London 7/2013. Harmonia Mundi stereo digital HMU 907616 (cd 2014).
77. Westminster Cathedral Choir/Martin Baker 4'43; rec Westminster Cathedral London 2013. Hyperion stereo digital CDA 68038 (cd 2014).
78. Trinity College Oxford Chapel Choir/Benjamin Morrell [nt]. OxRecs stereo digital OXCD 127 (cd 2014).
79. Merton College Oxford Choir/Peter Phillips 3'44; rec Merton College Chapel 6/2015. Delphian stereo digital DCD 34174 (cd 2016).
80. ORA Singers/Suzi Digby 3'34; ed Dunkley; rec St Alban's Holborn 2/2015. Harmonia Mundi stereo digital HMW 906102 (cd 2016).
81. Jesus College Cambridge Chapel Choir/Mark Williams 3'53; rec Jesus College Chapel 6/2016. Signum stereo digital SIGCD 481 (cd 2016).
82. London Oratory Schola Cantorum Boys Choir/Charles Cole 5'05; rec All Hallows' Church Gospel Oak London. Sony Classical 88985 41636-2 (cd 2017).
83. King's College Cambridge Choir/Stephen Cleobury 3'43; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Beata viscera

10. Liverpool Metropolitan Cathedral Choir/Timothy Noon 2'33; rec Liverpool Metropolitan Cathedral. Priory stereo digital PRCD 1022 (cd 2011).
11. Nottingham Cathedral Choir/Alex Patterson 1'50. Priory stereo digital PRCD 1196 (cd 2018).

Christe qui lux es … praedicans/Precamur

14. Magnificat/Philip Cave 5'05; ed Dunkley; rec St George's Chesterton Cambridge 1/2012. Linn stereo digital CKD 417 (sacd 2012).
15. Collegium Vocale Gent/Philippe Herreweghe 3'15; rec Chiesa di San Francesco Asciano Italy 8/2013. PHI stereo digital LPH 014 (cd 2014).
16. Sixteen/Harry Christophers 4'54; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).

Confirma hoc, Deus

5. Harmonia Mundi HMX 2908727-29 (3 cds 2015).

Da mihi auxilium

4. Alamire/David Skinner 7'04; ed Skinner; rec Fitzalan Chapel Arundel Castle 3/2009. Obsidian CD 706 (2 cds 2011).

Deficit in dolore

2. ed Fellowes; rec 5/1992. Griffin GCCD 4050 (cd 2012).

De lamentatione Hieremiae

7. Magnificat/Philip Cave 12'26; ed Dunkley; rec St George's Chesterton Cambridge 1/2012. Linn stereo digital CKD 417 (sacd 2012).

Diliges Dominum

4. Alamire/David Skinner 3'08; ed Skinner; rec Fitzalan Chapel Arundel Castle 3/2009. Obsidian CD 706 (2 cds 2011).
5. Rodolfus Choir/Ralph Allwood 3'30; rec St John the Evangelist Church Upper Norwood London 7/2015. Signum stereo digital SIGCD 445 (cd 2015).

6. Sixteen/Harry Christophers 3'16; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).
7. Merton College Oxford Choir/Benjamin Nicholas 2'58; rec Merton College Chapel 6/2015. Delphian stereo digital DCD 34174 (cd 2016).

Domine, quis habitabit
2. Magnificat/Philip Cave 9'30; ed Edwards; rec St George's Chesterton Cambridge 1/2012. Linn stereo digital CKD 417 (sacd 2012).

Domine, salva nos
1. Warner Classics 9029570282 (8cds 2018).

Domine, secundum actum meum
5. Alamire/David Skinner 7'14; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).
8. Clare Wilkinson (ms), Rose Consort of Viols 6'51; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Dominus in Sina
2. King's College Cambridge Choir/Stephen Cleobury [1'05]; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Ecco virgo concipiet
4. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
5. Merton College Oxford Choir/Peter Phillips 1'35; rec Merton Chapel 4/2012. Delphian stereo digital DCD 34122 (cd 2012).

Emendemus in melius
9. Alamire/David Skinner 3'02; ed Skinner; rec Fitzalan Chapel Arundel Castle 3/2009. Obsidian CD 706 (2 cds 2011).
10. Westminster Cathedral Choir/Martin Baker 4'31; rec Westminster Cathedral 2011. Hyperion stereo digital CDA 67938 (cd 2013).
11. Collegium Vocale Gent/Philippe Herreweghe 3'42; rec Chiesa di San Francesco Asciano Italy 8/2013. PHI stereo digital LPH 014 (cd 2014).
12. Sixteen/Harry Christophers 3'58; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).

Exsurge, quare obdormis, Domine?
13. Harmonia Mundi HMX 2908727-29 (3 cds 2015).

Factus est repente de coelo sonus
5. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
6. King's College Cambridge Choir/Stephen Cleobury 1'45; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Gaudeamus omnes … Sanctum omnium
2. Warner Classics 9029570282 (8cds 2018).

Haec dicit Dominus
6. Clare Wilkinson (ms), Rose Consort of Viols 4'46; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Haec dies, 6vv

9. Warner Classics 9029570282 (8cds 2018).
36. Manchester Cathedral Choir/Christopher Stokes 2'34. Regent stereo digital REGCD 443 (cd 2015).
37. Queen's Six 2'15; rec St George's Chapel Windsor Castle 2014. Resonus stereo digital RES 10146 (cd 2015).
38. London Oratory Schola Cantorum Boys Choir/Charles Cole 2'41; rec All Hallows' Church Gospel Oak London. Sony Classical 88985 41636-2 (cd 2017).
39. King's College Cambridge Choir/Stephen Cleobury 2'33; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Hodie beata Virgo Maria

5. King's College Cambridge Choir/Stephen Cleobury 2'35; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Hodie Christus natus est

5. Queen's Six 2'10; rec 9/2015. Resonus stereo digital RES 10204 (cd 2016).

Infelix ego

6. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
9. Contrapunctus/Owen Rees 13'34; rec St Michael and All Angels Church Oxford 11/2012. Signum stereo digital SIGCD 338 (cd 2013).
10. Collegium Vocale Gent/Philippe Herreweghe 12'36; rec Chiesa di San Francesco Asciano Italy 8/2013. PHI stereo digital LPH 014 (cd 2014).
11. ORA/Suzi Digby 12'14; ed Dunkley; rec St Alban's Church Holborn London 2/2015. Harmonia Mundi stereo digital HMW 906103 (cd 2016).

In resurrectione tua

5. Trinity College Cambridge Choir/Richard Marlow 1'37; rec Trinity College Chapel 7/2001. Chandos stereo digital CHAN 0733 (cd 2007) [corrected numbering of entry].
6. Stile Antico 1'52; rec All Hallows' Church Gospel Oak London 2/2012. Harmonia Mundi stereo digital HMU 807555 (sacd 2012).

Iustorum animae

31. Monteverdi Choir/John Eliot Gardiner 3'18; ed Petti; rec St Giles' Cripplegate London 6/2013. Soli Deo Gloria stereo digital SDG 720 (cd 2014).
32. St John's College Oxford Chapel Choir/Flora Sheldon [nt]. OxRecs stereo digital OXCD 131 (cd 2015).
33. King's College Cambridge Choir/Stephen Cleobury 2'44; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Laetentur coeli

18+. Chelmsford Cathedral Choir/Peter Nardone [nt]. Regent stereo digital REGCD 220 (cd 2006) [not recorded at the original time of release, numbered in its correct chronological place].
20. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
23. Sixteen/Harry Christophers 3'28; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).

Laudate, pueri, Dominum

6. Alamire/David Skinner 4'02; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).

Laudibus in sanctis

7. ASV CDGAU 119 (cd 1990) [not recorded at the original time of release].
25. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
27. Coro COR 16111 (cd 2013).
28. Monteverdi Choir/John Eliot Gardiner 4'06; ed Smart; rec St Giles' Cripplegate London 6/2013. Soli Deo Gloria stereo digital SDG 720 (cd 2014).
29. King's College London Choir/Gareth Wilson 5'18; rec St John the Evangelist Church Upper Norwood London 6/2015. Delphian stereo digital DCD 34146 (cd 2016).
30. Jesus College Cambridge College Choir/Mark Williams 5'02; rec Jesus College Chapel 6/2016. Signum stereo digital SIGCD 481 (cd 2016).
31. King's College Cambridge Choir/Stephen Cleobury 5'37; ed Fraser; rec King's College 2017. King's College stereo digital KGS0024 (cd 2018).

Libera me, Domine, de morte aeterna

3. Alamire/David Skinner 3'59; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).

Libera me, Domine, et pone me iuxta te

5. Alamire/David Skinner 7'14; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).

Memento, homo

4. Alamire/David Skinner 2'41; ed Skinner; rec Fitzalan Chapel Arundel Castle 3/2009. Obsidian CD 706 (2 cds 2011).

Miserere mei, Deus

13+. Corpus Christi College Oxford Choir/Julian MacBride [nt]. Classical Communications stereo digital CCLCD 8010 (cd 2005) [first inclusion in this discography, numbered in its correct chronological place].
16. Girl Choristers and Lay-Clerks of Southwark Cathedral Choir/Stephen Disley 3'41. Regent stereo digital REGCD 387 (cd 2013).
17. Contrapunctus/Owen Rees 3'20; rec St Michael and All Angels Church Oxford 11/2012. Signum stereo digital SIGCD 338 (cd 2013).
18. Gesualdo Six/Owain Park 3'26; rec Trinity College Chapel Cambridge 3/2017. Hyperion stereo digital CDA 68256 (cd 2018).

Miserere mihi, Domine

7. Alamire/David Skinner 2'29; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).
8. Sixteen/Harry Christophers 2'25; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).

Ne irascaris

1. Warner Classics 9029570282 (8cds 2018).
15. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
17. Gallicantus/Gabriel Crouch (bar) 8'46; rec St Michael's Church Summertown Oxford. Signum stereo digital SIGCD 295 (cd 2012).

18. Clare College Cambridge Choir/Graham Ross 9'03; rec All Hallows' Church Gospel Oak London 7/2013. Harmonia Mundi stereo digital HMU 907616 (cd 2014).
19. York Minster Choir/Robert Sharpe 8'11; rec York Minster 2016. Regent stereo digital REGCD 488 (cd 2017).
20. Gesualdo Six/Owain Park (bass) 9'37; rec Trinity College Chapel Cambridge 3/2017. Hyperion stereo digital CDA 68256 (cd 2018).
21. King's College Cambridge Choir/Stephen Cleobury 7'34; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

***Ne irascaris: Civitas sancti tui**

*13+. Rippon Cathedral Choirs/Andrew Bryden [nt]. Regent stereo digital REGCD 225 (cd 2006) [not recorded at the original time of release, numbered in its correct chronological place].
*16. Contrapunctus/Owen Rees 5'02; rec St Michael and All Angels Church Oxford 11/2012. Signum stereo digital SIGCD 338 (cd 2013).
*17. Monteverdi Choir/John Eliot Gardiner 5'27; ed Pike; rec St Giles' Cripplegate London 6/2013. Soli Deo Gloria stereo digital SDG 720 (cd 2014).
*18. London Oratory Schola Cantorum Boys Choir/Charles Cole 5'29; rec All Hallows' Church Gospel Oak London. Sony Classical 88985 41636-2 (cd 2017).

Non vos relinquam orphanos

11. King's College Cambridge Choir/Stephen Cleobury 1'35; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Nunc dimittis servum tuum

5. Monteverdi Choir/John Eliot Gardiner 8'43; ed McCleery; rec St Giles' Cripplegate London 6/2013. Soli Deo Gloria stereo digital SDG 720 (cd 2014).
6. Jesus College Cambridge College Choir/Mark Williams 6'37; rec Jesus College Chapel 6/2016. Signum stereo digital SIGCD 481 (cd 2016).

O lux, beata Trinitas

8. Alamire/David Skinner 7'14; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).
9. Sixteen/Harry Christophers 4'10; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).
10. Clare College Cambridge Choir/Graham Ross 5'08; rec Lady Chapel Ely Cathedral. Harmonia Mundi stereo digital HMM 902270 (cd 2018).
11. King's College Cambridge Choir/Stephen Cleobury 4'32; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

O magnum misterium

8. Regis RRC 1330 (cd 2010).
14. ORA Singers/Suzi Digby 2'43. Harmonia Mundi stereo digital HMM 905305 (cd 2018).

O quam gloriosum est regnum

9. King's College Cambridge Choir/Stephen Cleobury 5'00; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

O salutaris hostia, 6vv

3. Marian Consort/Rory McCleery 2'30. Delphian stereo digital DCD 34160 (cd 2015).

4. Laycock Scholars/Greg Skidmore 2'46; rec All Saints' Church Tooting London 2/5/16. Lacock Scholars stereo digital [unnumbered] (cd 2016).

Peccantem me quotidie

3. Alamire/David Skinner 6'16; ed Skinner; rec Fitzalan Chapel Arundel Castle 3/2009. Obsidian CD 706 (2 cds 2011).

Plorans plorabit

3. Contrapunctus/Owen Rees 5'07; rec St Michael and All Angels Church Oxford 11/2012. Signum stereo digital SIGCD 338 (cd 2013).

Quis est homo

3. Harmonia Mundi HMX 2908727-29 (3 cds 2015).

Quomodo cantabimus?

5. Gallicantus/Gabriel Crouch (bar) 6'28; rec St Michael's Church Summertown Oxford. Signum stereo digital SIGCD 295 (cd 2012).
6. Magnificat/Philip Cave 8'35; ed Dunkley; rec St George's Chesterton Cambridge 1/2012. Linn stereo digital CKD 417 (sacd 2012).
7. Contrapunctus/Owen Rees 8'38; rec St Michael and All Angels Church Oxford 11/2012. Signum stereo digital SIGCD 338 (cd 2013).
8. ORA Singers/Suzi Digby 7'02; ed Dunkley; rec St Alban's Holborn 2/2015. Harmonia Mundi stereo digital HMW 906102 (cd 2016).
9. Jesus College Cambridge College Choir/Mark Williams 8'07; rec Jesus College Chapel 6/2016. Signum stereo digital SIGCD 481 (cd 2016).

Rorate coeli

9. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
10. Merton College Oxford Choir/Peter Phillips 4'13; rec Merton Chapel 4/2012. Delphian stereo digital DCD 34122 (cd 2012).
11. Guildford Cathedral Choir/Katherine Dienes-Williams 4'01. Regent stereo digital REGCD 413 (cd 2013).
12. King's College Cambridge Choir/Stephen Cleobury 4'16; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Sacerdotes Domini

19. Trinity College Oxford Chapel Choir/Katie Lee [nt]. OxRecs stereo digital OXCD 100 (cd 2005).
20. King's College Cambridge Choir/Stephen Cleobury 1'12; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Salve regina, 5vv

6. Merton College Oxford Choir/Peter Phillips 7'18; rec Merton College Chapel 7/2014. Delphian stereo digital DCD 34144 (cd 2014).

Senex puerum portabat … regebat

6. Oriel College Oxford Choir/Andrew Furniss 2'27. OxRecs stereo digital OXCD 102 (cd 2007).
7. Winchester Cathedral Choir/Andrew Lumsden 2'30; rec Winchester Cathedral. Regent stereo digital REGCD 372 (cd 2012).

8. Oriel College Oxford Choir/David Maw [nt]. OxRecs stereo digital OXCD 139 (cd 2017).
9. King's College Cambridge Choir/Stephen Cleobury [1'05]; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018) [timing given is for this piece, the track (4) begins incorrectly with *Sicut audivimus: Alleluia].

***Sicut audivimus: Alleluia**

*1. King's College Cambridge Choir/Stephen Cleobury [0'27]; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018) [the Alleluia verse incorrectly used to begin the track of Senex puerum portabat … regebat].

Siderum rector

7. Alamire/David Skinner 2'37; ed Skinner; rec Fitzalan Chapel Arundel Castle 3/2009. Obsidian CD 706 (2 cds 2011).

Similes illis fiant

2. St Mary's Cathedral Edinburgh Choir/Duncan Ferguson [2'23]; rec St Mary's Cathedral. Delphian stereo digital DCD34204 (cd 2018) [the 2nd section, Byrd's 3 verses of In exitu Israel by Sheppard, Byrd and Mundy, total performance time with the alternatim plain -song is 3'33].

Spiritus Domini

2. Harmonia Mundi HMX 2908727-29 (3 cds 2015).

Terra tremuit

8. King's College Cambridge Choir/Stephen Cleobury 0'54; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).
9. Caritas Consort/Lindsay Gray 0:51; rec St Augustine's Church Penarth Wales 8/2018. Priory stereo digital PRCD 1219 (cd 2018).

Tollite portas

4. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
5. King's College Cambridge Choir/Stephen Cleobury 1'56; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).

Tribue, Domine

7. Alamire/David Skinner 10'57; ed Skinner; rec Fitzalan Chapel Arundel Castle 1/2010. Obsidian CD 706 (2 cds 2011).
8. Magnificat/Philip Cave 13:08; rec St George's Church Chesterton Cambridge 1/2013. Linn stereo digital CKD 447 (sacd 2014).
9. Sixteen/Harry Christophers 11'31; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016).

Tribulationes civitatum

4. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
5. Gallicantus/Gabriel Crouch (bar) 9'24; rec St Michael's Church Summertown Oxford. Signum stereo digital SIGCD 295 (cd 2012).
6. York Minster Choir/Robert Sharpe 9'24; rec York Minster 2016. Regent stereo digital REGCD 488 (cd 2017).

Tristitia et anxietas

7. Gallicantus/Gabriel Crouch (bar) 9'17; rec St Michael's Church Summertown Oxford. Signum stereo digital SIGCD 295 (cd 2012).

***Tristitia et anxietas** [1st section]

*1. Les Cris de Paris/Geoffrey Jourdain 5'55; rec Abbaye de Sylvanès France 6/2017. Harmonia Mundi stereo digital HMM 902298 (cd 2018).

Vide, Domine, afflictionem nostram

3. Gallicantus/Gabriel Crouch (bar) 7'57; rec St Michael's Church Summertown Oxford. Signum stereo digital SIGCD 295 (cd 2012).
4. York Minster Choir/Robert Sharpe 7'33; rec York Minster 2016. Regent stereo digital REGCD 488 (cd 2017).

Vigilate

13+ Winchester Cathedral Choir/Andrew Lumsden 4'13; rec Winchester Cathedral 1/2006. Griffin stereo digital GCCD 4052 (cd 2006) [first inclusion in this discography, numbered in its correct chronological place].
15. Harmonia Mundi HMX 2908727-29 (3 cds 2015).
17. King's Singers 4'28; rec Cathedral of the Incarnation Nashville Tennessee USA 3/2012. Naxos stereo digital 8572987 (cd 2012).
18. Gallicantus/Gabriel Crouch (bar) 4'38; rec St Michael's Church Summertown Oxford. Signum stereo digital SIGCD 295 (cd 2012).
19. Monteverdi Choir/John Eliot Gardiner 4'08; ed Morehen; rec St Giles' Cripplegate London 6/2013. Soli Deo Gloria stereo digital SDG 720 (cd 2014).
20. Blackburn Cathedral Choirs/Samuel Hudson 4'47. Priory stereo digital PRCD 1160 (cd 2015).
21. Liverpool Cathedral Choir/David Poulter 4'39; rec Liverpool Cathedral. Priory stereo digital PRCD 1172 (cd 2017).
22. Bristol Cathedral Choir/Mark Lee 4'27; rec Bristol Cathedral. Regent stereo digital REGCD 514 (cd 2017).
23. Gesualdo Six/Owain Park 4'08; rec Trinity College Chapel Cambridge 3/2017. Hyperion stereo digital CDA 68256 (cd 2018).
24. King's College Cambridge Choir/Stephen Cleobury 4'36; ed Fraser; rec King's College Chapel 2017. King's College stereo digital KGS0024 (cd 2018).
25. Lincoln Cathedral Choir/Aric Prentice 4'42. Regent stereo digital REGCD 532 (cd 2018).

ENGLISH LITURGICAL MUSIC

Great Service

4. Musica Contexta/Simon Ravens, Steven Devine (cha org), The English Cornett and Sackbut Ensemble [45'02]; rec St John's Church Upper Norwood London 5/2011. Chandos stereo digital CHAN 0789 (cd 2012).
5. Cardinall's Musick/Andrew Carwood, Robert Quinney (cha org) [42'52]; ed Martin; rec Fitzalan Chapel Arundel Castle 11/2011. Hyperion stereo digital CDA 67937 (cd 2012).

***Great Service: Magnificat & Nunc Dimittis**

*2. Alto ALC 1182 (cd 2012).
*11. Durham Cathedral Choir/James Lancelot, Keith Wright (org) 14'55. OxRecs stereo digital OXCD 106 (cd 2010).
*12. Magdalen College Oxford Choir, New College Oxford Choir/David Lumsden [nt]; rec Magdalen College Chapel live BBC broadcast 1/1/1964. OxRecs OXCD 130 (cd 2015).

***First Preces and Psalms 47, 55: Psalm 47**

*1. Musica Contexta/Simon Ravens 3'41 ; rec St John's Church Upper Norwood London 5/2011. Chandos stereo digital CHAN 0789 (cd 2012).

***Second Preces and Psalms 114, 55, 119, 24: Psalm 114**

*1. Musica Contexta/Simon Ravens 1'54; rec St John's Church Upper Norwood London 5/2011. Chandos stereo digital CHAN 0789 (cd 2012).

***Second Preces and Psalms 114, 55, 119, 24: Psalm 119**

*5. Alto ALC 4001 (4 cds 2011).

*13+. Ian Pattinson (tr.), Blackburn Cathedral Choir/Richard Tanner, Timothy Cooke (org) 3'07; rec Blackburn Cathedral 1999. Lammas stereo digital LAMM 119D (cd 2000) [corrected entry].

*20. Boy Choristers and Lay-Clerks of Southwark Cathedral Choir/Peter Wright, Jonathan Hope (org) 3'27. Regent stereo digital REGCD 376 (cd 2012).

Second Service

4. PRCD 633 (cd 2010).

OTHER ENGLISH MUSIC

Ah silly soul

8. Clare Wilkinson (ms), Rose Consort of Viols 3'53; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Attend mine humble prayer

1. Queen's Six 2'56; rec St George's Chapel Windsor Castle 2014. Resonus stereo digital RES 10146 (cd 2015).

Behold, I bring you glad tidings [17th century contrafactum of Ne irascaris: 1st section]

1. Ebor Singers, Chelys Consort of Viols/Paul Gameson 6'02. Resonus stereo digital RES 10202 (cd 2017).

Come, pretty babe

1. ALC 1018 (cd 2008).

Compel the hawk

1. Queen's Six 2'53; rec Ascot Priory 9/2015. Resonus stereo digital RES 10164 (cd 2016).

Constant Penelope

7. †Clare Wilkinson (ms), Rose Consort of Viols 2'37; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Delight is dead

3. Alto ALC 1085 (cd 2010).

Exalt thyself, O God

2. Alto ALC 4001 (4 cds 2011).

***From virgin's womb: Rejoice, rejoice [chorus]**

*4. Alto ALC 1270 (cd 2014).

How vain the toils
2. Alto ALC 1085 (cd 2010).
4. Clare Wilkinson (ms), Rose Consort of Viols 2'59; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Is love a boy?
2. rec Abbey Road Studios London 8/1981. Warner Classics 9029570282 (8cds 2018).

La virginella
6. †Gwendolen Martin (s), Rose Consort of Viols/Rory McCleery 2'16; rec All Souls' Col -lege Chapel Oxford 1/2012. Delphian stereo digital DCD 34115 (cd 2012).

Lullaby, my sweet little baby
25. †Ensemble Mikado 5'15. Gramola stereo digital GRAM 98882 (cd 2012) [the Ensemble comprises Theresa Dlouhy (sop), 3 recorders and b vl].

Make ye joy to God
5. Cardinall's Musick/Andrew Carwood 2'27; ed Fraser; rec Fitzalan Chapel Arundel Castle 11/2011.Hyperion stereo digital CDA 67937 (cd 2012).

O God that guides the cheerful sun
6. Ebor Singers, Chelys Consort of Viols/Paul Gameson 4'13. Resonus stereo digital RES 10202 (cd 2017).

O Lord, how vain
10. Gwendolen Martin (s), Rose Consort of Viols/Rory McCleery 4'54; rec All Souls' College Chapel Oxford 1/2012. Delphian stereo digital DCD 34115 (cd 2012).

O Lord, how long wilt thou forget?
3. Alto ALC 1085 (cd 2010).

O Lord, make thy servant
10. Michael Bawtree (org).
18. Christ Church Cathedral Oxford Choir/Stephen Darlington 2'57; rec. Merton College Chapel, Oxford 3/2011. Avie stereo digital AV 2215 (cd 2011).
19. Musica Contexta/Simon Ravens, The English Cornett and Sackbut Ensemble 2'27; rec St John's Church Upper Norwood London 5/2011. Chandos stereo digital CHAN 0789 (cd 2012).
20. Queen's Six 3'04; rec St George's Chapel Windsor Castle 2014. Resonus stereo digital RES 10146 (cd 2015).
21. Jesus College Cambridge College Choir/Mark Williams 2'50; rec Jesus College Chapel 6/2016. Signum stereo digital SIGCD 481 (cd 2016).
22. York Minster Choir/Robert Sharpe 2'43; rec York Minster 2016. Regent stereo digital REGCD 488 (cd 2017).

O Lord, make thy servant [contrafactum: text adapted in the reign of King Charles 1 to refer to him rather than Elizabeth 1].
1. Ebor Singers/Paul Gameson 2'08; rec National Centre for Early Music York UK 2015. Resonus stereo digital RES 10194 (cd 2017).

O Lord, turn thy wrath [contrafactum of Ne irascaris]
1. Alto ALC 4001 (4 cds 2011).

Out of the orient crystal skies
9. Ensemble Mikado 2'41. Gramola stereo digital GRAM 98882 (cd 2012) [the Ensemble comprises Theresa Dlouhy (sop), 3 recorders and b vl].

Praise our Lord, all ye Gentiles
11. Cardinall's Musick/Andrew Carwood 2'46; ed Fraser; rec Fitzalan Chapel Arundel Castle 11/2011. Hyperion stereo digital CDA 67937 (cd 2012).
12. Merton College Oxford Choir/Peter Phillips 2'45; rec Merton College Chapel 4/2013. Delphian stereo digital DCD 34134 (cd 2013).
13. Jesus College Cambridge Combined Choirs/Mark Williams 2'32; rec Jesus College Chapel 6/2016. Signum stereo digital SIGCD 481 (cd 2016).
14. York Minster Choir/Robert Sharpe 2'44; rec York Minster 2016. Regent stereo digital REGCD 488 (cd 2017)

Prevent us, O Lord
14. St Edmundsbury Cathedral Choir/James Thomas 2'37; rec St Edmundsbury Cathedral 7/2004. Lammas stereo digital LAMM 172D (cd 2005).

Sing joyfully unto God our strength
12. Alto ALC 1137 (cd 2011); ALC 4001 (4 cds 2011).
14. Griffin stereo digital GCCD 4069 (cd 2010) [performers now cited as Jesus College Cambridge Choir/Andrew King, but the original citing of Jesus College Mixed Choir/ David Swinson is more likely correct].
33. St Edmundsbury Cathedral Choir/James Thomas 2'57; rec St Edmundsbury Cathedral 7/2004. Lammas stereo digital LAMM 172D (cd 2005).
34. Rochester Cathedral Choir/Scott Farrell, Dan Soper 2'43; rec Rochester Cathedral 6/2009. Regent stereo digital REGCD 329 (cd 2010).
35. Musica Contexta/Simon Ravens, The English Cornett and Sackbut Ensemble 2'38; rec St John's Church Upper Norwood London 5/2011. Chandos stereo digital CHAN 0789 (cd 2012).

The eagle's force
1. Queen's Six 2'23; rec Ascot Priory 9/2015. Resonus stereo digital RES 10164 (cd 2016).

The fair young virgin [adaptation by Byrd of his own composition La virginella, this 'Englished' version adding a second part, 'But not so soon']
1. Fieri Consort 6'50; rec St George's Church Chesterton Cambridge 1/2018. Fieri Records stereo digital FIER 002 TUT (cd 2018).

This day Christ was born
10. Cardinall's Musick/Andrew Carwood 2'33; ed Carwood; rec Fitzalan Chapel Arundel Cas -tle 11/2011. Hyperion stereo digital CDA 67937 (cd 2012).

This sweet and merry month of May
8. rec Abbey Road Studios London 8/1981. Warner Classics 9029570282 (8cds 2018).
12. Sixteen/Harry Christophers 2'37; rec St Alban the Martyr Church Holborn London 1/2013. Coro stereo digital COR 16111 (cd 2013).

Though Amaryllis dance in green
7. Alto ALC 1095 (cd 2010).

Turn our captivity, O Lord

6. Cardinall's Musick/Andrew Carwood 4'25; ed Fraser; rec Fitzalan Chapel Arundel Castle 11/2011. Hyperion stereo digital CDA 67937 (cd 2012).
7. Monteverdi Choir/John Eliot Gardiner 4'08; ed Morehen; rec St Giles' Cripplegate Lon -don 6/2013. Soli Deo Gloria stereo digital SDG 720 (cd 2014).

Who made thee, Hob, forsake the plough?
3. rec 1983. Warner Classics 9029570282 (8cds 2018).

Why do I use my paper, ink and pen?
6. Stile Antico, Fretwork 2'29. Harmonia Mundi stereo digital HMU 807554 (cd 2013).

With lilies white
3. Clare Wilkinson (ms), Rose Consort of Viols 5'43; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Wretched Albinus
4. Clare Wilkinson (ms), Rose Consort of Viols 2'59; rec Forde Abbey Dorset 11/2012. Deux-Elles stereo digital DXL 1155 (cd 2014).

Ye sacred muses
26. Berit Norbakken Solset (s), Barokksolistene/Bjarte Eike (vn) 4'18; rec Selbu Church Norway. Bis stereo digital BIS 2057 (sacd 2013).
27. Queen's Six 3'24; rec Ascot Priory 9/2015. Resonus stereo digital RES 10164 (cd 2016) [performed in an unidentified arrangement for 5 voices, a capella].

Unto the hills mine eyes I lift
1. Cardinall's Musick/Andrew Carwood 4'05; ed Fraser; rec Fitzalan Chapel Arundel Castle 11/2011. Hyperion stereo digital CDA 67937 (cd 2012).

CANONS

Canon six in one
1. Rose Consort of Viols 1'37. Delphian stereo digital DCD 34160 (cd 2015).

CONSORT MUSIC

Fantasias, Grounds, and Dances

Browning à 5
19. Phantasm/Laurence Dreyfus 4'37; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).
20. Consortium 5 [recorder consort] 3'48. Resonus stereo digital RES 10155 (cd 2015) [titled 'The leaves be greene' as some British Library manuscript sources].

Fantasia à 3 in C, no 1

4. Phantasm/Laurence Dreyfus 1'39; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Fantasia à 3 in C, no 2

8. Phantasm/Laurence Dreyfus 1'39; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).
9. Rose Consort of Viols 2'27; rec National Centre for Early Music York UK 5/2013. Delphian stereo digital DCD 34139 (cd 2014).

Fantasia à 3 in C, no 3

4. Phantasm/Laurence Dreyfus 1'04; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Fantasia à 4 in G, no 3 [reconstructed by Warwick Edwards from a single surviving part]

1. Phantasm/Laurence Dreyfus 2'08; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Fantasia à 4 in G minor

12. Phantasm/Laurence Dreyfus 2'22; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Fantasia à 5 in C

10. English Consort of Viols/Nicholas McGegan [nt]. Griffin stereo digital GCCD 4036 (cd 2008).
11. Phantasm/Laurence Dreyfus 6'03; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Fantasia à 6 in F [= Laudate Pueri]

2. Phantasm/Laurence Dreyfus (tr vl) 3'38; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Fantasia à 6 in G minor, no 1

11. Phantasm/Laurence Dreyfus (tr vl) 5'08; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Fantasia à 6 in G minor, no 2

9. Phantasm/Laurence Dreyfus (tr vl) 4'16; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Galliard à 5

1. Phantasm/Laurence Dreyfus [1'30]; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011) [an unidentified modern reconstruction, see note at Pavan à 5]

Pavan à 5

5. Phantasm/Laurence Dreyfus [2'25]; rec Merton College Chapel Oxford 9/2010. Linn ste -reo digital (sacd 2011) [coupled with a Galliard à 5, which is an unidentified modern re construction based on the keyboard Galliard from the Pavan and Galliard in C minor, no. 1, given that the Pavan à 5 is considered the consort original conception of that piece. The total performance time of Pavan and Galliard is 3'56.]

Pavan and Galliard à 6

8. Phantasm/Laurence Dreyfus (tr vl) 3'57; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Prelude [and Ground] à 5

9. Phantasm/Laurence Dreyfus 5'40; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

In Nomines

In Nomine à 4 no 1

10. Phantasm/Laurence Dreyfus 2'25; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

In Nomine à 4 no 2

13. Phantasm/Laurence Dreyfus 2'42; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

In Nomine à 5 no 2, 'on the sharpe'

9. Phantasm/Laurence Dreyfus 2'32; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

In Nomine à 5 no 3

7. Phantasm/Laurence Dreyfus 2'31; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

In Nomine à 5 no 4

10. Phantasm/Laurence Dreyfus 2'43; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).
11. Consortium 5 [recorder consort] 2'22. Resonus stereo digital RES 10155 (cd 2015).

In Nomine à 5 no 5

12. Phantasm/Laurence Dreyfus 2'51; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Hymns and Miserere Settings

Christe qui lux es à 4 no 1

5. Phantasm/Laurence Dreyfus 2'50; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Christe qui lux es à 4 no 2

4. Phantasm/Laurence Dreyfus 2'42; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Christe qui lux es à 4 no 3

6. Phantasm/Laurence Dreyfus 1'07; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Christe Redemptor à 4

7. Phantasm/Laurence Dreyfus 3'16; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Miserere à 4

5. Phantasm/Laurence Dreyfus 1'33; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Sermone blando à 3

2. Phantasm/Laurence Dreyfus 2'02; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

Sermone blando à 4 no 2

4. Phantasm/Laurence Dreyfus 2'15; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

***Te lucis ante terminum à 4: verses 5, 10**

*3. Phantasm/Laurence Dreyfus 2'20; rec Merton College Chapel Oxford 9/2010. Linn stereo digital (sacd 2011).

KEYBOARD MUSIC

Fantasias, Preludes, Hymns, and Antiphons

Clarifica me, Pater, setting 1

6. Mahan Esfahani (hpsc) 1'38; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

Clarifica me, Pater, setting 2

7. Mahan Esfahani (hpsc) 1'15; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

Clarifica me, Pater, setting 3

11. CDS 44461-7 (7 cds 2010) [corrected numbering of entry].
13. Gustav Leonhardt (hpsc) 2'58; rec Chapelle de l'hôpital Notre-Dame de Bon Secours Paris 11/2004. Alpha stereo digital ALPHA 073 (cd 2005) [corrected numbering of entry].
14. Léon Berben (hist org) 2'41; rec Grote Kerk Oosthuizen 5/2007. Ramée stereo digital RAM 0704 (cd 2007) [corrected numbering of entry].
15. Mahan Esfahani (hpsc) 1'55; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

Fantasia in A minor

20. Glen Wilson (hpsc) 8'12; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
21. Pieter-Jan Belder (hpsc) 7'02; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
22. Mahan Esfahani (hpsc) 6'33; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).
23. Colin Tilney (hpsc) 9'06; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).

24. Colin Booth (hpsc) 8'33; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).
25. Richard Egarr (hpsc) 8'32; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Fantasia in C, no 1

4. Glen Wilson (hpsc) 9'35; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011) [earlier version].

Fantasia in C, no 2

29. Glen Wilson (hpsc) 6'14; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
30. Pieter-Jan Belder (hpsc) 5'22; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
31. Annie Lydford (org) 6'49; arr Borland; rec Worksop College Chapel 7/2011. Delphian stereo digital DCD 34104 (cd 2012) [includes a repeat of the opening section, bars 1-27, in a different registration].
32. Colin Booth (hpsc) 6'04; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).
33. Richard Egarr (hpsc) 6'06; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Fantasia in D minor

23. Mahan Esfahani (hpsc) 4'11; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).
24. Colin Tilney (hpsc) 5'38; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).

Fantasia in G, no 2

11. Glen Wilson (hpsc) 9'20; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
12. Pieter-Jan Belder (hpsc) 7'23; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
13. Richard Egarr (hpsc) 7'49; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Fantasia in G, no 3

5. Pieter-Jan Belder (hpsc) 5'08; rec Nederlands Hervormde Kerk Mijnsherenland 9/2010. Brilliant stereo digital 94303 (2 cds 2012).

Prelude in A minor

17. Glen Wilson (hpsc) 0'50; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
18. Pieter-Jan Belder (hpsc) 0:44; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
19. Colin Tilney (hpsc) 0'54; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).
20. Colin Booth (hpsc) 0'47; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).
21. Richard Egarr (hpsc) 0'50; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Prelude in C

6+. Mary Jane Newman (hpsc) 1'03. Centaur stereo digital CRC 2493 (cd 2002) [not recorded at the original time of release, numbered in its correct chronological place].
8. Glen Wilson (hpsc) 1'02; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
9. Steven Devine (cha org) 1'14; rec St John's Church Upper Norwood London 5/2011. Chandos stereo digital CHAN 0789 (cd 2012).
10. Catalina Vicens (hpsc) 1'23; rec Schloss Bad Krozingen Germany 1/2013. Carpe Diem CD 16298 (cd 2013).
11. Alina Rotaru (hpsc) 1'02; rec Sono Luminus Studios Boyce Virginia United States 10/2015. Dorian Sono Luminus stereo digital DSL 92208 (cd 2016).
12. Richard Egarr (hpsc) 1'07; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Prelude in F

5. Friederike Chylek (hpsc) 1'02; rec Alte Kirche Fautenbach Achern Germany 9/2015. Oehms stereo digital OC 1864 (cd 2015).

Prelude in G minor

6+. Mary Jane Newman (hpsc) 1'37. Centaur stereo digital CRC 2493 (cd 2002) [not recorded at the original time of release, numbered in its correct chronological place; the Prelude is played thrice, the second time on the lute stop].
7. Glen Wilson (hpsc) 0'41; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
8. Catalina Vicens (hpsc) 1'00; rec Schloss Bad Krozingen Germany 1/2013. Carpe Diem CD 16298 (cd 2013).
9. Alina Rotaru (hpsc) 0'42; rec Sono Luminus Studios Boyce Virginia United States 10/2015. Dorian Sono Luminus stereo digital DSL 92208 (cd 2016).
10. Richard Egarr (hpsc) 0'45; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Ut mi re, in G

2. Glen Wilson (hpsc) 8'03; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
3. Richard Egarr (hpsc) 5'42; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Ut re mi fa sol la, in G

13. Glen Wilson (hpsc) 9'22; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).
14. Pieter-Jan Belder (hpsc) 7'32; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant ste -reo digital 94362 (2 cds 2012).
15. Colin Booth (hpsc) 8'37; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).
16. Richard Egarr (hpsc) 7'32; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).
17. Mahan Esfahani (hpsc) 6'29; rec Concert Hall Wyastone Estate Monmouth 11/2017. Hyperion stereo digital CDA 68249 (cd 2018).

Verse [Fantasia in C, no 4]

4. Steven Devine (cha org) 2'05; rec St John's Church Upper Norwood London 5/2011. Chandos stereo digital CHAN 0789 (cd 2012).

Voluntary for my Lady Nevell [Fantasia in G, no 1]

9. Colin Booth (hpsc) 5'49; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

Grounds and related pieces

Hugh Aston's Ground

11. Pieter-Jan Belder (hpsc) 7'07; rec Westvestkerk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012) [under alternative title 'Tregian's Ground'].

My Lady Nevell's Ground

13. Colin Booth (hist hpsc) 5'32; rec Godney Village Hall Somerset 2/2014. Soundboard stereo digital SBCD 214 (cd [2014]).
14. Friederike Chylek (hpsc) 5'46; rec Alte Kirche Fautenbach Achern Germany 9/2015. Oehms stereo digital OC 1864 (cd 2015).
15. Anton Batagov (pf) 8'07; rec Cinelab Studios [Moscow] 8/2017.Melodiya stereo digital MELCD 1002533 (cd 2018).

[Short] Ground in C

4. Colin Booth (hist hpsc) 3'44; rec Godney Village Hall Somerset 2/2014. Soundboard stereo digital SBCD 214 (cd [2014]).
5. Colin Booth (hpsc) 3'22; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).
6. Richard Egarr (hpsc) 2'44; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

[Short] Ground in G minor

4. ALPHA 317 (cd 2016).
6. Colin Booth (hpsc) 4'24; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).
7. Richard Egarr (hpsc) 3'41; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Qui pass [Chi passa] for my Lady Nevell

9. Karim Said (pf) 3:14. Rubicon stereo digital RCD 1014 (cd 2018).

The Bells

8. Regis RRC 1293 (cd 2008); Alto ALC 1293 (cd 2014).
11. Pieter-Jan Belder (hpsc) 6'52; rec Nederlands Hervormde Kerk Mijnsherenland 9/2010. Brilliant stereo digital 94303 (2 cds 2012).
12. Richard Egarr (hpsc) 6'21; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018) [adds an introduction: the first bell on the note C 4 times, then the ground, the note C followed by D twice, the basis of the later peal; Byrd's actual opening begins at 0'20].

The Hunt's Up, or Pescodd Time

8. Pieter-Jan Belder (hpsc) 6'59; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).

The seconde grownde, in C

6. Colin Tilney (hpsc) 10'41; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).

Ut re mi fa sol la, in F

6. Davitt Moroney, Oliver Neighbour (msr) 3'03; ed Brown; rec Ingatestone Hall Essex 3/1992. Hyperion stereo digital CDA 66551-7 (7cds 1999); CDS 44461-7 (7cds 2010) [earlier discography numberings of this recording corrected; Neighbour plays the theme in the treble part]
7. Magnus Williamson, Geoffrey Webber (org) 4'25; rec St John's College Chapel Cambridge 6/2005. Ox Recs stereo digital OXCD 101 (cd 2007) [earlier discography numbering of this recording corrected]
8. Naoko Akutagawa, Glen Wilson (hpsc) 4'33; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011) [Akutagawa plays the theme in the treble part]

Variations

All in a garden green

8. Pieter-Jan Belder (hist virg) 3'49; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).

Callino casturame

13. Mahan Esfahani (hpsc) 2'02; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

John come kiss me now

14. Pieter-Jan Belder (hpsc) 5'43; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
15. Mahan Esfahani (hpsc) 4'55; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).
16. Colin Booth (virg) 6'59; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

Rowland, or Lord Willoughby's Welcome home

9. Pieter-Jan Belder (hist virg) 2'30; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
10. Colin Booth (virg) 2'43; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

Sellinger's Round

13. Pieter-Jan Belder (hpsc) 6'32; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).

The Carman's Whistle

22. Pieter-Jan Belder (chest org) 5'14; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).

23. Trevor Pinnock (hpsc) 3'58; rec Colyer-Fergusson Concert Hall, University of Kent at Canterbury UK 8/2014. Linn stereo digital CKD 570 (sacd 2016).
24. Colin Booth (hpsc) 5'14; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

The Maiden's Song

9. Pieter-Jan Belder (hpsc) 4'51; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
10. Colin Tilney (hpsc) 6'14; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).

Walsingham

18. Pieter-Jan Belder (hpsc) 8'37; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
19. Mahan Esfahani (hpsc) 7'33; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

The woods so wild

11. Pieter-Jan Belder (hpsc) 4'39; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).

Pavans and Galliards

Galliard in C, no 4, Mistress Mary Brownlow

6+. Mary Jane Newman (hpsc) 2'34. Centaur stereo digital CRC 2493 (cd 2002) [not recorded at the original time of release, numbered in its correct chronological place].
9. Catalina Vicens (hpsc) 3'40; rec Schloss Bad Krozingen Germany 1/2013. Carpe Diem CD 16298 (cd 2013).
10. Alina Rotaru (hpsc) 2'43; rec Sono Luminus Studios Boyce Virginia United States 10/2015. Dorian Sono Luminus stereo digital DSL 92208 (cd 2016).

Lady Monteagle's Pavan in G, no 7

3. Pieter-Jan Belder (hpsc) 3'41; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).

Passamezzo Pavan and Galliard

9. Mahan Esfahani (hpsc) 10'01; rec Concert Hall Wyastone Estate Monmouth 11/2017. Hyperion stereo digital CDA 68249 (cd 2018).

Pavan and Galliard in A minor, no 1

13. Pieter-Jan Belder (hpsc) 6'05; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
14. Colin Booth (hpsc) 6'13; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

Pavan and Galliard in A minor, no 3

4. Richard Egarr (hpsc) 5'40; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Pavan and Galliard in C minor, no 1

9. Pieter-Jan Belder (hist virg) 6'04; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
10. Mahan Esfahani (hpsc) 5'23; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

Pavan and Galliard in C minor, no 2

8. Mahan Esfahani (hpsc) 5'29; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

Pavan and Galliard in D minor, no 1

6. Pieter-Jan Belder (hpsc) 6'00; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
7. Colin Booth (virg) 6'11; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

Pavan and Galliard in F, no 2, Ph Tregian

10. Pieter-Jan Belder (hpsc) 7'40; rec Nederlands Hervormde Kerk Mijnsherenland 9/2010. Brilliant stereo digital 94303 (2 cds 2012).
11. Colin Booth (hpsc) 6'57; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

Pavan and Galliard in G, no 2

7. Pieter-Jan Belder (hist virg) 4'24; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).

Pavan and Galliard in G minor, no 2, Sir William Petre

12+. Mary Jane Newman (hpsc) 5'57. Centaur stereo digital CRC 2493 (cd 2002) [first inclusion in this discography, numbered in its correct chronological place; the Pavan has ending 1 (*Parthenia*) from 3'34].
15. Bertrand Cuiller (hpsc) 7'20; rec Château de Coussay France 10/2010. Mirare stereo digital MIR 137 (cd 2011) [the Pavan has ending 2 (My Ladye Nevells Booke) from 4'59].
16. Catalina Vicens (hpsc) 7'55; rec Schloss Bad Krozingen Germany 1/2013. Carpe Diem CD 16298 (cd 2013) [the Pavan has ending 1 (*Parthenia*) from 5'02].
17. Alina Rotaru (hpsc) 6'47; rec Sono Luminus Studios Boyce Virginia United States 10/2015. Dorian Sono Luminus stereo digital DSL 92208 (cd 2016) [the Pavan has ending 1 (*Parthenia*) from 4'42].

Pavan and Galliard in G minor, no 3

3. Pieter-Jan Belder (hpsc) 3'46; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).

Pavan and two Galliards in A minor, no 2, The Earl of Salisbury

10. Catalina Vicens (hpsc or spt) 7'33; rec Schloss Bad Krozingen Germany 1/2013. Carpe Diem CD 16298 (cd 2013) [arr. Simon MacHale, Pavan and Galliard 2 played on hpsc, Galliard 1 played on spt].
11. Alina Rotaru (hpsc) 4'46; rec Sono Luminus Studios Boyce Virginia United States 10/2015. Dorian Sono Luminus stereo digital DSL 92208 (cd 2016).

***Pavan and two Galliards in A minor, no 2, The Earl of Salisbury: Pavan and First Galliard**

8+. John Kitchen (hist hpsc) 2'48; rec St Cecilia's Hall Edinburgh UK 12/2000. Delphian stereo digital DCD 34001 (cd 2001) [first inclusion in this discography, numbered in its correct chronological place].

8+1. Mary Jane Newman (hpsc) 3'01. Centaur stereo digital CRC 2493 (cd 2002) [first inclusion in this discography, numbered in its correct chronological place; the first strain of the Pavan is repeated twice, the second time on the lute stop, only the first strain of the Galliard is repeated].

Pavan in A minor, no 4

9. Colin Tilney (hpsc) 4'32; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).

Pavan in G, no 6, Canon 2 in 1

6. Pieter-Jan Belder (hist virg) 4'09; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
7. Colin Tilney (hpsc) 4'26; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).

Quadran Pavan and Galliard

5. Pieter-Jan Belder (hpsc) 12'40; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
6. Colin Tilney (hpsc) 15'14; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).

Other Dances, Descriptive Music, and Arrangements

Coranto in C

5. ALPHA 317 (cd 2016).

Galliard (Harding, arr. Byrd)

6. Pieter-Jan Belder (hpsc) 2'42; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).

In Nomine (Parsons, arr. attrib. Byrd)

4. Pieter-Jan Belder (hpsc) 3'22. Brilliant stereo digital 95458 (2 cds 2018) [listed as Parsons, In Nomine, as attrib in the Fitzwilliam Virginal Book no 140].

Lachrymae Pavan (Dowland, arr. Byrd)

17. Pieter-Jan Belder (hpsc) 5'46; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
18. Ewald Demeyere (virg) 6'29; rec Galaxy Studios Mol Belgium 10/2012. Challenge Classics stereo digital CC 72617 (sacd 2013).
19. Colin Tilney (hpsc) 5'47; rec Phillip T Young Recital Hall University of Victoria British Columbia Canada 5/2013. Music & Arts CD 1288 (cd 2016).
20. Richard Egarr (hpsc) 5'06; rec De Doopsgezinde Gemeente Haarlem 1/2017. Linn stereo digital CKD 518 (cd 2018).

Lavolta in G minor, no 2

18. Pieter-Jan Belder (hist virg) 1'24; rec Doopsgezinde Gemeente Dordrecht 2012. Brilliant stereo digital 94362 (2 cds 2012).
19. Friederike Chylek (hpsc) 1'20; rec Alte Kirche Fautenbach Achern Germany 9/2015. Oehms stereo digital OC 1864 (cd 2015).

The Battle

4. Mary Jane Newman (hpsc) 12'02. Centaur stereo digital CRC 2493 (cd 2002) [first inclusion in this discography, numbered in its correct chronological place].

The March before the Battle, or The Earl of Oxford's March

6. Mahan Esfahani (hpsc) 3'03; rec live Wigmore Hall London 3/5/2013. Wigmore Hall Live stereo digital WH Live 0066 (cd 2014).

The Queen's Alman

17. ALPHA 317 (cd 2016).
21. Pieter-Jan Belder (chest org) 3'23; rec Westvestkirk Schiedam 10/2011. Brilliant stereo digital 94362 (2 cds 2012).
22. Bertie Baigent (cha org) 3'26; rec Jesus College Chapel Cambridge 6/2016. Signum stereo digital SIGCD 481 (cd 2016).
23. Colin Booth (virg) 3'13; rec Westbury sub Mendip Somerset 1/2017. Soundboard stereo digital SBCD 217 (cd [2017]).

***Three French Corantos: First French Coranto**

*3. Pieter-Jan Belder (hpsc) 0'59; rec Nederlands Hervormde Kerk Mijnsherenland 9/2010. Brilliant stereo digital 94303 (2 cds 2012) [incorrectly titled Coranto in C].

DOUBTFUL WORKS

Born is the babe (anon, attrib. Byrd)

1. Ensemble Mikado, David Müller (gtr) 2'43. Gramola stereo digital GRAM 98882 (cd 2012) [the Ensemble comprises Theresa Dlouhy (sop), 3 recorders and b vl; the piece is treated as a consort song, the soprano also singing the chorus's repeat of the final couplet and its coda].

Miserere nostri Domine

1. Sixteen/Harry Christophers 3'00; rec St Augustine's Church Kilburn London 10/2015. Coro stereo digital COR 16140 (cd 2016) [usually credited to Tallis: in this CD booklet John Milsom argues it is by Tallis and Byrd, the melody of the first 4 voices by Byrd, then 3 more voices added by Tallis].

Prelude (attrib. Byrd) [Fitzwilliam Virginal Book no. 117]

1. Glen Wilson (hpsc) 1'26; rec Kloster Bronnbach Wertheim 5/2010. Naxos stereo digital 8572433 (cd 2011).

Vide, Domine, quoniam tribulor

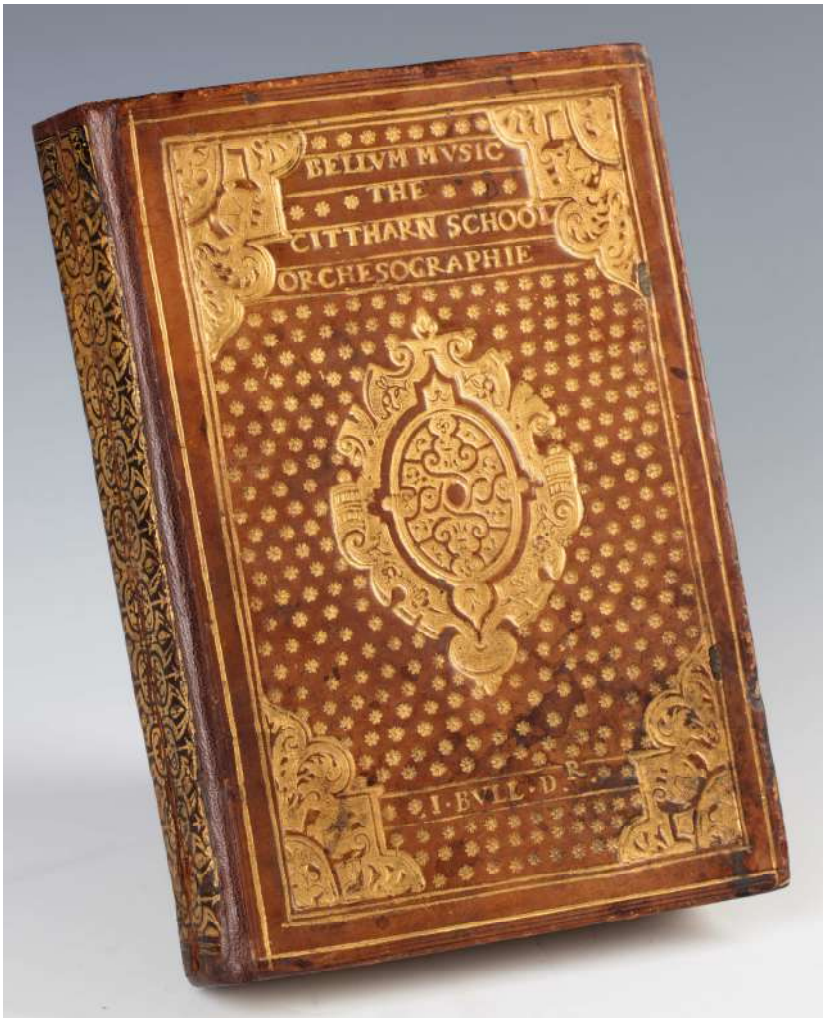
1. Warner Classics 9029570282 (8cds 2018).

Michael Greenhalgh was awarded a DPhil in 2014 by Oxford University for his thesis on the libretto texts of Britten's Peter Grimes. *He has published discographies of Byrd, Gibbons and Purcell and written over 200 CD reviews for MusicWeb International.*

A binding from the library of John Bull at Cambridge University Library

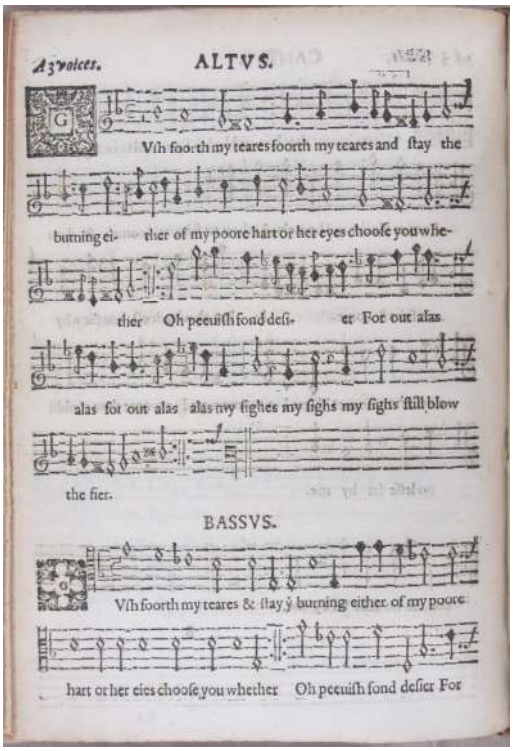
Liam Sims

Little is known about the early life of the virtuoso composer, musician and organ-builder John Bull, but he is thought to have spent some time at the University of Cambridge, and in the University Library there is preserved a fine binding once in his possession, on which more below. Bull was born in 1562 or 1563 (a portrait at Oxford puts him in his 27th year in 1589), possibly in Somerset, though London and Herefordshire have also been proposed. He had an illustrious early career in music, joining the choir at Hereford Cathedral in 1573 and that of the Chapel Royal the following year, before returning to Hereford as Organist in 1582. He received a degree from Oxford in 1586, a doctorate in 1592 and was, from 1596 (in addition to Organist at the Chapel Royal) the first Gresham Professor of Music in London, thanks to Elizabeth I herself, who is said to have admired his work. After her death he worked for James I but came to grief in 1607, losing his position after pre-maritally fathering a child with one Elizabeth Walter, whom he later married. By 1613 he had fled the country, having provoked the wrath of the Archbishop of Canterbury and James I with his adultery, and he was appointed Assistant Organist at Antwerp Cathedral in 1615, becoming principal Organist in 1617. He was still in the city in 1628 and, though the date of his death is not recorded, it was probably 12th or 13th March that year, since he was buried on 15th. Bull is believed to have had some connection to Cambridge; no University records mention him, but he appears in a minute in the journal book of the common council of the City of London (dated 23 March 1597), affiliated to King's College.



Illus.1, The upper cover, with Bull's name near the bottom
(all images by permission of the Syndics of Cambridge University Library)

Some of his surviving music for keyboard is collected together in the so-called Fitzwilliam Virginal Book (MS Mu 168), one of the primary sources for our knowledge of Elizabethan and Jacobean music. Bequeathed to the Fitzwilliam Museum by its founder in 1816, the volume contains nearly forty pieces by Bull, alongside others by his contemporaries Giles Farnaby, Thomas Morley and the great William Byrd. Its contents have now been recorded complete by Pieter-Jan Belder for Brilliant

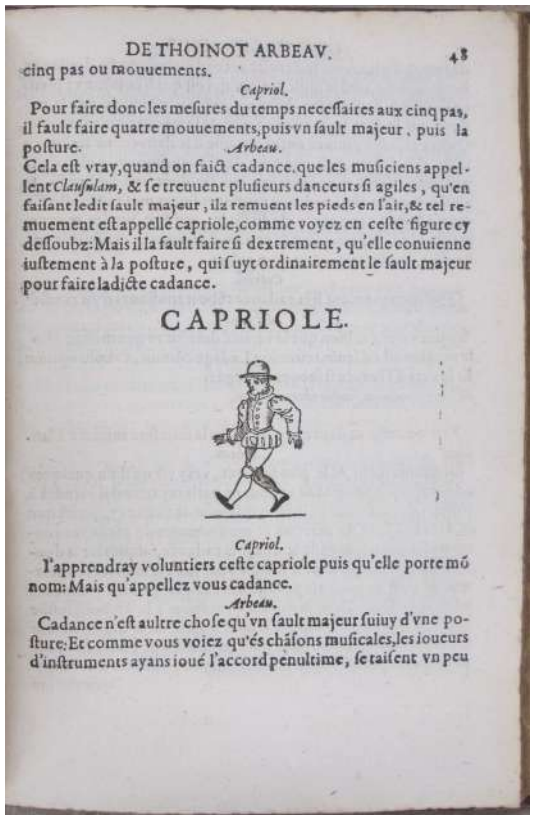


Illus.2 An air by Anthony Holborne's brother William in The cittharn schoole

Classics.

A short walk from the Fitzwilliam Museum, in Cambridge University Library, is a volume of three musical works which once belonged to John Bull himself, with the shelfmark Rel.c.56.4 (illus.1). Its contents are (1) Anthony Holborne's *The cittharn schoole* (London, 1597) (illus.2), which contains music for the cittern and is one of just two copies recorded in this country; (2) Claudius Sebastianus's *Bellum musicale* (Strasbourg, 1563), which recorded recent developments in polyphonic music, in contrast to the more traditional use of plainchant; and (3) Jehan Tabourot's *Orchésographie* (Langres, 1596), the only recorded copy of this edition in the UK.

*Orchésographie (*illus.3) first appeared in 1589, printed in the French town of Langres (80km north of Dijon, Tabourot's birthplace in 1519). It speaks of appropriate behaviour in the ballroom and on the interaction of musicians and dancers, giving a number of dance tabulations in which the steps appear alongside the musical notation. The binding containing these three works is of calf, executed in London around 1600 (certainly after 1597, the date of Holborne's work, and before 1628), and is covered in gold: the background is decorated with tiny stars, the centre of both boards is occupied by a large arabesque cartouche (the corners are similarly decorated), and the titles of the works within are given at the head of the front cover, along with the name 'I. Bvll Dr.' at the foot. Even the textblock has been decorated, with gauffered edges, and the spine is heavily gilded too. According to Mirjam Foot the binding is by the so-called 'MacDurnan Gospels Binder' (comparable examples are noted in her catalogue of the Henry Davis collection at the British Library), though he died probably in the 1580s when his tools were acquired by John Bateman, a royal binder.


DE THOINOT ARBEAV. 43

cinq pas ou mouuements.

Capriol.

Pour faire donc les meſures du temps neceſſaires aux cinq pas, il fault faire quatre mouuements, puis vn fault majeur, puis la poſture.

Arbeau.

Cela eſt vray, quand on faict cadance, que les muſiciens appellent *Clauſulam*, & ſe treuuent pluſieurs danceurs ſi agiles, qu'en faiſant ledit fault majeur, ils remuent les pieds en l'air, & tel remuement eſt appellé capriole, comme voyez en ceſte figure cy deſſoubz: Mais il la fault faire ſi dextrement, qu'elle conuienne iuſtement à la poſture, qui ſuyt ordinairement le fault majeur pour faire ladicte cadance.

CAPRIOLE.

Capriol.

I'apprendray voluntiers ceſte capriole puis qu'elle porte mõ nom: Mais qu'appellez vous cadance.

Arbeau.

Cadance n'eſt aultre choſe qu'vn fault majeur ſuiuy d'vne poſture: Et comme vous voiez qu'és châſons muſicales, les ioueurs d'inſtruments ayans ioué l'accord penultime, ſe taiſent vn peu

Illus.3 Folio 48 in Orchésographie*, where Capriole (a student of dance) engages in a dialogue with the author*

Other elaborate bindings, evidently made for Bull, survive elsewhere, notably in the Fitzwilliam Museum, where a manuscript of Bull's music (known as 'The Bull Manuscript' (Fitzwilliam MS Mu 782) and not to be confused with the Fitzwilliam Virginal Book) also carries his name on the front cover, but this time in a lengthier formula: 'Iohn Bvll docter of mvsique organiste and gentleman of Her Ma[jest]ies moste honourable chappell'. A third volume, the so-called *My Ladye Nevells Booke*

(BL MS Mus. 1591) – an important source of William Byrd's music and evidently compiled in his circle in the 1590s – is in a very similar binding (though without Bull's name), and is likely to have been bound in the same London workshop. The University Library's volume passed at some point before 1649 to Richard Holdsworth (1590-1649), Master of Emmanuel College, who left a complicated will with many clauses which offered his library of 10,000 volumes either to Emmanuel or to the University. After a long legal wrangle the books were given to the University Library in 1664, where they remain one of its most significant collections. Quite how Bull came to have such beautiful books – if he commissioned them himself, or was given them as gifts – is not known, but they provide a window onto the sumptuous world of Elizabethan music-making and its connections to Cambridge.

Liam Sims is a Rare Books Specialist at Cambridge University Library. *This article was first published on the Cambridge University Library Special Collections blog https://specialcollections-blog.lib.cam.ac.uk and is reproduced by kind permission*

An Editor's Reflections

Alan Brown

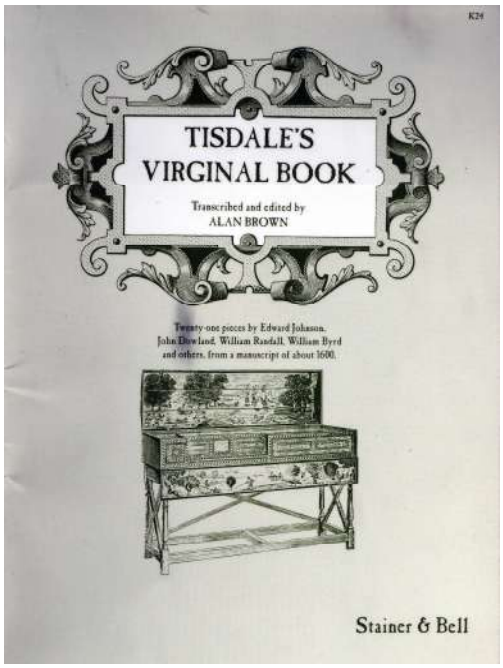
My fifty-year career as an editor of early music began almost by chance. In Cambridge in the summer of 1964 I was in the right place at the right time, preparing to begin as a research student of Thurston Dart. An established scholar who had recently been appointed Professor in the Music Faculty, Dart suggested to me the topic 'A Critical Edition of the Keyboard Music of William Byrd'. For obvious reasons this seemed to me a dream project, though I had not previously considered editing as anything other than peripheral to the activities of composers and performers. Up to that point my background had been fairly typical for a musically inclined child born in London during the war years: piano lessons with various teachers in the first decade, and in the second, attempts at composition in various styles and at organ-playing, alongside Saturday-morning attendance at one of the Royal Schools of Music. The road then taken was a university degree course in music, very much concentrated on the academic rather than the practical aspects of the subject. A one-year postgraduate degree followed, finally including a performance option (on the piano in my case) and an option covering notation and palaeography, with a focus on the fifteenth century. With this limited experience I should perhaps have been more apprehensive than I was at the prospect of taking on a significant part of the output of a composer of the stature of Byrd, for which the sources were numerous and of variable reliability.

Dart had been Secretary of the Editorial Committee of Musica Britannica since the inception of the series in 1951. He had seen through the press Stephen Tuttle's edition of Tomkins's keyboard music (MB 5, 1955). A special interest of his was the keyboard music of John Bull, a composer whose flamboyance as a performer was probably matched by his own. Dart contributed introductory material to the first volume of Bull's keyboard music, edited by John Steele and Francis Cameron (MB 14, 1960); the second volume he edited himself (MB 19, 1963). Under his guidance Gerald Hendrie edited the keyboard music of Gibbons (MB 20, 1962) and Richard Marlow that of Giles and Richard Farnaby (MB 24, 1965). My own two volumes devoted to Byrd appeared in due course (MB 27, 1969 and MB 28, 1971, illus.1). I was asked to provide amendments for second, revised editions of both (issued in 1976). The same had already happened for several other keyboard volumes, these being among the best-sellers in the series.

Illus.1, William Byrd, volume 1

To return to 1964, in that very same year (as readers of the July 2017 NEMA Newsletter will know) Dart accepted an invitation to become King Edward Professor of Music at King's College, University of London. This was before my studying with him had properly begun. The 'right place and time' suddenly became rather unsettling due to arrangements already made for funding, but Dart resolved the situation by agreeing to supervise me anyway - which in practice involved some sessions at the house which he continued to use in Cambridge, and occasional visits to King's. From the outset conversations with him were stimulating and encouraging in equal measure. As others found, he was generous in sharing resources such as his own copies of the manuscripts, and in the time he would spend on any problems encountered in assessing their readings. I remember in particular his lending me a bound copy of the so-called John Bull manuscript in

the Fitzwilliam Museum. Among its miscellaneous contents was a group of 21 pieces for solo keyboard - two of them substantial works by Byrd, and two others short untitled dances by 'Tisdale'. My pilot project, before embarking on the whole corpus of Byrd's keyboard music, was to produce an edition of these 21 pieces from a single source. The scribe, probably Tisdale himself, was erratic and the errors that he made - especially misplaced or missing notes or accidentals - were of the type I was often to encounter elsewhere. For several years Dart had had connections with Stainer & Bell, the London-based publishers of Musica Britannica, and he was thus able to arrange that my early efforts at editing should appear in print, as Tisdale's Virginal Book (1966; currently listed as K24 in S & B's Early Keyboard Music catalogue, illus.2). Well into retirement I had cause to revisit this source; about which more later.



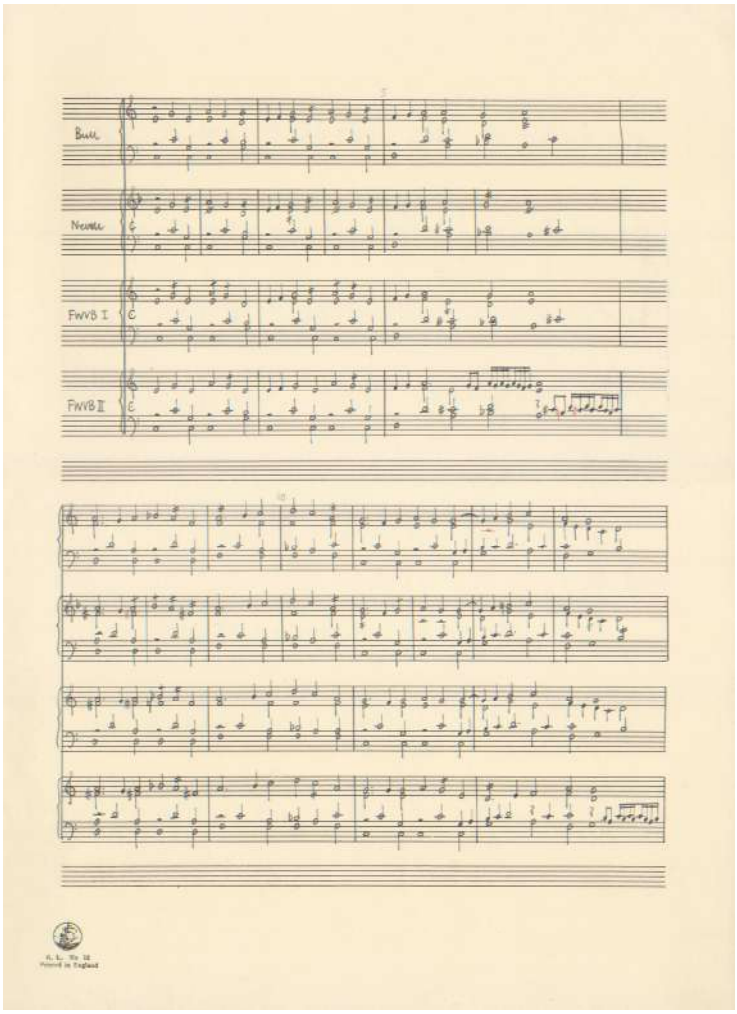
Illus.2, Tisdale's Virginal Book

Researchers in any field - but perhaps especially in music - will seldom have long stretches of time to devote to any one area of investigation. I came near to enjoying that state of affairs in my first two years with Dart. He was keen that I should get to know the Byrd keyboard sources as thoroughly as possible. Some of these already had editions of their own. The pioneering edition of the Fitzwilliam Virginal Book by Fuller Maitland and Barclay Squire, printed in Leipzig in 1894-99 and widely familiar through subsequent reprints, includes about 70 pieces by Byrd. The beautifully written *My Ladye Nevells Booke*, dated 1591, with 42 pieces all by Byrd, was edited by Hilda Andrews and published, with an Historical Note by her, in 1926; privately owned until 2006, the manuscript now resides in the British Library. Thirdly, *Parthenia*, the one printed source (London, 1612/13), with just eight pieces by Byrd, had been produced in facsimile by Harrow Replicas in 1942 and was transcribed and edited by Dart himself in 1960 (K19 in S & B's EKM catalogue). Of the remaining twenty or so manuscripts containing keyboard music by Byrd, two in what was then the British Museum stood out: Additional MS 30485, and Royal Music Library MS 24.d.3 (Will. Forster's Virginal Book). Each of these included, alongside music by Tallis and others, about 40 pieces by Byrd, many of them unknown elsewhere. My immediate task was to prepare inventories (handwritten, at that time) of the complete contents of these two sources, and of most of the other twenty or so, working from print-outs from microfilms, if not from the MSS themselves. Dart's advice was to record the key (final) of each piece, as well as titles, ascriptions and information from original tables of contents. In my inventory of Forster, I noted that the pieces beginning on pages 352 and 360 had no titles or ascriptions; in pencil I added 'both in F; trans. of vocal pieces?' Another pencilled query was added by Dart in his own elegant hand at the top of my inventory of Add. 30485: '? is this in hand of WEELKES? NB absence of mr on f. 53v'. Eventually (and indirectly) these two queries were to lead to the third volume which I edited for Musica Britannica: *Elizabethan Keyboard Music* (MB 55, 1989). This was planned as a companion volume to *Tudor Keyboard Music c.1520-1580*, edited by John Caldwell (MB 66, 1995), John and I dividing the repertory (overlapping to some extent) between us. The main contents of MB 55 were the pieces by 'others' from the important Byrd sources Forster and Add. 30485. In the Introduction to the volume I developed the idea that 30485 was in Weelkes's hand and that several items in the manuscript, not just the galliard by plain 'Tho. Weelkes', were arrangements or original works by him. Furthermore, the volume included the two untitled and anonymous

works from Forster, which I had identified in 1976 as decorative intabulations of the two sections of 'O quam gloriosum', nos 22 and 23 in Byrd's *Cantiones Sacrae* of 1589.

Moving on from the making of inventories of manuscripts, Dart encouraged the closest scrutiny of all the available texts for a given piece. In MB 19, the one volume in the series which he edited single-handedly, he had printed in parallel, on 8-stave systems, the complete texts of Bull's first setting of 'My Jewel' from four sources, which he labelled Me, Co, Tr and Bu. In his Commentary he explained: 'All four versions are given, to exemplify the problems involved in establishing a text of Bull's music … the discrepancies in rhythm, accidentals and ornaments between the four texts are typical of those found in other pieces preserved in more than one source.' He also noted 'apparent revisions' in two of the sources, and that two sources (not the same pair) featured extra 8-bar sections.

With Dart's treatment of 'My Jewel' as a model, I made parallel transcriptions of the four extant sources of Byrd's variations on 'The Hunt's Up' (more a ground bass than a recurring tune). This is one of the two Byrd pieces in the Fitzwilliam's Bull manuscript. The Nevell book has a text of it, copied by 1591, and it's also found in two versions in the Fitzwilliam Virginal Book (FWVB or FVB), the second one (towards the end of the book) with the title 'Pescodd Time'. Minor differences in the layout of chords and the placing of accidentals and ornament signs can be observed from the first page (illus.3). Later on the sources diverge in their numbering and ordering of the variations. The first FVB version (no. 59 in the manuscript) has 12 variations, the sixth sitting rather uncomfortably with the others, having quaver running passages in each hand and scant reference to the ground bass itself. Byrd must have decided to jettison this variation, since the other three sources omit it; they also re-order the remaining variations, so that a pair involving tripla figurations (motivic in character) is placed before, rather than after, a group of three with more varied rhythms and a focus on right-hand counterpoints (melodic in character).



Illus.3, Byrd's 'The Hunt's Up', bars 1- 14, transcribed from four sources by Alan Brown

In the first two editions of MB 27 I attempted to present a single text of 'The Hunt's Up' incorporating evidence from all four sources. To FVB I's sixth variation I gave the number 5b; for the rest Nevell was taken as the copy text, in spite of a few confused passages needing correction. In Nevell's revised order, vars 6 and 7 became the two 'tripla' ones, vars 8-10 the

'melodic' ones, and 11 the climactic final one, again with a shapely right-hand melody. The 'upbeat' 3/2 bar leading into this, outside the 16-bar ground, originally rounded off the second 'tripla' variation, making a neat link between the last two variations in the FVB I version. In the revised order, var. 7 is a bar short. A replacement for it appears in 'Tisdale' but not in FVB II, and so whether or not it was supplied by Byrd himself remains a moot point.

Editors can spend a lot of time mulling over details like this, but there are larger issues to be resolved before any work is undertaken in this area. Should an edition of earlier repertory present it in standard modern notation (whatever that is)? Or is it permissible, or even desirable, to retain certain elements of the original notation? Should an edition of a piece with two (or more) sources take the one which which appears to be more (or most) reliable as a copy text, or should a conflated version be prepared, selecting bar-by-bar the readings which the editor prefers? Further questions may arise when an edition consists of a collection of compositions, whether by one author or by several: what will be the criteria for inclusion, and how should the pieces be ordered? If the edition is based primarily on a single source, especially if printed, it will normally retain the source order. Other options are to group pieces by genre, or by key and within each key by genre. An organisation based on dates of composition or publication, such as we see in collected editions of Mozart and Beethoven piano sonatas, has obvious merits; but with the early keyboard repertory there will seldom be enough evidence to support a chronological arrangement, even of the broadest kind.

The first early keyboard volume in the MB series was *The Mulliner Book*, edited by Denis Stevens (MB 1, 1951). Copied by Thomas Mulliner around 1560, the book is a wide-ranging anthology encompassing plainsong settings (many), fantasias and dances (a few) and keyboard arrangements of motets, anthems and songs. As in the models, the prevailing note-value is the minim, with passing-note crotchets; bar-lines are infrequent and irregular. In line with the accepted editorial wisdom of the mid-20th century, Stevens halved the note-values and supplied regular barring throughout (generally in 4/4, occasionally 3/4, 3/2 or 6/8). Thus in two respects Stevens chose modernisation above preservation; however, he elected to retain the apparently fortuitous ordering of the contents, adding piece numbers from 0 to 120 (understandably but wrongly thinking that the first piece was incomplete).

Three ensuing volumes, MB 5, MB 14 and MB 20, offered players a mixture of halved and original values. In the 'Editorial Method' section of MB 14 Dart explained: 'Note-values have been halved when, on balance, this seemed likely to give the musician of our own time a clearer notion of structure and style than the original notation might have done' - a sentence quoted by Hendrie in MB 20. But it seems that Dart's views on this were already changing, since his own volume, MB 19, retains original values throughout, as do all subsequent volumes in the series including John Caldwell's new edition of MB 1 (2011).

Regarding other fundamental issues, editors took different decisions in the years up to 1971. The pieces in MB 5 being mainly from single sources (most importantly Paris 1122, in Tomkins's own hand), the editor Tuttle retained original barring, ordering the pieces mainly by genre (preludes, plainsong settings, etc.); within genres he was able to present some pieces in chronological order, since Tomkins appended dates to many of them. MB 14, containing Bull's sacred rather than his secular keyboard music (if such a distinction can be made), had several pieces with multiple sources, none of which was especially authoritative; the editors therefore elected to produce conflated texts, again ordering the items by genre but this time adopting regular barring. Its companion, MB 19, differed not only in its use of original note-values but also in employing the copy-text method. Dart now thought that Paris 1185 (Bu), with more than 50 works given anonymously but known from elsewhere to be by Bull, was in the composer's hand - an

opinion which he had previously been unable to accept. The overall arrangement of MB 19 was by 'tones' - a system of classification referred to in continental sources of Bull's music, but less appropriate, perhaps, for the music that he composed in England.

Farnaby's keyboard music survives almost entirely in a single source (the FVB), where several of his pieces are numbered in their own separate sequence. Nevertheless, in Richard Marlow's edition (MB 24) pieces are 'grouped by their forms, and within this division, by their respective tones. A few 17th-century keyboard manuscripts group their pieces by tones … a similar arrangement is adopted here because it is logical and convenient.' One senses a reluctance to introduce the tones into the presentation of a home-grown repertory. That apart, Marlow's edition, with its apparently complete accuracy and perceptive and persuasive Introduction, is a legacy to stand alongside his wider-known achievements as Director of Music at Trinity College, Cambridge.

The complete keyboard music of Byrd had been edited relatively recently, appearing in 1950 as the final three volumes in Edmund Fellowes's monumental project The Collected Works of William Byrd. Fellowes, accepting virtually every ascription of a keyboard work to Byrd, arranged the contents according to forms, Vol. XVIII including preludes, fantasias and pieces with descriptive titles, Vol. XIX all the pavans and galliards, and Vol. XX variations on popular tunes and grounds, and plainsong settings. In Vol. XIX the ordering of the pavans in Nevell, from first to tenth, probably Byrd's own, was preserved. Fellowes's scheme might well have been taken over as the basis for three MB volumes, easier to handle than the two which actually appeared. Dart, though, argued persuasively for an arrangement taking account of keys, or finals, and it is true that a number of English sources recommend or employ grouping of pieces by key. I devised a two-volume division loosely based on tetrachords, MB 27 having pieces with finals G, A, B flat and C, complemented in MB 28 by those with finals D, F and G. Pieces with final G being especially numerous, those with a flat key-signature were placed in MB 27 and those with no key-signature reserved for MB 28, whereas the 'C' group in MB 27 has works in both 'major' and 'minor' modes. This apparent inconsistency reflects the key pattern of the Nevell pavans: nos 1, 4, 5 and 6 are alternately in C minor and major, nos 9 and 10 in G minor and 2 and 7 in G major. Also with final G (major) were two pieces fitted into MB 28 at proof stage: an anonymous pavan/galliard pair in the Forster VB identified by Oliver Neighbour as the *Eccho paven & galliard. mr Byrde … in gamut* included by Tomkins in a list of works in his possession. The 'Echo Pavan and Galliard', now widely regarded as fine examples of Byrd's late style, appear as 114a & b in MB 28, separated from their large companion group (61-93, 95)[1] only by an Appendix with incipits of doubtful pieces (96-113).

In 1976 came an invitation from Philip Brett, General Editor of The Byrd Edition, to contribute two volumes to this newly-established enterprise: the *Cantiones Sacrae* of 1589 and 1591. The 17 volumes of The Byrd Edition were planned to replace Fellowes's Collected Works, and the two books of *Cantiones Sacrae* were to be volumes 2 and 3 - the latter required sooner because stocks of the CW were running low. Volume 1, being edited by Craig Monson, consisted of Byrd's contribution to the Tallis/Byrd *Cantiones* of 1575. Brett, another research student of Dart's, had recently taken up a position in the Department of Music at Berkeley. In 1973 I'd made a similar move to Sheffield, which turned out to be well placed for visits by train to York and Lincoln and other places with libraries holding *Cantiones* materials.

Editing vocal works with sacred texts in Latin - familiarly described as motets - was a new area for me, which at first seemed to present few challenges. Both books of *Cantiones* had but a single printing. The 1589 set, with 16 five-part motets, was issued in five partbooks (Cantus, Altus, Contratenor, Tenor and Bassus); the larger 1591 book, with 13 five-part motets and 8 six-part

ones, needed an extra partbook (Sextus). Byrd's printer, Thomas East, achieved a high level of accuracy, both in the notes and in the underlay of the words. Was there anything for an editor to do beyond making accurate copies of each piece?

Preliminary investigations soon revealed that as with keyboard music there were fundamental matters to be resolved. In the Collected Works nearly all of Byrd's *Cantiones* were transcribed with halved note-values. From the outset the policy of The Byrd Edition was to keep note-values as in the sources (with special arrangements for passages in black notation). This meant that in the generally more cheerful pieces such as 'Laudibus in sanctis', where the composer used crotchet-pulse notation, the difference from his standard minim pulse was visually apparent.

The transposition of vocal music, usually upwards by a minor third, had been widely applied in the CW and elsewhere in practical editions for the use of Cathedral and church choirs. At first The Byrd Edition continued this policy, modifying it by recommending to editors that they avoid excessively large key-signatures. Thus in Volume 1, issued in 1977, only two of the 17 motets are untransposed (those with 'high clefs'), and the rest are presented either a tone or a minor third higher. The potential problem area of the selection of contents was scarcely an issue with the 1589/91 *Cantiones*, it being safe to assume that the composer himself was responsible for it. It was intriguing to note, though, that in each book the motets were grouped according to their finals, and that the finals, broadly speaking, were arranged in a descending cycle of fifths. The effect in virtually every case was that the end of one motet would lead on easily to the beginning of the next. It seemed from this that Byrd did not expect different transpositions to be applied to pieces with different clef combinations - a conclusion tallying with the character of the *Cantiones* as songs with texts from sacred sources chosen for their expressive qualities, for chamber ensembles 'of sundry natures'. It began to seem unnecessary to interfere with Byrd's careful arrangement by key for the convenience of sizeable mixed choirs. Correspondence with Brett in mid-1978, involving also Warwick Edwards, who was editing BE 8 and 9 (Latin Motets from manuscript sources), and Allen Percival (Chairman of the publishers Stainer & Bell), resulted in the decision that future volumes of The Byrd Edition, excepting BE 10 and 11 (English Services and Anthems), would be untransposed.

The editing of the *Cantiones* of 1589 and 1591 required an unexpected amount of spade-work, for two reasons. Copies of the partbooks, printed by moveable type, cannot be assumed to be identical because corrections were sometimes made during the course of printing; thus it is necessary to examine all surviving copies. Secondly, many of the motets are found also in manuscripts - sometimes copied from the prints, but at other times independent of them, and hence needing to be assessed. For the 1589 *Cantiones* there were ten libraries with complete sets of the five printed partbooks, and six others having incomplete sets; in addition ten libraries (mainly the same ones) between them held some thirty manuscripts from the period c.1575 to c.1625 each containing at least one 1589 motet. All of these sources were examined, either in situ or through copies of some kind. The surviving materials for the 1591 set were fewer in number, though the manuscript sources transmitted more variant readings likely to represent the composer's (generally simpler) first thoughts. BE 2 and 3 were published respectively in 1988 and 1981, each with its harvest of printed and manuscript variants and a Preface owing much to the earlier Byrd researches of Joseph Kerman. His definitive book The *Masses and Motets of William Byrd* (London, 1980) summed up these researches and had much to add concerning the motets Byrd published in 1589 and 1591 - mainly within the third chapter, 'The Middle Period'.

As readers may recall, Kerman's book was published as the first part of a three-volume study encompassing the whole of Byrd's output. In fact the third element in the trilogy had already

appeared, in 1978: *The Consort and Keyboard Music of William Byrd* by Oliver Neighbour (mentioned above for his recognising the 'Echo Pavan and Galliard' among the anonyma in Forster's VB). The plan was that Philip Brett would write the second book, The Songs, Services and Anthems of William Byrd; but this never happened, and Brett's musicological interests in his latter years moved in new directions.

Neighbour was very perceptive in writing about Byrd's keyboard music, especially on questions of authorship. For example, he entirely rejected as Byrd's a second set of variations on 'The Hunt's Up' from a source of the 1630s, which I had included in MB 27. (Kerman, in his masterly account of Byrd for the 1980 *New Grove*, agreed, calling the work 'patently spurious'.) Throughout the 1970s 'Tim' Neighbour was very supportive, sharing thoughts about the keyboard music and encouraging the idea of a further MB volume devoted to music from the 'Weelkes' and Forster manuscripts.

In 1984, five years before that volume (MB 55) appeared, I had accepted an invitation from Brian Trowell, the Chairman, to join the Editorial Committee of Musica Britannica. This led to a further change of direction in my editing career, in that committee members are responsible for 'moderating' new volumes edited by others - the moderator's role, in brief, being to assist with preliminary decisions over contents and editorial policy, and to ensure that the submitted copy is accurate in its musical transcriptions and clear where verbal text is involved. The very helpful moderator for my volume then in progress was David Brown. His book *Thomas Weelkes: a biographical and critical study* (London, 1969) makes no mention of Add. 30485, but does draw attention (p.99) to a four-note bass pattern used in Weelkes's madrigal 'O care thou wilt dispatch me', which features also in one of the untitled, unsigned pieces in 'Weelkes'.

My own moderation of volumes began with four that followed one another in fairly quick succession: *Tudor Keyboard Music c.1520-1580*, edited by John Caldwell (MB 66, 1995); *John Blow: Complete Organ Music*, edited by Barry Cooper (MB 69, 1996); *John Blow: Complete Harpsichord Music*, edited by Robert Klakowich (MB 73, 1998); and *Peter Philips: Complete Keyboard Music*, edited by David J. Smith (MB 75, 1999). All four of these in one way or another gave players more information than they might have come to expect. In MB 66, for example, details of the manuscripts (such as changes of folio and line-ends) are shown in the score, and all source accidentals, including redundant ones, are printed full-size. The editors of MB 69 and MB 73 were keen to retain the beaming of quavers and semiquavers from the source chosen as copy text, because 'in some places the original beaming apparently provides clues about articulation' (MB 69, p. xxix). In MB 75 space was found for a more substantial kind of additional information. Ten of Philips's works in FVB are decorative intabulations of madrigals and chansons, by Lassus, Marenzio and others; editions of the models that Philips may have used (mainly published in Antwerp) are set out in score, on left-hand pages facing the elaborate keyboard arrangements.

From this point my involvement with MB, whether as editor or moderator, was largely to do with third editions. As mentioned above, several keyboard volumes had had second editions, appearing within a few years of the first. Typically, more time elapsed before stocks began to run out again, during which the need for more thorough revision would become apparent. This was certainly the case with the first Byrd volume (MB 27), of which the third edition was issued in 1999. I took the opportunity entirely to remove the spurious 'Hunt's Up' variations, and in their place to present two versions of Byrd's genuine set, with FVB I and Nevell respectively as copy texts. It became clear that FVB II ('Pescodd Time') was a post-Nevell version with further revisions by the composer (some visible in illus.3). A third edition of MB 28 followed in 2004. No re-organisation comparable that of 'The Hunt's Up' was needed, but an Appendix of the few plainsong melodies set by Byrd was added, and note taken of the discovery of the identity

of Lady Nevell, shortly to be reported by John Harley. In a reprint of the third edition of MB 27 in 2013 it was possible further to report that the Nevell book, now in the British Library, had been issued by Bärenreiter in facsimile.

Next in line for revised, third editions were three more existing volumes in the series: Bull I (MB 14), Tomkins (MB 5) and Gibbons (MB 20). The Bull volume called for careful revision of the music texts and the commentary, and presented problems of authorship. For instance, there were a number of settings of plainsong hymns ascribed to Bull in a continental manuscript, untypical of Bull's mature style. The editors of MB 14 were inclined to give them to Tallis; but in my Note for the Third Edition (issued in 2001) I argued for their being student exercises in counterpoint worked by Bull under the guidance of John Blitheman - an idea which as far as I know has not been seriously challenged. The revisers for Tomkins and Gibbons were John Irving, whose doctoral work had been on Tomkins's instrumental music, and Gerald Hendrie, the original editor of the Gibbons volume. The moderator's role here differed little from that for new volumes: checking of music and commentary against the sources, and advising on content. The third editions of MB 5 and MB 20 both appeared in 2010, each with a short new item.

Two further existing volumes were to claim my attention, one as a moderator and the other as a reviser. The Committee decided that MB 1, *The Mulliner Book*, should have a completely new edition with original note-values, and commissioned John Caldwell to provide it. Caldwell discusses comprehensively all aspects of Mulliner's manuscript, and, to an even greater extent than he had in MB 66, attempts 'to record as far as possible all the significant notational features of the original in the transcriptions or in the Textual Commentary.' For 25 pieces he adds 'analogues', versions for lute or ensemble of works arranged for keyboard by Mulliner. And with further extra sections, the newly-edited *Mulliner Book* is now the bulkiest MB keyboard volume, fully answering to the description 'library edition'. Those who wish to travel light, and to play from Caldwell's immaculately presented texts, may avail themselves of the publishers' Made-to-Order service.

The volume requiring revision was Bull II (MB 19, 3rd edn 2016). The tables had turned in a way that I could not have anticipated, and I wrote in my Note for the Third Edition: 'It has been a privilege to undertake the revision of this pioneering edition by my erstwhile teacher and research supervisor Thurston Dart.' A book by Walker Cunningham, *The Keyboard Music of John Bull*, had been published in 1984, and he had supplied some amendments for a re-issue of the second edition in 1992. Further scrutiny of the musical texts revealed a few more errors, but more revision was needed in various areas of the letterpress - such as the layout of the Contents pages, descriptions of the sources (I now proposed that Paris 1185 (Bu) was not, after all, in Bull's hand), and extra comments on works both accepted as Bull's and of doubtful authorship.

It remains to mention the two latest keyboard volumes, MB 96 and MB 102. A pair of earlier ones, MB 55 and MB 66, had been intended between them to 'sweep up' the long Tudor period; similarly their successors would cover keyboard music from the Jacobean era not already published in MB or comparable editions. The origins of the latest pair went back to 1992, when the Editorial Committee invited Christopher Hogwood to edit a volume including the residue from FVB and 'Tisdale'; I undertook to edit the companion volume, drawing upon some 20 other sources, and for that Peter Holman was appointed moderator. Hogwood and I had several discussions about editorial procedure: he was anxious to preserve calligraphic features such as original barring and time signatures, the notation of trills and relishes (without extra explanatory signs) and FVB's 'redundant' final breve chords. In my own volume I kept to this 'follow the source' policy in so far as it was relevant to the contents (which included some keyboard duets and two sets of didactic pieces, all transcribed from the Paris manuscript in Tomkins's hand).

MB 96, with the title *English Keyboard Music c.1600-1625*, appeared in 2014. Later in that same year was announced the untimely death of Chris Hogwood. At the time his Fitzwilliam volume was about half-way to being ready for press, and my role was changed from moderating to completing it as co-editor. *Keyboard Music from Fitzwilliam manuscripts* (MB 102, 2017) included a selection of pieces from 'Tisdale', which enabled me to reconsider some of the decisions I'd made for K24 in 1966. I now thought that Tisdale, the supposed scribe and composer of two pieces, was not to be equated with the William Tisdall represented by five works in FVB; and (for example) proposed a new solution for a corrupt bar in Morley's 'Passamezzo Pavan'. Once again it was a privilege to be associated with an edition by a distinguished musician widely known as a conductor, keyboard player, writer and educator - who also saw fit to devote time to an activity which as a youngster I had taken to be peripheral.

Energies expended on editing were pleasingly rewarded when Davitt Moroney made his seven-CD recording of Byrd's complete keyboard music (Hyperion, 1999) using the Musica Britannica edition. Keeping well up to date, Moroney included 'O quam gloriosum' and four shorter pieces from MB 55, all anonymous in Forster's VB but convincingly claimed for Byrd by Neighbour. Over the years Moroney had communicated to me his ideas about details of Byrd's texts, being himself an experienced editor - he was another of Dart's students who later took up a post at Berkeley. Following retirement from my own position at Sheffield in 2006 I was fortunate to be able to continue with editorial work, and to remain on the MB Committee until the beginning of 2018.

If a trend has been detectable in editorial fashions over the past half-century, it has been the gradual move towards the 'pseudo-facsimile' - well away from the 19th- and 20th-century habits of adding suggestions for speed, dynamics and expression to scores sometimes with reduced values and in remote keys. Nowadays actual facsimiles are becoming more readily available, both in printed form and online; but with early music, at least, a single manuscript or print will seldom tell us all there is to know about a given work, and editors will continue to have a role to play. And it will be recognised that the 'definitive' texts produced by editors can be treated quite freely in performance, the important things being the selection of a tempo at which the musical argument can unfold, and the maintenance of an underlying pulse which will give life to the music.

Reference

1 94 ('The Battle') has final C but is introduced by 93 ('The March before the Battle') and leads to 95 ('The Galliard for the Victory'), both with final G. Similarly, the central 'Clarifica me Pater', 48 in MB 28, with final A, is placed between the two settings with final D.

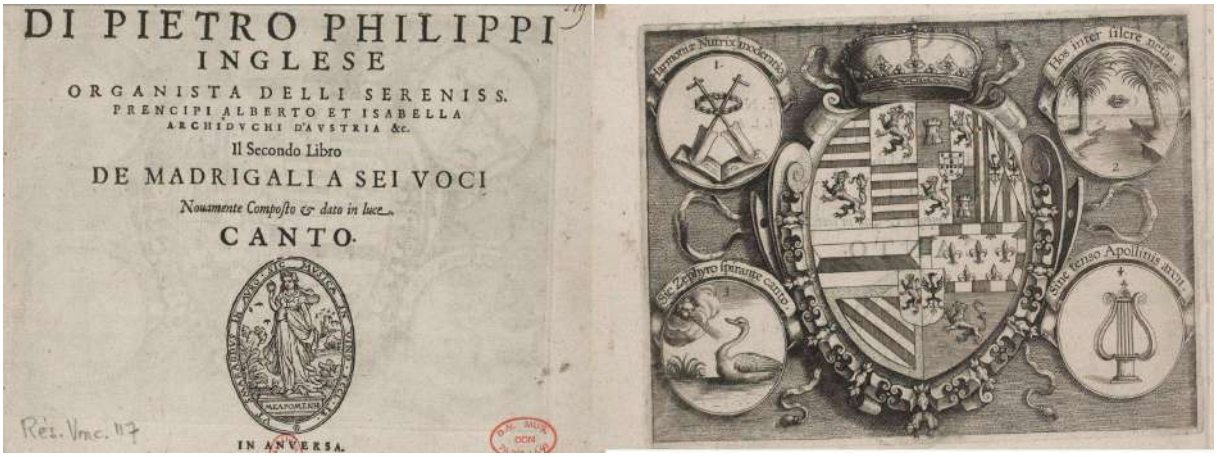
Alan Brown retired from the Music Department at Sheffield University in 2006. There, and previously as Fellow in Music at Fitzwilliam College, Cambridge (1966-1973), he taught a range of early-music areas and was active as an organist, piano accompanist, choir director, occasional composer and writer (continuing).

A new music table

Simon Lillystone

Illus.1, Jan Brueghel the Elder (1568-1625), The Allegory of Hearing

I imagine that just about everyone reading this article can quickly lay their hands on a copy of the *The Oxford Book of English Madrigals* (OBEM). We think we know the book inside out, but how carefully have we looked at the front cover illustration? It's actually a detail from a much larger painting, *The Allegory of Hearing*, by Jan Brueghel (illus.1). The left-hand part shows a table, not only strewn around with all manner of instruments (a violin and a number of viols) and printed music (Peter Philip's *Madrigali a Sei Voci*, illus.2), but also mechanical devices - for example, the elaborate timepiece in the middle of the table - and even birds perched here and there.



Illus.2, Peter Philips, Madrigali a Sei Voci*, published by Phalese in Antwerp in 1603*

Most importantly, however, there are seven music stands that look as if they can be slotted into the apron of the table, as needed. Sadly, it doesn't show how they might be stored when not in use. It was this painting of a 17th-century music table that particularly intrigued me back in the late 1980s. At the time, I'd only just started singing (after many years of violin playing), so had never really experienced the pleasure of singing a capella with a small ensemble of voices. By contrast, I was very familiar with evenings of high-octane string playing – Haydn to Shostakovich, and everything in between – someone pulls out Mendelssohn's Octet, and it's eyes down!

Above all, the painting conjured up a notion of convivial music-making in the home, suitable for flexible ensembles of both voices and instruments. Hinted at was the sheer delight, for me at

least (though some would call it true fear), of reading facsimiles of music from the period. It could also enable the discovery of 'new' old music (since many works in facsimile still lack modern transcriptions), and illustrated how one might do something that could be contextually right: as if modern-day musicians around such a table were in the shoes of those from the past. To an extent, many of us probably feel the same each time we step into the choir stalls of our cathedrals, abbeys and chapels to sing services each week.

By the early 1990s, I had come across just two other examples of such music tables: first, a news article (perhaps in *The Strad*) about a music table made for and presented to Sir Neville Marriner (most famed for founding and directing the Academy of St Martin in the Fields). The music stands could be drawn out from the bulk of the table (along the apron), and then opened up. This also could be the general mechanism of the music table illustrated in the Brueghel painting. Second, a six-sided table owned by the music history museum in Budapest, the scale of which looks to be almost ornamental rather than practical (illus.3).

Illus.3, a six-sided table in the music history museum in Budapest (Zenetörténeti Múzeum)

Clearly, it's not easy to gauge how common such elaborate devices were, and one can only dream that there might be many still tucked away in the attics of European houses, castles, and palaces.

Conversely, art from the period is reasonably flush with images of music-making using regular tables (without music stands). Here are just a few examples (illus.4-7):

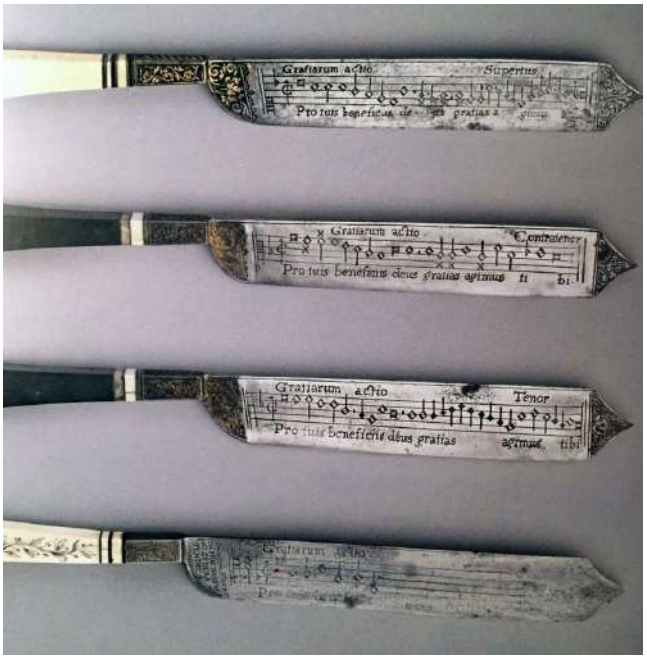
Illus.4, Three Young Women Making Music with a Jester*, by the Master of the Female Half-lengths*

Illus.5, Musical Company *by Jan van Bijlert (1598-1671)*

Illus.6, Der Castalische Brunn*, an anonymous painting c.1540 from the Historisches Museum, Basel (Inv. No. 1906.2901)*

Illus.7, The Concert*, by Gerrit Van Honthorst (1592-1656)*

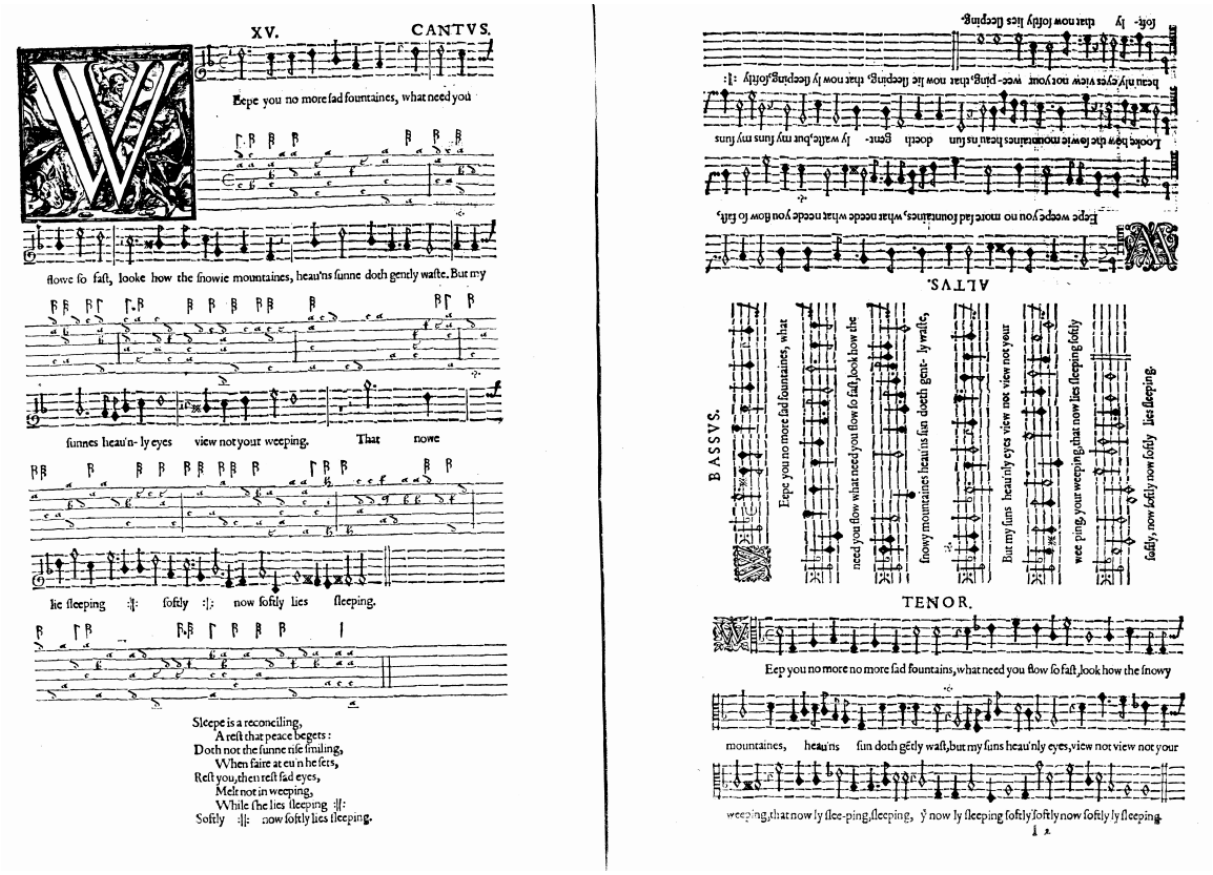
Illus.8 shows an anonymous painting of c.1540 which is probably religious, given the presence of the keyboards, cornett and sackbut – it shows not only a number of partbooks, but also a bespectacled person, perhaps the conductor? Conviviality appears to be utmost in the 18th-century painting *The Concert*, by Gerrit Van Honthorst (illus.7), which also illustrates how eating and drinking typically played an important part at musical gatherings at table. Four engraved, meat-serving knives from the mid-16th century (illus.8) appear to corroborate this. In fact, they are double-sided – one for the *Benedictus* before the meal, and the other for the *Gratiarum actio* afterwards.



Illus.8, Musical knives from the 16th century

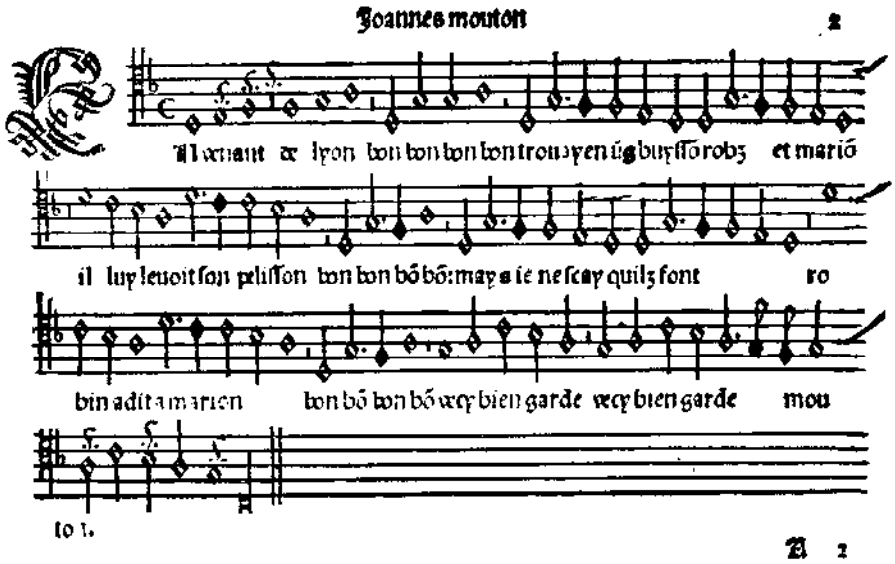
Readers should also remember that Telemann's most famous collection of music was called *Tafelmusik,* – an enormous compendium of instrumental music for varied forces, from duos and trios to expansive orchestral concerti and overtures – all essentially destined for domestic consumption.

It's also worth considering that much music of the period was specifically written for the table-top approach. In illus.9 we see an opening from John Dowland's *The Third and Last Booke of Songs*, published by Adams in 1603. On the left side we have the 'singing part' with the accompaniment (intabulated for a plucked instrument, a lute or orpharion) and on right three complementary parts (Altus, Tenor and Bassus) that match the accompaniment, should other performers wish to support with the melody line. Note how the left page is not oriented away from the other three parts on the right. Whilst this would have facilitated singing from four sides of a table, the practical reason is undoubtedly that there is not room to get the song, its accompaniment, and its additional verses on the page, except vertically, as illustrated.



Illus.9, John Dowland's The Third and Last Booke of Songs *(1603)*

Sometimes, printed music more or less demands the table-top approach. In the early Renaissance, interest in canons and musical puzzles often meant that additional parts (beyond those printed) would not be found in an additional partbook, but instead could be explicated by referencing one of the existing printed parts, as in Mouton's 'En venant de Lyon' from Andrea Antico's *Motetti novi* of 1520 (illus.12).



Illus.10, Mouton, 'En venant de Lyon' from Andrea Antico's Motetti novi *(1520)*

Here, one line of printed music generates a canon of four parts. The signs above the first notes indicate when the other three parts are to enter, but not their pitch. The puzzle is, what are those pitches? Answers on a postcard...

There are some downsides to the table-top approach:

- Everyone has to look down
- If there is more than one performer per part, many may need to crowd around and look down upon the same piece of music
- Overlap of books and music devoted to different parts can be an issue
- Eye-contact is clearly more difficult, given the above

By contrast, the music-stand approach enables participants to:

- Read the music more comfortably
- Have eye contact with others
- Deal more successfully with situations where there is more than one performer per part
- Sit more comfortably if one is an instrumentalist

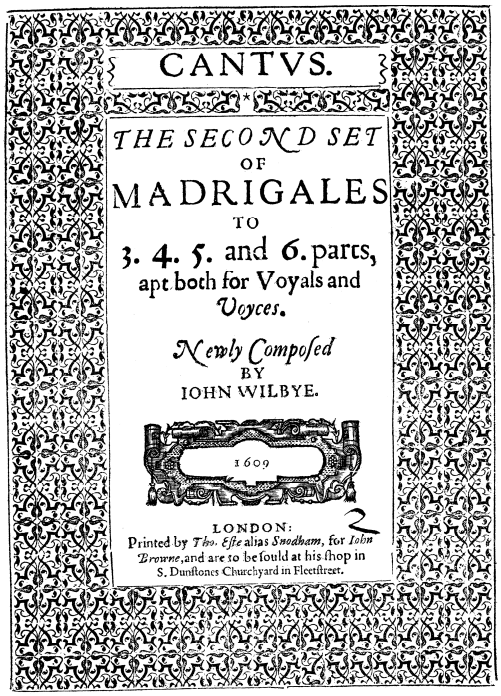
Therefore I thought, one day I'll commission a table with individual music stands - and here it is with stands down and up (illus.11 and 12).

Illus.11 and 12, music table with stands down and up

For the last year, cabinet-maker Bruce Watson and I have worked together to design and build something comparable to these earlier models. To be clear, this has been no dry exercise. It has been for entirely practical purposes, and last month seven singers and I 'christened' the table with music by Palestrina, Phinot, Gallus (Handl), Kirkbye, and others. All agreed it was a wonderful experience. Not only is it a wonderful work of art, with its precision cabinetry and use of different woods, but also it is truly apt both for 'Voyals and Voyces' (as we read in the title pages to books of madrigals from the 1600s, illus.15).

In simple terms, the octagonal table has:

- Eight independent music stands which are large and strong enough to accommodate the maximum opened width of almost all partbooks and choirbooks known to me (even including the large facsimile of the Eton Choirbook (published by DIAMM in 2010)
- A gutter to act as a break to prevent the music skidding off the table


CANTVS.

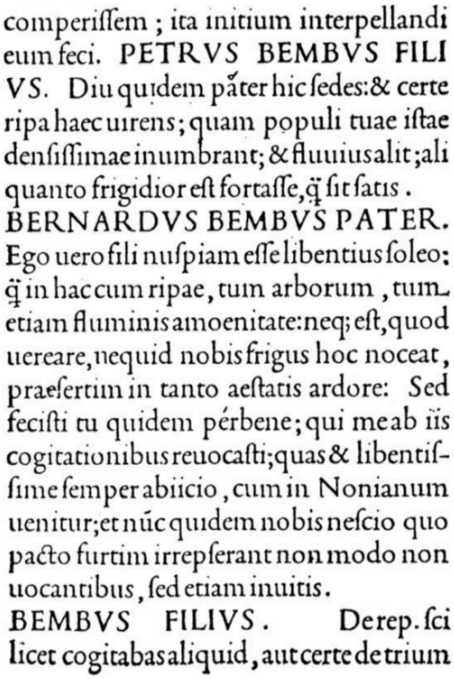
THE SECOND SET
OF
MADRIGALES
TO
3. 4. 5. and 6. parts,
apt both for Voyals and
Voyces.

Newly Composed
BY
IOHN WILBYE.

1609

LONDON:
Printed by Tho. Este alias Snodham, for John Browne, and are to be sould at his shop in S. Dunstones Churchyard in Fleetstreet.

Illus.15, Cantus of John Wilbye's Second set of Madrigals *(1609)*


comperissem ; ita initium interpellandi eum feci. PETRVS BEMBVS FILIVS. Diu quidem pater hic sedes:& certe ripa haec uirens; quam populi tuae istae densissimae inumbrant; & fluuius alit; ali quanto frigidior est fortasse, q̃ sit satis. BERNARDVS BEMBVS PATER. Ego uero fili nuspiam esse libentius soleo: q̃ in hac cum ripae, tum arborum, tum etiam fluminis amoenitate: neq; est, quod uereare, nequid nobis frigus hoc noceat, praesertim in tanto aestatis ardore: Sed feciſti tu quidem pérbene; qui me ab iis cogitationibus reuocasti; quas & libentissime semper abiicio, cum in Nonianum uenitur; et nũc quidem nobis nescio quo pacto furtim irrepserant non modo non uocantibus, sed etiam inuitis. BEMBVS FILIVS. De rep. sci licet cogitabas aliquid, aut certe de trium

Illus.16, Bembo's De Aetna *(1496)*

- The typeface Bembo for the part-names on the apron of the table. From its creation in the 1490s by Francesco Griffo, and first used by the printer Aldus Manutius for Pietro Bembo's *De Aetna* of 1496, Bembo rapidly became universally accepted during the Renaissance (illus.16)
- Eight part names, one etched into each side of the apron. The four major names (Cantus, Altus, Tenor, and Bassus) were placed on the major points of the compass (N, S, E, and W), and an additional four other part names (Quintus; Sextus; Septimus; Octavus (NE, SE, SW, and NW)) filled the gaps. Naturally, there are many other part-names from the period, and it could be said that a conventional Italian, rather than English set has been chosen. However, consideration was given to designing interchangeable panels on the apron, such that the existing set could be replaced with Triplex, Discantus, Medius, and Contratenor, when required (illus.17)
- An internal counter-balancing mechanism, enabling each stand to be at the correct angle when raised
- Hidden hinges, so the table can be entirely flat when required
- Compartments below the music stands, for the storage of partbooks and implements of the trade
- A removable 'rose' that allows for different solutions for the centre of the table: perhaps a timepiece as in the OBEM, or some form of overhead lighting for evening entertainments
- A four-footed base that is very sturdy, but does not prevent performers putting their feet below the table
- An ideal height and width for music-making by both singers and players

This article has illustrated a number of music tables, each offering a differing number of stands. Therefore, there is no absolute rule for these things. However, an octagonal shape is more or less ideal, as the majority of the music from the period has between four and eight independent parts. For sure, publishers such as Scotto and Phalèse occasionally printed music in more than eight partbooks, such as Gardano's *Dialoghi Musicali* of 1590. Only afterwards, in the 17th century, when *cori spezzati* style truly took a grip, did music regularly spread out beyond eight parts –

but then we could also say that such works could no longer be turned to purely domestic purposes, so music tables wouldn't have been used.

Illus.17, Part names

To conclude, the reader is doubtless aware that such things will always and ultimately be flights of fancy, and I'm just glad that I met a cabinet-maker who could recreate my impression of what a renaissance music table might look like, and fortunate enough to have expert singers and players around me who can bring to life, in such a special way, the music of the Renaissance and Early Baroque (illus.18).

Illus.18, The table in use

After playing modern and baroque violin professionally, initially with BBC Scottish Symphony Orchestra and then with early-music groups in London, Simon Lillystone took up singing, and has most recently performed as soloist with the Jerusalem Baroque Orchestra under the directorship of both Andrew Parrott and Joshua Rifkin. In his spare time Simon direct choral groups in the South East, and also edits sacred Renaissance and Baroque music.

Should you be afraid of the metrical/double beat metronome approach?

WimWinters

Musical 'Fixers'

Should you be afraid of the metrical (double beat) metronome approach? A strange question to start this article with, which I'll explain in a minute, but let me give you the answer right away, it is a clear 'no'. Not because the 'double beat' metronome theory is all nonsense, since it isn't, not because it would have been debunked many years ago, since it hasn't, but because the only thing we musicians have an obligation to, is delivering the magical beauty we see in the music to our audiences. The man or woman who gives his or her precious time to absorb what we recreate in the musical universe, is the only person we owe something to. Not Beethoven. Not Chopin. Not even Bach. So if you reach that goal by playing impressively fast, that's perfectly fine. If one chooses to step aside and take a different path that should be OK too.

Essentially we are given a score that is not ours, an instrument which isn't ours (unless you're a singer), a room which is unknown and an audience that expect us to blend all of that into a unity that, at the very minimum, gives an impression of the emotional power of the music we perform. At the very best, when we're really successful in delivering for what we (hopefully) are paid for, our listener even forget we're there!

That's what an artist does, though I often think of us simply as 'fixers', and since we 'fix' music, nothing more, but nothing less either, and it is on that difficult aspect of our job I'd like to spend some time together talking about.

Arnold Dolmetsch

When the great Arnold Dolmetsch (illus.1) published his book *The Interpretation of the Music of the XVIIth and XVIIIth centuries* in 1915, he kind of officially gave birth to the movement we call today HIP or Historical Informed Performance Practice. Seen the incredible input Dolmetsch gave to the musical world both as a musician and instrument maker, I believe he might very well be eligible to be called the 'father' of early music, a term I personally still prefer to HIP, but that is totally an irrelevant side remark.

So in fact, what exactly was the thing Dolmetsch changed compared to what was before? Many great musicians before him were involved in understanding the music of the past from within the context - as they saw this- of the original composer. Mozart desperately wanted to buy the Silbermann clavichord he saw in Leipzig, probably not because of its novelty, Mendelssohn had one of those precious instruments in his practice room, Brahms owned the Bohak clavichord believed to have been owned by Haydn, probably for more reasons than just to look at it, Moscheles regularly played concerts on 18th century instruments, Tellefsen, one of the lesser known but most prominent Chopin students, played either a harpsichord or clavichord concert in 1853 with music of C. P. E. Bach, Carl Czerny described Beethoven's sonatas to preserve the original character he feared would get lost under the hands of the surg-

Illus.1, Arnold Dolmetsch (1858-1940)

ing virtuoso player, Hans von Bülow published the classic works of his time with detailed explanations of performance practice, which we today perhaps too easily reject as being milestones away from Beethoven, Adolph Bernard Marx, at the very end of his life advocated still in 1863 for pianos with *una corda* as Beethoven had, warning the player of his time not to approach Beethoven's music from the virtuosity side, but searching for expression in details, accentuation, articulation.

This list could be endless. The point is musicians in history always were (kind of) interested in understanding the music that was composed in previous times, both in style of performance and period instruments used. The one essential difference with Dolmetsch however, was the fact that they always, no exception, looked forward. Their interest in the past was intellectual, at best taken serious enough to be inspired and in real life restricted to practical demonstrations in public. In other words, there was awareness of change but not at a desire to even try to fit into a context that belonged to the past.

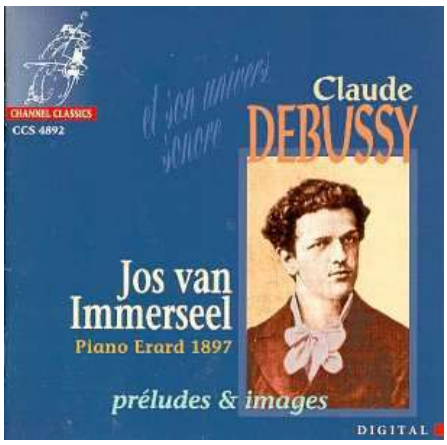
Illus.2, David Munrow (1942-1976)

Dolmetsch might have been one of the first, if not the first, who reversed this thought process completely. He looked at the past, not only to be inspired by it, but with the desire to again become part of it. It was an obvious choice for him to focus on the reintroduction of forgotten, or almost forgotten instruments that would come with their inherent particular language of music and technique and thus, the best teacher he could possible think of.

Dolmetsch had a powerful influence though that influence was restricted to relatively small circles. That changed when the almost mythical figure David Munrow (illus.2) opened his magical communication toolbox. I was only four years old when Munrow exchanged at a too young of an age the earthly for the heavenly, but when talking to people who stood very close to him, it is remarkable to listen to their stories on how he, thanks to his energy, passion, musical skills and way of communication, inspired a whole new generation, from young to old, to step in his footsteps.

Fast forward to 2019: the luxury of choice

I might be writing a serious stupidity now, but my guess is that Arnold Dolmetsch would raise eyebrows hearing discussions on Beethoven's music within the context of 'early music'. Or when listening to the beautiful Debussy recording Jos van Immerseel made in the 1990s on a late 19th century Erard piano. We, *anno* 2019, take Mozart recordings on Walter pianofortes, Chopin nocturnes on a Pleyel, or even Debussy on Erard as something normal and globally accepted, but I remember well (and feel old now suddenly) that when van Immerseel produced his Debussy CD (illus.3), we all looked surprised, me being still in Amsterdam conservatory, not understanding why



Illus.3, Debussy on an 1897 Erard

one would prefer an Erard for a Steinway, what exactly was the added value. Not knowing that I would have an Erard myself only six months later as a direct consequence of that one recording! All to say that today, we live in a world where at least a century of fieldwork by generations of musicians has gently led us into a powerful situation: that of choice. Yes, it is not difficult to receive compassionate smiles when you say you play Bach on a clavichord, but that's fine, it is the essence of evolution in taste and habit that follows the patterns of waves. One feels in good historical company by the way playing the clavichord...

Tempo?

With all of that enormous armoury of historical instruments - still in development - many new languages of performance practice arrived. You don't play Bach in the same way on a clavichord compared to a Steinway piano, it's simply impossible, and reflecting on the use of the sustaining pedal in Beethoven's music has led to many articles and books and for sure will lead to many more.

However, some elements with major influence on the way we perform music of the past seldom reached the surface of our interest. Historical fingerings is one such domain, but certainly the fascinating field of tempo research is something that we hesitate to fully embrace as a fascinating part of early music. These domains (just to name two) are typically described as belonging to the untouchable 'personal', the taste. That position, however, is somewhat contradictory. On one hand we allow ancient instruments dictate our way of playing, but on the other hand we are reluctant to allow other historical facts, as tempi, certainly from the time of the metronome indications, fully enter our performance styles. For sure, fingering is such indisputable element, certainly moving to the era of Czerny and Chopin, but also tempo definitely belongs to that category.

Focusing on tempo, it's an interesting question why we circumnavigate around the topic so much. Simply because we don't know answers to the problems, and there are many, or is it because we know that the outcome of this would influence our playing more than we would like? Perhaps it is because this will take us too far outside of our comfort zone, or outside the musician we see ourselves as in the world of today.

Changing tempo is changing everything

A thorough study of historical tempi potentially has a big impact. A Mozart allegro in a tempo of crotchet = 84, just to say something, is of another musical universe compared to a tempo of crotchet = 132. Tempo indeed does have a major influence on the outcome of our performances, on the 'language' or the 'message' of the piece of music we want to communicate. In a way the influence of the choice of tempo is even bigger than the choice of instrument since how much an instrument influences the sound, the colour, the approach, it is still a tool 'from the outside', whereas our tempo choice determines the DNA of the music piece. So yes, changing tempo is changing everything.

Are you doing it all wrong?

Let's press the stop-button here, and jump back to the opening paragraph above. There is no right or wrong, there is no obligation, nobody has vetoing power. We as musicians have only one obligation which is to bring the beauty we see in the music we play to the hearts and souls of our audiences.

The way we do this is a choice. But if you as a musician, internally, in our musical 'kitchen' so to speak, lives with that powerful desire to come as close to the original idea of the composer, then an in-depth research in that fascinating world of tempo is waiting to be fully explored. It is because of this exact reason we've pointed out before, changing the tempo is changing everything including articulation, phrasing, accentuation and, most important of all, the character of the piece.

The beauty of Beethoven's metronome

Let's get some prejudices out of our way first. There were no such things as broken metronomes (this would be an interesting topic to discuss in detail), and more and most importantly metronome numbers (the famous MM's) were always, no exception, seen as exact, accurate and precise tempo indications that the composers were very serious about.

Read this slowly again:

Historical metronome numbers are always:

Exact
Accurate
Precise
Realistic

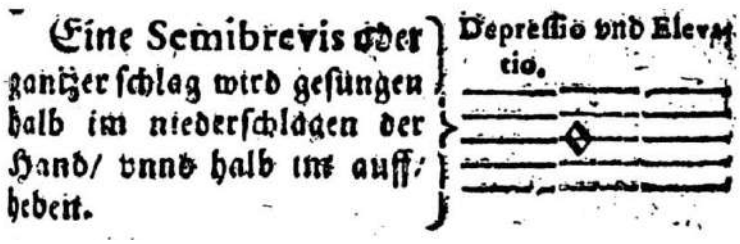
...tempo indications

Yes, also the Czerny numbers. Or those of Kalkbrenner, Or Ries. Or Chopin. Or Herz. Or Moscheles. Or Auber. Or, or, or. Never were these metronome numbers meant as kind of targets, far above what actually was and today still is possible to perform. When you fully realize that, your journey will start right where mine started.

So if only we accept the fact that people like Beethoven *knew how to use a metronome* (it definitely is simpler than composing a ninth symphony), that the stupid thing gave the second if the rod was placed on 60 (that's handy to check…), and that the metronome numbers reflected the tempi they had in mind (not hard to imagine either), we get a solid basis for an interesting discussion.

The liberating idea of only two options

That leaves us with only two options: it's either single or double beat. How simple can life be? Either the metronome indications are read in the way we still do today (every click represents the note value in the metronome equation), or we read the metronome number essentially in the way our early Baroque and Renaissance colleagues defined the *Schlag* (beat), as the arm going up and down (illus.4):



Illus.4, Gengenbach, Musica nova, Newe Singekunst

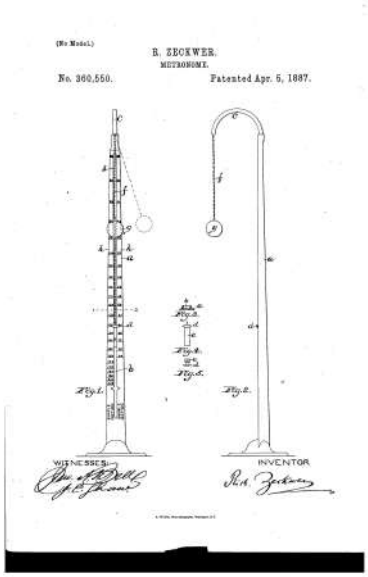
*A Semibrevis or [one] full stroke is to be sung a half [during] the hand [carrying out] the down-beat [*im niederschlagen*], and a half – [during] the hand [carrying out] the up-beat*[1]

According to this explanation, one *Schlag* (beat) embraces two gestures of the hand: one – down, and the other – up. A *Schlag*, by definition was a two-fold unity, so that the *semibrevis*, as described in this example, indicated with the duration of only one *Schlag* took two movements to be completed: the up-plus-down movement of the arm of the musician.

Back to Mr Maelzel's world: Eduard Jue (1838)

So in Mr Maelzel's world, where the arm of the musician has been exchanged for an iron stick, it shouldn't surprise us this habit of unity movement was copied. Not two arm movements for one note unity, but instead two ticks to complete the full cycle of the *Schlag* or 'beat'. The note value in the metronome equation then is seen as a binary unity of the two underlying note values, as for instance Edward Jue describes this still in 1838:[2]

> 41. One or better two oscillations[3] of the pendulum[4] could be taken for a comparable 'unity'.
>
> 42. To show this 'binary unity' (that consists so to speak out of two movements), we use the sign [crotchet] which we call a 'crotchet', without pretending of adhering to the crotchet an absolute duration; the crotchet only reminds us of the two movements more or less pressed, but 'isochrones', that is equal among themselves, by which they mark the unity.
>
> 43. Let's imitate with the right hand the two oscillations of the pendulum, while alternate the rising and falling of the hand. When sinking the 'unity' will start to only end at the next sink, moment on which a 'united second' the first will follow up.



Illus.5, Metronome patent by Zwecker (1890)

And yes, the practice of the pendulum goes needless over into that of the metronome. It would lead us too far in this article, but to give just one detail here, Gottfried Weber, a contemporary of Maelzel, who received Maelzel as a guest even on his way to England to patent 'his' invention, introduced at the same time a new pendulum (even as late as 1890, a new pendulum was patented by Zwecker (illus.5)).

The theorem of Pierre de Fermat

And now it suddenly gets very interesting. If mathematicians spent 350 years of energy solving the famous theorem of Pierre de Fermat, they only spent that amount of energy because they believed the theorem was correct, and only the theoretical substantiation was lacking. It is the same with our metronome numbers. We know very well they are correct (it's the easiest part to 'prove'), and even more than that: though a theoretical reconstruction would be very interesting, exciting and on an academic level perhaps even essential, our metronome numbers have no need for any theoretical chatter simply because they are directly connected to a specific musical piece, to serve as a practical tempo fixation. A piece that we, just by activating our metronome, are supposed to be able to play convincingly according to the ticks we hear. Either we take one click, or we take two, you don't need to be a genius to understand this.

Ha! And all theory aside, we musicians come into power now, since playing is our job, and if there are things not in balance, as for instance a tempo that is totally unfamiliar and even objectionable at first, we fix it since remember, that we are: musical fixers.

That exactly is the beauty of Beethoven's metronome. Picture this image of Beethoven (illus.6) playing his 'Hammerklavier' sonata accompanied by the metronome on his piano, giving exactly 138 clicks per minute. The master, perhaps sitting in his dressing gown, took the time and effort to do this since he cared about the 'right' tempo for his masterpiece! The absolute fascinating thing is that we, today, so easily can reproduce that moment in time, in the fourth dimension, simply by taking a metronome and putting the slider on 138. It's almost as if our fingertips reach those of Beethoven! Think about it: Beethoven took the time and effort to share the foundation of his own interpretation for this work, the tempo, and *his* tempi with…us! It's almost like having a recording.

Illus.6, Beethoven

There is no interpretation needed here. So many clicks in a minute, that's all you've got to work with. The only thing is, it's not always easy. Since single beat often leads to speeds that are ridiculous at best and unplayable often, and double beat tempi sometimes feel weird at first, often simply don't work the way we are used to, the music suddenly speaking a language we suddenly feel unfamiliar with.

So, tempo theory: is it not important at all?

That is a great question but one that would require a book instead of an article. Tempo solutions belong to a world far from black and white. A theoretical reconstruction of both possibilities (single/double beat) both have their flaws. There is (serious) work to do here.

For the double beat theory this for sure is the reference to the minute. Every 19th century music book will teach you that MM crochet = 60 simply mean 60 crotchets in a minute. And in double beat this would need to be two minutes!

For a single beat reconstruction the major pitfall are the metronome numbers themselves. It is not hard to find dozens and dozens of impossible metronome numbers just by taking some books from your bookshelf, or spending some hours on IMSLP (www.imslp.org). Diving deeper, you'll find hundreds, if not thousands of almost impossible to really impossible tempi. I will not make the case here more than necessary. Every musician that has dived into the issue just a tiny little bit knows the problem.

And keep in mind: we (almost) never hear single beat performances. It's often said that the implication of the double-beat theory is that music as we know today would sound half as fast. But that is not true. It's really important to note that we today almost never play according to these tempi (or metronome numbers) in single beat. If we would have a scale from 1 to 10, where 1 stands for double beat and 10 for single beat, the majority of our current performances are situated between 3 and 7 (which is a guess of course). We still hear performances in double beat today without realizing, as there are pianists who reach some of the achievable tempi in single beat. It surprises me every day how far from a single beat interpretation our current standard performance practice is. It's in a way essential to fully realize that.

A two-in-one minute?

Anyway, the reference to the minute remains a last point to be solved completely on the side of double beat. From a distance it is a weaker problem than the single beat side has. Since it is a purely theoretical one, whereas the vast amount of unplayable tempi by the nature of our physical system can never be solved. (Our human nervous system will neither change to allow us to play in speeds over 15 or even 20 notes a second, nor can our auditory brain process so many notes).

The reference to the minute might not be unsolvable after all,but it hasn't been fully solved as we speak (and will not be solved by me!). The problem seems to tie in as well with some of the famous duration we have for pieces, as for instance those of George Smart, but more importantly those of for instance Milchmeyer and others. But in the world of duration we see also double beat proof as, for instance, Franz Liszt's version of the 'Hammerklavier' sonata lasted about an hour, very close to the metronome numbers by Beethoven in double beat. In single beat the 'Hammerklavier' would last only about 33 minutes.

Lorenz Gadient

A start to solving this last problem has already been made by Lorenz Gadient, author of *Takt und Pendelsschlag*. This was published in 2010 by Katzbichler, but kept from the general interest of musicians by some rather subjectively negative reviews by Klaus Miehling. The book certainly has room for evolution, but in my opinion, even in its 2010 version, it is one of the major publications of performance practice published in the first two decades of the 21th century.

One of the key elements exactly is the reference to the minute, or to the second we are talking about here. Gadient takes the famous 17th century scientist Mersenne as a key in his tempo research. Mersenne was the very first to apply the adjustable pendulum (thanks to Galileo, predictably) to music. And no surprise he describes the second pendulum, the second having served musicians always through all times as a basic tempo, the so-called tempo ordinario.

Mersenne however describes the duration of that second in a weird way: the pendulum going to the right equals one second *plus* the pendulum going to the left equals one second as well. Together Mersenne defines the duration of this two second movement as only *one* (!) second. Klaus Miehling assigns this description as a misprint, as he suspects remarkably many contemporary sources containing errors in key essential parts of their texts, but as with those other historical authors, also Mersenne cannot have made the error Miehling suspects him of. Mersenne not only uses the same description in his book a few more times, mixing the 2 = 1 second definition with the obvious 1 = 1 second, but as we speak, there are over 40 (!) authors found now, until well into the 19th century, that do the same thing, and describe the second pendulum as a device that goes from left to right and from right to left and when returning to the initial point, run a track of only one second. Let me give you a small selection here.[5]

This 'second' duration is similarly described by the famous French academic **Antoine Furetière** (1619-1688). In his encyclopedia he says:

> *La mesure contient ordinairement une seconde d'heure, qui est environ le temps du battement du poux & du choeur: desorte que la systole ou contraction du coeur repond à l'élevation de la main; & sa diastole, ou dilatation, à l'abaissement. Elle dure autant de temps qu'un pendule de deux pieds & demi de long en employe à faire un tour & un retour.*

> Normal Time[6] contains second of an hour, which is approximately the time of the pulse- or heart beat: in a way the systole or contraction of the heart corresponds with the raising of the hand; & the diastole, or the dilatation, with the sinking.[7] It takes as much time a pendulum of 2½ foot length takes to make a back & forth.

But the back-and-forth of a pendulum of 2½ foot length takes 1.85 seconds, not 'one second'.[8]

Demoz de la Salle (1728)

> *La durée d'un Temps à un autre de la Mesure, est ordinairement d'environ une seconde d'heure, ou l'espace de temps qu'un Balancier de deux piéds & demy de long d'une Pendule à poids, ou d'une moyenne Horloge, employe à faire deux vibrations ou balancemens. De sorte que la Mesure de deux Tems ordinaires, dure environ une seconde d'heure; Celle de trois Tems employe une seconde & demy; & celle de quatre Tems occupe deux secondes* .[9]

> The duration of one count of the bar to another, is normally one second of an hour, or the period of time a pendulum of two feet & half long, or an average clock that makes two vibrations or sways. In a way the Time (*Zeitmass*) of two normally fast counts, lasts approximately one second of an hour. That of three counts takes a second and a half; & that of four counts two seconds.

Again here, in a remarkably clear way we read the *definition* of 1 second described as the *duration* of 2 seconds!

A few 19th century sources

Lorenz Wöckel, *Lehrbuch der mathematischen Geographie... (*Nürnberg, 1838), p.49:

> *Man nennt ein Sekundenpendel dasjenige an einer ganz genau und richtig gehenden Uhr befindliche Pendel, welches in einer Sekunde eine ganze Schwingung macht, d.h. den Bogen von A nach C (…) und wieder zurück beschreibt und demnach in einer Stunde 3600 solche Schwingungen vollendet.*

> One calls a second pendulum the rod of a well-regulated clock, which makes in one second a complete vibration, that is to say the pendulum goes from A to C (…) and back, and makes in one hour 3600 of such vibrations.

Again here: the *definition* of 1 second equals the *duration* of 2 seconds (= the time required for the pendulum to make the movement back and forth.

W.C.W. Blumenbach (Hg.), *Allgemeiner Kalender für alle Bewohner des österreichischen Kaiserstaates auf das Jahr der christlichen Zeitrechnung,* Jg.57, (Vienna, 1843), p.49

> *Um eine Schwingung hin und her in 1 Secunde zu durchlaufen, muss ein Pendel in Paris eine Länge von 440 6/10 Linien haben*

> For a pendulum to make one vibration back and forth in one second, it needs in Paris a length of 440 6/10 *Linien*[10]

Again here: back and forth on a second pendulum results in one vibration of one (!) second. While the real duration takes two seconds.

Dr Läncher, *Die Sterne. Eine Darstellung für gebildete Ungelehrte, Osterode und Goslar* (1844), p.35:

> *Ein Sekundenpendel, welches in 1 Sekunde 1 Schwingung macht, 1mal hin und her geht, muß in unseren Gegenden 3 Fuß 8 5/6 Linien lang seyn.*
>
> A second pendulum, which makes in one second one vibration, one time back and forth, needs to be in our regions 3 foot 8 5/6 lines of length.

Again here: 1 second is defined as the duration of 2 seconds!

Mersenne is not only a bridge between the old mensural notation and the new one, the one that we basically still use today, but also key to understand the use of the pendulum, and thus the metronome. As many of you probably do, I also thought there was no connection between the period of the pendulum and that of the metronome, but in fact, tempo devices have been made and discussed for many years. Maelzel was far from the last person making a tempo tool device, and pendulums were even patented as late as 1887.

Confused? Focus on the essential. Playing!

It's not hard to realize this story is not over. And honestly, I often neither feel strong, smart nor educated enough to share and debate the essential points that should be shared and debated. Yes, I enjoy talking and working with Lorenz Gadient, and we both have made the promise to completely rewrite his 2010 book in a more practical format, and I do enjoy producing some videos for my YouTube channel presenting little pieces of that tempo puzzle, but to me, the truly interesting aspect of all of this, is exactly those metronome numbers. Take them seriously, and then play. Simply play, and one more tip: make up your mind before you start playing, to avoid by all means 'doubting' while you play what would be double beat, single beat etc.

Just imagine one of the two options before you start. And see where it leads you to. You'll run out of ammunition soon in single beat, you might wonder sometimes certain tempo choices in double beat. That's the interesting part of our job. Remember we 'fix' music so at the end, tempo research becomes a most exciting thing to do, since you know you work with direct, unfiltered information that transcends any other element of performance practice. It is like Beethoven standing next to your piano, whispering 'Please take this tempo, it works so much better'. When that happens would you listen? Or would you not?

References

1 N. Gengenbach, *Musica nova, Newe Singekunst* (Leipzig: Elias Rehefelds & Joh. Grosse, 1616), quotation and translation from Alexei Panov, 'Towards the Tact and Tactus in German Baroque Treatises', www.researchgate.net

2 Edouard Jue, *La Musique apprise sans maître* (Paris, 1838)

3 A contextual description of the term oscillation (*Schwingung*) would require a separate article. It has been defined (and used) as both the movement from the pendulum from left to right (only) as the movement from left to right *and* from right to left (two swings).

4 Jue talks about both 'pendulum' and metronome

5 All quotations are given by permission of Lorenz Gadient

6 Furetière talks about the so called 'normal' tempo, the 'tempo ordinario' (MM 60)

7 Furetière, as Mersenne, lived in the time where 'systole' and 'diastole' were seen as two heart beats: systole the heart pumping the blood in one direction, systole, pumping the blood back. Hence, for instance, the comparison Mersenne makes with ebb and flood, the raising/sinking of the arm.
8 It is interesting to note that the tempo ordinario for Furetière is somewhat faster than 60 (c.68/70)
9 Jean-Baptiste Demoz de la Salle, *Méthode de Musique salon un nouveau Système*, (Paris 1728), p.153
10 *Linie* = 1/12 *Zoll*; 1 Prussian *Linie* = 2.2 mm; 440 6/10 Linien = c.97 cm = length of a second pendulum

Wim Winters (b.1972) studied organ and piano at the Amsterdam Conservatory. This year he starts the project 'Beethoven Full Cycle', a recording of 60 solo Keyboard works by Beethoven on 22 CDs, using two pianofortes and a Saxon clavichord.
Website www.authenticsound.org, YouTube channel www.youtube.com/c/authenticsound

Composer Anniversaries 2019

John Collins

In 2019 there are many composers whose anniversaries can be commemorated, albeit for some of whom the dates are not known for certain; some of the names listed below will need no introduction, but there are also quite a few lesser-known names listed here whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition mentioned is in print – there may well also be editions by other publishers.

An increasing number of pieces, ranging from complete original publications/mss (which present the usual problems of multiple clefs as well as original printer's errors) to typeset versions of complete or individual works, are to be found on various free download sites, most noticeably IMSLP; however, the accuracy of some modern typesetting is questionable, and all should be treated with caution before use.

Aurelio Bonelli (1569-c.1620). Born in Bologna, he succeeded Adriano Banchieri as organist of Boscom and was listed as organist in Bologna in 1620. His collection of *Il primo Libro di Ricercari, et canzoni a quattro voci con die Toccate e doi dialoghi a otto* was published in Venice in 1602 The ricercars have been edited by Candida Felice for Armelin, Padua as Fiori Musicali 002. This edition also includes the intabulated versions found in the Torino MSS. The Canzoni, Toccate and Dialoghi have been edited by Federico del Sordo also for Armelin AMM299. Eight Canzonas, the final two of which are also set at a fifth and a fourth lower respectively, are for solo keyboard instrument, a Toccata in eight parts is arranged for two keyboards, as is a Dialoghi. A further piece in eight parts is for two choirs.

Jakob Hassler (1569-1622). Brother of Hans Leo Hassler, he was organist to the Fuggers in Augsburg and later Imperial court organist to Rudolf II in Prague. In addition to some madrigals and choral music, seven pieces for keyboard including three Ricercars, a Canzon, a Fantasia, a Fuga and a Toccata have survived in the Torino MSS. These have been edited by Hartmut Krones for Verlag Doblinger as DM570 in the Diletto Musicale series.

Anthoni van Noordt (c.1619-75). Lived in Amsterdam where he became organist of Nieuwezidjskapel in 1652 and of the Nieuwe Kerk in 1664. His *Tablatuur-Boeck van Psalmen en Fantasyen*… of 1659 contains 10 Psalm settings with from one to eight verses and six fugal Fantasias. The notation shows the pedal part in German organ tablature. The complete book has been edited by Jan van Biezen for Vereniging voor Nederlandse Muziekgeschiedenis, Amsterdam as MMN11.

Miguel López (1669-1723). Benedictine Friar who studied theology, he was also maestro de capella and organist in Madrid, Valladolid and Montserrat. He composed sacred and secular vocal music, orchestral music and organ music, of which three Llenos, an *Exercici d'ecos o contraecos*, a *Partit de mà dreta* (i.e. a piece for divided keyboard with the solo in right hand), three sets of Versos on the eight Tones and a set of eight Versos on the first Tone have been edited by David Pujol in Mestres de L'Escolonia de Monserrat vol. IV which also contains 16 Pasos for keyboard by Narciso Casanoves. A further six Pange Linguas and two settings of Sacris Solemnis have been edited by Gregorio Estrada in pp.181-98 in volume VI of the same series, the great majority of the volume containing vocal masses.

Louis Marchand (1669-1732). Organist of several churches in Paris and also to the King, 12 of his organ works were published posthumously and some 42 survive in manuscript, which have been edited by Alexandre Guilmant in *Archives des Maîtres de l'Orgue des XVIe, XVIIe et XVIIIe siècles* Volume III (the print) and V (manuscript pieces) for B.Schotts Söhne. Jean Bonfils has edited the organ works in three volumes for Alphonse Leduc ALHE32989-91; volume 1 contains the 12 pieces, volume 2 and 3 contain manuscript pieces. He published two suites for harpsichord:. *Pièces de clavecin composées par monsieur Marchand…* appeared in 1699 reprinted in 1702. It contains a Suite in D minor comprising Prélude, Allemande, Courantes I & II, Sarabande, Gigue, Chaconne, Rondeau, Menuet. A second volume was published in 1703 which contains a Suite in G minor comprising Prélude, Allemande, Courante, Sarabande, Gigue, Gavotte, Menuet and Menuet Rondeau. These were originally edited by Thurston Dart and have been revised by Davitt Moroney for Lyrebird Press, the volume also including a La Vénitienne, Badine and Gavotte from MS sources. A facsimile of *Pièces choisies pour l'orgue 1740* has been published by Fuzeau Ref 2665. Also available in facsimile from Fuzeau is *Pièces d'orgues manuscrites* Ref 3172, which includes autograph manuscripts with the composer's corrections, now in the Municipal Library of Versailles. A complete new edition of his keyboard music, edited by Jon Baxendale, is forthcoming from Cantando in Norway.

André Raison (c.1648-1719). He became organist of the abbey of Sainte Genevieve, Paris in 1665. His *Livre d'Orgue* of 1688 contains five Masses in the first, second, third, sixth and eighth Tones with five versets for Kyrie, nine for Gloria, three for Sanctus, one Elevation, two Agnus Dei versets and a Deo Gratias, and an Offertoire in the 5th Tone. Edited by Alexandre Guilmant and André Pirro in *Archives des Maîtres de l'Orgue des XVIe, XVIIe et XVIIIe siècles* Volume II for B.Schotts Söhne and by Norbert Dufourq for Éditions Musicales des Schola Cantorum et de la Procure Générale de musique SCOL105. It has also been edited by Nicolas Gorenstein in three volumes for Editions Chanvrelin. A facsimile from Fuzeau is out of print but may be available from second hand sites. The Second *Livre d'orgue* (1714) sur les Acclamations de la Paix tant désirée commemorates the Treaty of Utrecht and contains preludes and fugues, an offertoire, ouverture, allemande grave and some 18 Noels. Edited by Jean Bonfils for Éditions Musicales des Schola Cantorum et de la Procure Générale de musique SCOLQ109. It has also been edited by Nicolas Gorenstein in one volume for Editions Chanvrelin. Further pieces are in the Livre d'Orgue de Limoges, which also contains pieces by G. Julien and G. Corrette; it has been edited by Jolando Scarpa for Musica Restituta, Music Reprints and also by Nicolas Gorenstein in two volumes for Editions Chanvrelin. A facsimile is available from Fuzeau. Ref 2632.

Giovanni Maria Casini (1652-1719). Organist of Florence Cathedral and to Grand Duke Cosimo III in Tuscany, he published a set of 12 *Pensieri per l'organo in Partitura* in two volumes in 1714. Most of these elaborately contrapuntal pieces are in two or three movements, these being

variations in a different rhythm, frequently dance-based, of the opening movement. The complete set has been edited in one volume by Milton Sutter for Ricordi 133218 and in two volumes by Jörg Jacobi for Edition Baroque, Bremen eba4013 and 4014.

John Barrett (c.1676-1719). Chorister in the Chapel Royal under John Blow, he became organist of St Mary-at-Hill and Christ's Hospital. His surviving works include vocal music. A few pieces for organ were copied by John Reading into his MSS, and some pieces for stringed keyboard instruments survive in various printed collections, including a Set in F (Aire-Minuet-Scotch Air-Jigg) in *The Harpsichord Master*, modern edition by Robert Petre for Faber and by Christopher Hogwood for Oxford University Press, also a facsimile edited by Robert Petre for Price Milburn/Faber Music. A further three sets including Almand-Corant-Sarabrand-Minuet in B minor, Sarabrand-St Catherine (a country dance in A) and Aire-Aire-Jigg in B minor are included in *The Second Book of the Harpsichord Master* 1700 and The Pilgrim-Minuet in A and a Minuet in C minor in *The Third Book of the Harpsichord Master*, these two volumes being available in a combined volume facsimile by Boethius Press. An Almand-Corant-Sarabrand-The St Catherine, all in A (the latter two pieces being identical with those in the Second Book of the Harpsichord Master) are included in *A Choice Collection of Ayres for the Harpsichord or Spinett* 1700, facsimile from Performers' Facimiles PF201, Broude Bros. A Minuet in A has been edited by Maria Boxall and is included in her Harpsichord Method for Schott.

Marianus Königsperger (1708-69). Organist and choirmaster of Prüfening Abbey. He published a large amount of Latin church music as well as chamber music and keyboard pieces. Modern editions of the latter include *Praeambulum cum fuga primi toni facili methodi elaboratum* (prelude and fugue on each of the eight Tones) originally published in 3 volumes 1752-6 edited by Laura Cerutti for Armelin AMM151 (the fugue on the eighth Tone is missing), Der wohlunterwiesene Clavierschüler….VIII Praeambula, XXIV Versette und VIII Arien... (i.e. eight sets of Prelude, 3Versets and an Aria on each of the eight Tones) of 1755 edited by Laura Cerutti for Armelin AMM030. A Praeambulum in C minor and a Fuga in C major from Fingerstreit oder Klavierübung of 1760, together with three of the Preludes and fugues and two Arias, has been edited by Eberhard Kraus for Otto Heinrich Noetzel Verlag, Wilhemshaven in Cantantibus Organis Volume 5, ref 3465. This volume also contains three Preludes and Fugues by Placidus Metsch along with three fugues and two sets of Versetten by Georg Pasterwitz.

James Oswald (1711-69). Worked in Dunfermline as a musician and dancing master He moved to London in 1741 and became Chamber Composer to George III. He composed many sets of Scottish folktunes, some with variations as well as some sets of chamber sonatas. A collection of curious *Scots Tunes for a violin, German flute or harpsichord* (c.1742) which contains 47 pieces has been edited by Andrea Bornstein for Ut Orpheus.

William Felton (1715-69). Vicar choral at Hereford cathedral and amateur composer, he left 32 concerti for organ or harpsichord based on Handel's in five sets of six Opp. 1, 2, 4, 5 and 7 (the latter set was reissued with eight concerti) and two sets of *Eight Suites of Easy Lessons for the harpsichord* Opp. 3 and 6, published by Performers Facsimiles as nos. 86 and 87. The keyboard part for the six concerti in Op. 1 has been edited by Greg Lewin as OM131 and published by himself.

Charles Noblet (1715-69). Organist of Ste Catherine, Abbeville from 1728 until 1737 and then harpsichordist at the Ecole de Chant of the Paris Opéra on 1 September 1737 and organist also to several Parisian convents and parishes. He published *Nouvelles Suites de pièces de clavecin et trois sonates avec accompagnement de violon*…(two suites in C/C minor and G/G minor, as well as one piece in G minor and two in G major), .in 1757. A facsimile was published by Minkoff.

Johann Altnickol (1719-59). Baptised 10 January 1720, later son-in-law of J. S. Bach and his copyist, he became organist in Naumburg. Some choral music and a few pieces for keyboard have survived. The Sonata in C has been edited by Laura Cerutti for Armelin AMM24.

William Walond (1719-68). Assistant Organist of Christ Church Cathedral, Oxford, he left two sets of organ Voluntaries. Op.1, a set of six two-movement Voluntaries (c.1752) - three are for cornet, one is for cornet and flute, one is without registration indication but clearly for cornet or flute, and the final one is a prelude and fugue – has been edited by Greg Lewin and published by himself as OM102 (a facsimile is available as OM102A); and Op.2, Ten Voluntaries (1758) with a much wider range of pieces, comprising three single movement fugues, a single movement piece alternating between Sesquialtera in the left hand and the Swell, and six two movement pieces, including one prelude and fugue, one Voluntary for cornet and flute, one for trumpet, its echo and flute, one for the two Diapasons, Principal and Fifteenth, one for the Full Swell and Vox Humana or bassoon and one for the flute, has also been edited by Greg Lewin as OM110.

Friedrich Christian Mohrheim (1719-80). He attended the Thomasschule in Leipzig from 1733-6 and acted as J. S. Bach's copyist, later becoming Kapellmeister in Danzig. He left seven trios for organ, three of which are on chorale melodies, and six chorale preludes. The complete pieces have been edited by Maciej Babnis for Organon in three volumes as ORG0007-9, and the trios have been edited by Maurizio Machella for Armelin as AMM223.

Leopold Mozart (1719-87). Composed a large amount of pieces in numerous genres. Three Sonatas for keyboard in F, Bb and C were published by Haffner in anthologies in 1762/3, of which No.2 in Bb has been edited by Adriano Cirillo for Edition HH292SOL and by Maurizio Machella for Armelin CM049. It is included in Organ and Keyboard Music at the Salzburg Court edited by Siegbert Rampe for Bärenreiter. All three were edited by Max Seiffert and included as the first three pieces in *Denkmäler der Tonkunst in Bayern* neunter Jargang Band II, for Breitkopf and Härtel. The 'Notebook for Nannerl' containing 64 pieces, including 17 by W. A. Mozart, one each by Agrell, Fischer and Wagenseil, and the rest by Leopold, has been edited by Wolfgang Plath for the new Mozart Edition, IX/27/1, published by Bärenreiter. Leopold contributed seven pieces to *Der Morgen und der Abend... oder 12 Musikstücke für das Clavier*, Eberlin contributing the remaining five. The set has been edited by Martin Haselböck for Verlag Doblinger, Diletto Musicale DM588.

Joaquín de Ojinaga (1719-89). Born in Bilbao, he became organist of the Chapel Royal, Madrid and then of Toledo Cathedral. 11 pieces comprising five Fugas, a Paso, an Intento, two Sonatas and two Minuetos have been edited José López-Calo for Eusko Ikaskuntza Sociedad de Estudios Vascos as Cuadernos de música 2. It can be downloaded from http://hedatuz.euskomedia.org/8679/1/obras_musicales.pdf

Jean-François Tapray (1738-1819). He left *Les sauvages (de Rameau) avec des variations pour le clavecin*, available as a facsimile from Fuzeau. In 1789 he published Premier Elements du clavecin ou du piano..., Op.25. This includes 12 pieces arranged in four keys, C, F, G and D. A facsimile is included in *Methodes e traités 7, Piano Forte* from Fuzeau. This two-volume collection also contains treatises by several other composers.

Nicolas Séjan (1745-1819). Organist in Paris. He left a set of six *Sonates pour le clavecin avec accompagnement d'un violon ad libitum* (apparently lost) as his Op.1 (1772) for which no modern edition seems available, and a *Recueil de pièces pour le clavecin ou piano forte dans le genre gracieux et gay* as his Op.2 (1783). These 13 pieces are arranged in pairs apart from Nos.9-11. A facsimile has been

published by Minkoff. A posthumously published print of *Trois Fugues et plusieurs [*actually three] *Noëls pour l'Orgue* has been edited by Nicolas Gorenstein for Editions Chanvrelin.

Pierre Nicolas Verheyen (c.1750-1819). Organist in Gent. Seven pieces in a manuscript (two Andantes, four one-movment Sonatas and a Nouvelle Marche) have been edited by Armando Carideo for Ut Orpheus ES14.

Carlo Gervasoni (1762-1819). Born in Milan he became Maestro di cappella at Borotaro from 1789. His three-part treatise *La Scuola della Musica* of 1800 contains much useful information about organs and performance as well as some Lezioni d'organo, which have been edited by Maurizio Machella for Armelin OIO109.

Gaetano Sborgi (1769-c.1821). *Sei Sonate da Cembalo*, Op.1 (1780). These, along with two Sonatas by Angiolo Magnelli and one Sonata by Niccolò Moriani, are included in Dal clavicembalo al pianoforte a Firenze edited by Umberto Pineschi for Paideia Brescia (Bärenreiter). Facsimile from Minkoff, and also available for download from http://www.europeana.eu/portal/en/record/9200365/BibliographicResource_3000045580970.html. Four more sonatas and a Minuet with Variations are included in Splendori di 700 Napoletano, edited by Rosanna Giaraffa and Luciano Branno for Armelin AMM240.

Giulio Maria Delfrate-Alvazzi (1772-1819). Organist in Varzo and Cattagna, he left a handful of pieces in manuscripts, of which three single-movement Sonatas, an *Elevazione Bellissima*, a Presto, an Andante and seven Versetti have been edited by Luca Lovisolo as volume II of the Flores Organi Cisalpini series, Edizione Carrara 4158.

John Collins is organist of Christ Church, Worthing and specialises in the English, Iberian and Italian repertoires. He is a regular translator for Spanish and Portuguese universities, as well as English colleges and conservatoires, and also writes the notes on performance practice for David Patrick's editions of 18th century English organ Voluntaries

Reports

Music, Medievalism, and Modernism

Alexander Kolassa

It is a sort of common wisdom for us to say that the past ought to inform the future. Lest, of course, we be - as the now somewhat clichéd Santayana quote would warn us - condemned to repeat it ad infinitum. But would that necessarily be such a bad thing? And at the very least, might we (or someone) even find it aesthetically, perhaps even politically or socially, desirable to visit, reimagine, or instrumentalise the past (or the aura, say, of pastness more generally)?

That abovementioned cliché speaks volumes about modernity, its attendant ideologies, and its relationship to history, or at least our common perception of that relationship. History is something modernity moves away from. Modernism, we know, is the disavowal of the past, or, in music, the dissolution of harmony: architectural brutalism, nomadic literary stream-of-consciousness, Fordist production lines. In other words, the artistic response to industrial alienation—and in some iterations, a kind of perverse celebration of it.

And yet, ghosts of a distant, oftentimes medieval, past haunt modernity interminably. A liminal period of imaginative possibility wedged between classical antiquity and the Enlightenment, the 'medieval' it seems to me, has, in its afterlives, been modernity's 'Other'. From the protomodernisms of the Pre-Raphaelite Brotherhood and the utopian and fantasy socialism of William Morris, to Wagnerian Romanticism and the neo-gothic literary and architectural revivals, medievalism informs modernity profoundly. In the twentieth century this only intensified and diversified, and it is this paradox—that is, for the past to inform the overtly forward-thinking agendas associated with modernism—that inspired the conference.

The conference 'Music, Medievalism, and Modernism', held at the University of Huddersfield on 27-28 June 2018 began, then, with a 'Prehistories' session, providing crucial context from musical modernity's long dawn in the nineteenth century. Belinda Robinson (University of Oxford) spoke first about Hungarian nationalist composer Ferenc Erkel and the historically-themed opera *Bátori Mária* from 1840. Her paper articulated highly salient themes to which we would return many times: chiefly, the way that contemporary social and political issues might be played out on the medieval canvas. But Robinson's insights, more significantly, sought to problematise a prevailing understanding of the contemporary relationship between past and present in art (and, here, in opera). Erkel gave no allegorical consolation (and, thus, atonement) for Hungarian nation building in his historical rendering of the story of Bátori Mária. Rather, the opera's vision of history is tragic and cyclical: the past is not some distant repository that we merely 'learn' from, but it is, instead, simultaneous with both present and future, unresolved. Tadhg Sauvey (University of Cambridge) followed this up with a revealing discussion of the legend of César Franck and the cult of Franckisme. A sort of fin-de-siècle medievalism, followers of Franckisme promoted a primitivistic critique of the present and a retreat into spiritual simplicity and musical purity in the era of French Symbolist ascendency. Highly prescient, Franckisme prefigures a number of musical medievalisms that would come.

The second session concerned musical modernity specifically, demonstrating medievalism's diverse, and contradictory, legacy in the twentieth century. John Gabriel (University of Hong Kong), for instance, took us to interwar Germany, and the medievalist origins of *Gebrauchsmusik*, which saw in the medieval period a truly 'functional' musical praxis. In particular, his paper contrasted the left-wing Hanns Eisler with the conservative Ernst Krenek: the former repurposing

medieval religious didacticism and communal singing, and the latter melding twelve-tone technique with a neo-medievalist lionisation of the Holy Roman Empire as a model for then Fascist Austria. Nana Katsia (Tbilisi State Conservatoire) revealed an ongoing tradition of the medieval 'mystery play' in operas by Wagner, Schoenberg, and Messiaen. Arguably the beginning of European theatre, the mystery play (or, rather, the hybrid opera-mystery play as it becomes here) may have transformed beyond recognition, but it is nevertheless governed by its logics of religious ritual. In 20th-century opera, the mystery play is not so much as preserved, but transformed.

The session then moved onwards in time to the latter half of the 20th century: Violetta Kostka (Academy of Music in Gdansk) presented on Polish-born composer Paweł Szymańsky. A leading figure in the Polish contemporary music scene, Szymańsky, despite having a highly idiosyncratic style and sound, derives the majority of his music from transformations of earlier musical styles. Two pieces highlighted by Kostka demonstrate contrasting approaches to medievalism taken by a living composer: Miserere, a choral piece, and Three Pieces, an algorithmically generated work for three recorders and a metronome (both 1993). Finally, Joseph Wong (Open University of Hong Kong), himself a composer, provided a broad overview of musical medievalist borrowing in modern music: in Lutosławski, Ligeti, and in Takemitsu. His emphasis on stylistic diversity among composers in the latter half of the twentieth century came to highlight how reinvention and revitalisation are central to his composers' creative processes.

A final session for the day tackled medievalism in opera: Giuseppe Montemagno (Academic of Fine Arts, Catania) delivered a fascinating paper (cowritten with tenor Giuseppe Filianoti) on Francesco Cilèa's *Gloria* (1907) set in 14th-century Siena, and detailed its vast web of influences, drawing it, too, into a context of fin-de-siècle Symbolism and Franciscan simplicity already touched upon that morning. George Haggett (Royal Holloway, University of London) then delivered his 'lurid' account of George Benjamin's landmark 2012 opera *Written on Skin*: a body-centred reading of 'operatic ekphrasis' which sees that opera's medievalism (its source material a thirteenth-century Occitan razo) as something profoundly physical—viscerally so.

The first day culminated with a keynote from David Matthews (University of Manchester), a professor of medieval literature and a leader in the burgeoning interdisciplinary field of Medievalism Studies. That field was, in some respects, an inspiration for this conference, and it has been my intention here to bring its ideas—above all, its celebration of anachronism and co-temporality—to musicology (and, indeed, vice versa). Professor Matthews, then, provided a hugely important introduction for the mainly musicological conference: he covered the 'long decade' (1839-51) that he sees as constituting medievalism's 'high watermark', restorative and reflective types of nostalgia, and he set down the gauntlet for what a musical contribution to the field might look like. That keynote was followed by a very rewarding set of roundtable responses: from Lisa Colton (University of Huddersfield), Edward Venn (University of Leeds), myself, and another 'outsider', Andrew Elliott (University of Lincoln), who works on medievalism in modern media and politics.

Day two pushed the first day's discussion into yet new directions, and a session on 'Medievalism in Practice' brought together performers, composers, and practitioners to engage the realities of creating and innovating with the medieval in the present. Stef Conner (University of Huddersfield), framed that session with a critical account of historical performance practice and a defence of subjectivity. Her paper dealt with the vexed, but highly important, notion of authenticity and the considerable distance between rigid types of scholarly thought and those taken by performers who propose to embody the traditions exemplified by their medieval sources. Litha Efthymiou (University of Lincoln) delivered a first-hand account of a composer working, col-

laboratively, to develop a stage piece that was inspired by ancient Old Hispanic chant notation: the piece, *Myisi* was premiered in 2015 at the Tête à Tête opera festival.

Carmen Troncoso and Lynette Quek (both University of York)—a recorder player and a sound artist, respectively—explored their own collaborations on a set of pieces which engaged the origins of the recorder. Moreover, they offered a notion of 'simultaneous inhabitancy' and described the juxtaposition of elements both old and new in their music, and in the evolution of the recorder itself. Carlos Zamora (University of York), a composer from Chile ended the session with an analysis of a piece of his own - *Stampide of Birds* for recorder quartet - inspired by medieval *estampie* dance forms (and conceived in a Pythagorean tuning).

The final session of the conference ('Medievalism on screen') ended on a thoroughly modern (if not strictly modernist) note, with papers about recent 'historical' television shows. William Everett (University of Missouri) even brought popular music theatre to the mix speaking about *Galavant* (2014-15), a comic television musical combining Broadway tropes with medieval contexts. Strikingly, this charmingly silly series embodies (and, in the process, comments on) medievalism instructively, and refracts through its thirteenth-century lens major twenty-first-century issues, including, but not limited to, race, gender, class, and politics. This was followed by James Cook (University of Edinburgh), who, to end the conference, extended the medievalist purview to Sky's 2018 *Brittania* series, a dramatisation of the Roman invasion of the British Isles. Indeed, Cook also challenged the notion of linear time here: pre-Roman Britain's pagan population proposes an analogously barbarous challenge to Roman enlightenment, and—pitched as the show is as a sort of commentary on contemporary debates of national identity—draws much upon established medievalist musical tropes to melt a straightforward, reducible, kind of chronology.

The past is not mere history, then (or should I say, history is not merely in the past?). More than a bygone space to learn from, it continues to have a life of its own: refracting and transforming our present, and influencing the future. This conference successfully provided a forum for this reflection, refining the Call for Papers' initial themes. At our present historical juncture, where modernity's progress might feel in doubt, there is an added urgency in this discussion: if modernism (and modernity) seems to assume a certain unidirectional temporal flow, medievalism reminds us that, imaginatively speaking, progress is not always guaranteed—or that we may not find it where we expect to.

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Vocal Sound and Style 1450-1650

John W. Briggs

On the morning of Saturday, 20 October 2018, delegates headed to the Lanes area of Old Brighton, in the City of Brighton & Hove, and the Friends' Meeting House (built 1805, but altered in 1850 and 1876-7), the venue for the first day of 'Vocal Sound and Style 1450-1650' a joint conference between the Brighton Early Music Festival (who made all the local arrangements) and NEMA. The Festival (which started the following weekend) normally has a pre-festival event the weekend before, and this year it was our conference. Over the two days there were some 90 delegates, speakers and other participants. The conference opened with introductions from Francis Knights of NEMA and Deborah Roberts of BREMF.

Illus.1, Evelyn Tubb and Michael Fields (photo: Francis Knights)

The first day was chaired by Flora Dennis of the University of Sussex, and the first session was devoted to rhetoric. The first paper was given by Anthony Rooley: 'The creative use of silence in the music of English composer c.1600 – with special reference to Dowland, Ward and Danyel'. His argument was that this underlay English music of c.1600, linked to an understanding of elocution and rhetoric, and deriving from the Neo-Platonic philosophy of Marsilio Ficino and Giordano Bruno. His ten or so examples were sung by Evelyn Tubb, accompanied on the lute by Michael Fields (illus.1). This was followed by 'Sing as you speak: The secret fire of rhetorical delivery, 1500-1625' by Robert Toft of Western University, Canada. His argument was that singers used oratorical and rhetorical techniques to flexibly fill out a written musical score, drawing on treatises from the 16th- to the 19th-centuries. The third paper was given by Gerald Place (illus.2) and was 'Hallooing and singing of anthems', whose starting point was the songs and ballads of Shakespeare's plays, and his evidence included the 1602 English travel journal of the Duke of Stettin-Pomerania.

Illus.2, Gerald Place on Shakespeare (photo: Francis Knights)

After lunch, there was a discussion/round table with Robert Toft, Gerald Place and Oliver Webber, chaired by Flora Dennis (illus.3). This was followed by a masterclass for young professional singers directed by Robert Toft, in which he demonstrated the rhetorical principle he had outlined in his paper. The singers were: Daniel Thomson, tenor (John Danyel, 'Eyes Look No More'), Hannah Ely, soprano (Purcell, 'Not All My Torments'), Bethany Horak-Hallett, mezzo-soprano (Purcell "Bess of Bedlam"), Richard Robbins, tenor (Handel, 'Hence loathed Melancholy' from *L'Allegro, il Penseroso ed il Moderato*), Rory Carver tenor (Purcell, 'In the Black Dismal Dungeon of Despair'), and Charlotte La Trope, soprano (Dowland, 'Time Stands Still') (illus.4). The accompanists were Sergio Buchell (lute) and Satoko Doi Luck (keyboard).

Illus.3, Round Table, with Robert Toft, Gerald Place and Oliver Webber (photo: Francis Knights)

After a tea break, Professor Laurie Stras gave a keynote address, 'What does it mean when a woman sings?' This coincided with the publication of her book *Women and Music in Sixteenth-Century Ferrara*, from which she drew some of her evidence. Her talk ranged wider, however, starting with biblical and patristic references, the singing of polyphony by nuns (and its banning by the Franciscans of Ferrara!) right up to modern musicologists (Einstein, *The Italian Madrigal*) and the formation of the Campaign for Traditional Cathedral

Illus.4, Masterclass with Robert Toft: Charlotte La Trope and Sergio Buchell (photo: Francis Knights)

Choirs in 1996 (an easy target, that.) She complained about the recordings by the group *Musica Secreta* being pigeonholed by the term 'angelicity', and gave examples of sexist criticism. This led into the round table 'The female voice in early music (gagged or muted?)' with Laurie Stras, Lisa Colton (University of Huddersfield) and Candace Smith (director of the group *Cappella Artemisia*), chaired by Deborah Roberts. Lisa Colton showed how modern editions unconsciously distort the evidence (the 1981 *Dictionary of Early Music* defined plainchant as for 'male voices'!) By contrast, she gave examples from the 15th- and 16th-centuries female owners, patrons and users of music books (and a female book trade in the 13th century), as well as female performers and nuns performing liturgy. There was a tantalising example from 1323 of two women singing songs about Simon de Montfort to the future Edward III. Candace Smith gave examples of nuns giving 'scholarships' (reduced dowries) to talented novices.

The day's proceedings ended with an informal concert, 'Voices Behind Walls', of sacred music (including pieces attributed to Leonora d'Este), performed by members of the groups *Musica Secreta* and *Celestial Sirens* directed by Deborah Roberts and Laurie Stras (organ), with guests Candace Smith and Lisa Colton.

We then made our way to The Old Ship Hotel for our conference dinner. This is the oldest inn in Brighton, established before 1600 in Ship Street, but not acquiring its seafront entrance until 1794. We were in the first floor Adam-style Assembly Room dating from 1761 (although the elegant plaster ceiling is now rather crudely painted) – we were competing with the adjacent wedding party for Alice and Jonny! After dinner Peter Holman spoke to us about early music vocal style on record, illustrated with examples of Alfred Deller, Jantina Noorman and Emma Kirkby.

For the second day, Sunday, we headed to Hove, and the Ralli Memorial Hall, Denmark Villas. This was built in 1913 as the church hall of All Saints parish church, Hove and in memory of Stephen Ralli, a prominent member of the Anglo-Greek banking family. It became the Brighton and Hove Jewish Centre in 1976. This day was chaired by Francis Knights. The first paper was by Gawain Glenton, '*Il canto schietto*: Towards an understanding of Luigi Zenobbi's "simple" style of singing'. Zenobi has already been invoked the day before by Gerald Place: his *Perfect Musician* of c.1600 was not a treatise but rather a lengthy letter to an unnamed noble patron. His 'simple style' (i.e. without *passaggio*) included trills and *tremolo*. Glenton linked this with popular pedagogical treatises by Orazio Scaletta (*Scala di Musica,* 1598) and Francesco Rognoni (*Selva de varii passagi,* 1620), who stressed *polito, e bene* (John Florio defined *Schietto* as 'pure, clean', and *Polito* as 'polished'.)

This dovetailed well with Viviane Alves Kubo-Munari's paper '*Soverchi passaggi*: affectation and vocal ornamentation at the beginning of the seventeenth century in Italy'. She detailed a change in attitude to *passaggi* from the 16th to the 17th century when these ornaments were seen to rep-

resent unnecessary virtuosity. Just as Castiglione saw *sprezzatura* as a virtue, so Maffei in 1562 saw *affettazione* as a vice, and an absence of naturalness. Greta Haenen spoke on 'From *voce umana* to ornament: Tremolo in Italy in the late 16th and early 17th centuries'. Her starting point was the *voce (h)umana* organ stop, which produced an intense tremolo. This seemed to have been popular in vocal music, but gradually changed from a technical device to an ornament, and one used more sparingly (this was not to be confused with 'vibrato' – not found as a word before the 19th century). The paper was followed by a round table with Greta Haenen, Richard Wistreich, Hama Biglari and Tim Braithwaite: 'The modern singer. Tremolo, Trillo, Vibrato what did/do these terms actually mean?' (illus.5). Hama Biglar mentioned the melismatic 'ornamentation' of Iranian singers. Tim Braithwaite cited a 16th century recorder technique of imitating the human voice with fluttering fingering, and drew comparisons with Corsican and Turkish folk music. Richard Wistreich pointed out that we are drawing on a limited selection of sources – none of which describe modern vibrato.

Illus.5, Round Table: Greta Haenen, Richard Wistreich and Hama Biglari (photo: John Briggs)

After lunch, Richard Wistreich (RCM) gave the day's keynote address: 'Historically-informed singing: fantasy, reality or irrelevance?' He probed the use and meaning of the term 'historically informed' and pointed out that there remains an uneasy standoff between what we think we know and what we think we are doing. The early modern (1450-1750) singing voice remains the elephant in the room. He threw out a few recorded example pointers: the baritone Alberto del Campo was recorded singing from Bellini's *La Sonnambula* in 1898 on a Berliner disc, with Adelina Patti (born 1843) singing Mozart in 1905. It is not inconceivable that these singers were in touch with the styles of their composers. Modern classical singing technique dates from the 19th century; depressing the larynx and elevating the soft palate from c.1847. He called for more rigour in historical research.

Joe Bolger spoke on '"Primal Sounds" in early music singing: contemporary pop aesthestics for lute song performance'. He gave example of various primal sounds: the Jazz Sigh, the Country Whinge, the Opera Sob and the Rock Yell. The bones of contention were that primal sounds are not historical (they are a pedagogical device) and that they are not text-centred – rather they are body-and sound-centred.

After the tea break, the final paper was chaired by Mark Windisch of NEMA. This represented a complete change of sound and geography: Muthuswami Hariharan (of the Society for Music Therapy and Education, Pondicherry) spoke on 'Vocal traditions of musicians and composers of Indian music from the 14th to 16th centuries'. This was necessarily a rapid survey, covering as it did both North and South India and singer-composers Jayadeva (the last of the ancient composers and the first of the moderns), Annamachaya and Purandara Dasa (the father of Carnatic Music, who introduced the *Mayamalavagowla* scale). The music and vocal style from the 14th century are still practised in India today – the main reason for this continuity lies in the oral tradi-

tion of the royal houses and temples. No Indian music was printed until 1885, and even then it was in Western notation so that it could be played on the instruments of the British settlers.

The final event of the conference was a workshop for singing sacred polyphony. Deborah Roberts took the thirty or so participants (numbers were sadly diminished this late on a Sunday!) through Josquin's *Tu solus qui facis mirabilia* (SATB) and William Byrd's *Ne irascaris Domine* (5 parts – SATTB) Sadly, we ran out of time before tackling Palestrina's *Tribulationes civitatem* (5 parts).

It fell to Mark Windisch to sum up what had been a splendid conference, where everyone had had a wonderful time, and to thank Deborah Roberts and all the BREMF team for their hard work, and making it such a success.

François Couperin: a 350th anniversary symposium

William Hunt

This splendid event, the brainchild of Professor Graham Sadler and Dr Shirley Thompson, formed part of the inaugural celebrations of Royal Birmingham Conservatoire's new building, and took place on 9-10 November 2018. It was organised by the Conservatoire's Forum for Seventeenth- and Eighteenth-Century Music, supported by its French Music Research Hub, with generous financial support from the Music & Letters Trust and from the Conservatoire itself.

The Proceedings opened with a presentation by Denis Herlin (Centre national de recherche scientifique, Paris; Royal Northern College of Music) entitled 'Editing Couperin's first two books of *pièces de clavecin*: a bibliographical imbroglio'. As an example of painstaking research it set the high standard followed by the rest of the papers. M. Herlin had examined 72 exemplars of the first book of *Pièces* and 52 of the second, and by careful collation was able to identify no fewer than 16 impressions of book 1 and 15 of book 2. He suggested that this finding raised several questions about the nature of Couperin's own successive corrections; about the process by which these volumes were assembled prior to sale; and, more broadly, about the manner in which the retailing of music was organised. As Davitt Moroney observed, in the ensuing discussion, it is particularly interesting that so many prints survive of Book 1, and particularly unfortunate for today's researchers that there was no list of subscribers.

There followed a harpsichord recital by Davitt Moroney of eight pieces, taken from Couperin's 1st, 2nd, 3rd and 4th *Livres,* paired with preludes from *L'Art de toucher le Clavecin*. If ever an example were needed of the perfect union of scholarship and performance, this beautiful hour of playing supplied it in abundance. All the composer's wit and invention was expressed not only with consummate technique but with sheer clarity of thought, uncluttered by superficial showiness, somehow furnishing the clean and neutral ambience of the Conservatoire's Recital Hall with all the richness of an 18th century French interior.

On the second day, Graham Sadler intrigued us with forensic examination of a bawdy canon, or, to be more precise, with the provenance of its six surviving sources rather than with the niceties of its racy text. The question concerned attribution of the three-part canon variously entitled *La Femme entre deux draps* or, more often, *L'Épouse entre deux draps*. Five of the sources fail to identify the composer, but one attributes it to 'M.r Couprin'. Professor Sadler referred to a recent publication by Sylvie Bouissou, who has argued that the canon is by Jean-Philippe Rameau, but noted that whilst Rameau's canons tend to fit an octave range, those of Couperin span a

wider compass. Evidence of the various sources was closely examined, and our jury duty on this occasion was enhanced by a performance of one version of the piece by Conservatoire students, John Eclou, Andrew Armstrong and Andrew Rawlings, nobly braving the *haute-contre* reaches of the melodic line despite the earliness of the hour.

More performance illustrated the following talk by Julien Dubruque: *'Ariane* and the "Couperin chord": a cantata rediscovered'. M. Dubruque referred to the recent identification by harpsichordist and conductor Christophe Rousset of an anonymous manuscript cantata entitled *Ariane consolée par Bacchus* as the cantata *Ariane abandonnée par Thésée* by François Couperin, cited by Titon du Tillet in *Le Parnasse françois*, 1732. He discussed Couperin's use of 'the chord' in question – essentially a 6/4 chord in which the bass falls to the fourth degree, creating a 7/5/2 – as his distinctive signature, with no fewer than ten instances found in the *Pièces de Viole*, which would alone have been enough to identify them as Couperin's work. As he showed, playing several excerpts on the harpsichord, it is a chord which appears only in his work and which therefore allows us to attribute *Ariane* to him. In conclusion, Martin Perkins accompanied Alistair Donaghue (baritone), with Claire Horacek (viola da gamba) in a fine performance of the cantata.

In 'Charpentier and Couperin: evidence of a mentor-student relationship', Shirley Thompson speculated on the extent to which Couperin was influenced by the older composer. Despite the lack of any documentary evidence that they actually met, it seemed highly improbable that they would not have crossed paths frequently, given the close proximity of their working environments. A map of the centre of Paris made that very apparent. She pointed to some striking parallels between the two composers' notational practices, such as rubrics that specify periods of silence between sections in sacred pieces. Couperin, the only other French composer to use these at the time, had done so in his *Leçons des Ténèbres* in a similar way to Charpentier, and had also set the Hebrew letters in a similarly melismatic style. The evidence was convincing.

Jane Clark, a recitalist and scholar of Couperin's harpsichord music over many decades, explored ways in which the 'goût nouveau' in his *pièces de clavecin* developed under the influence of the popular theatre, in particular Evaristo Gherardi's 'Théâtre italien'. As she observed, the 'portraits of a kind' that Couperin so acutely observed in his innovative pieces did not, according to the composer, belong to the world of his forbears, whose music was appreciated by 'people of refined taste'. She saw him taking inspiration, for example, from the grotesque characters of a work such as Charles Dufresny's 'Les Mal-Assortis'.

Marie Demeilliez traced the 'Contrasting influences on Couperin's *L'Art de toucher le clavecin*'. Whereas earlier treatises, such as St Lambert, had dealt with basic theoretical issues, such as notation, Couperin's work was notable for its essentially practical slant: how to play the harpsichord, in other words. In so doing, he addressed many apsects pertaining to the human body, namely correct seating (for an adult, the distance from the keyboard should be about nine thumb-lengths), as well as posture (turned slightly to the right) and general demeanour (grimaces whilst playing being definitely frowned upon). These could all be related to the rules of civility and personal control taught by seventeenth-century books of conduct (Antoine de Courtin, for example).

In 'Re-assessing the Couperin iconography' Florence Gétreau discussed the rare painted, engraved and drawn portraits of members of the Couperin family, reconsidering the various commentaries to which they have been subjected and offering an assessment as to their identification and attribution. Displaying a veritable feast of illustrations, she drew special attention to the portrait of Charles Couperin by Lefebvre, notable for its inclusion of the artist's young daughter – a relationship rarely found in such portraiture – and to the many fine musician portraits by Bouys, amongst which Couperin Le Grand could be found in the distinguished company of

Campra, La Barre and Marais.

In the most extensive of this symposium's presentations Davitt Moroney discussed a number of features that catch his attention when listening to Couperin and to which he finds it fruitful to draw attention while playing. These examples of *couperinéïté* could broadly be grouped under the headings of character, melodic/harmonic language and structure. He pointed to Couperin's frequent use of simple but 'catchy' turns of phrase and an apparent *naïveté* which masks inner seriousness, recalling that Couperin's ancestors were farmers and that his depictions of rustic pleasures draw on personal experience. After discussing the composer's sometimes surprising use of such unfashionable elements as parallel fifths and strings of fourths against the bass, the thorny subject was broached of the *petite note perdue*, which Davitt Moroney described as 'a tiny feature with enormous overall effect that is now in urgent need of reassessment', reminding us that the composer's own preface stipulates unambiguously that this should be 'frape avec l'harmonie: c'est à dire dans le tems qu'on devroit toucher la note de valeur qui la suit'. Some interesting structural characteristics of Couperin's writing were highlighted, such his use of internal melodic repetition and the delaying of an important stress to the end of a long phrase.

In the final session, Chloé Dos Reis discussed 'The notation of the ornaments in François Couperin's first harpsichord book' in the context of the French harpsichord school, beginning with Chambonnières' first book of 1670 and leading up to Couperin's publication of 1713. In her analysis she distinguished the type of ornamentation that the composer inherited from his predecessors from the innovative writing that defines his personal style. There followed a recital for two harpsichords by Emer Buckley and Jochewed Schwartz of Couperin's *Les Nations*. As the performers made clear, this was far from being an 'arrangement' of the music, but rather a representation of what seems to have been the composer's preferred manner of performance, to judge by his preface to a later publication and the implication of several footnotes added to his music. Furthermore, it was pointed out that Gaspard le Roux's arrangements for harpsichord duo of his own suites, published in 1707, might suggest that it was common practice amongst both professionals and amateurs.

A suitably monumental subject for the conclusion to this symposium was provided by Susan Daniel's paper: '1933: Louise Dyer, Éditions de L'Oiseau-Lyre and François Couperin'. The iconic name of L'Oiseau-Lyre still resonates more than 85 years after the company's establishment in Paris by this visionary Australian pianist and philanthropist. Dyer's publication in 1932-33 of the *Œuvres complètes de François Couperin* has a place of huge importance, both in the early music revival and in the preservation and reconstruction of French musical heritage. We were also given some fascinating insights into how an 'outsider' was able to manipulate the interests and prejudices of those who held power and to make such a significant contribution to the culture of an adopted country – an interesting lesson to contemplate as so many seek to pull up the cultural drawbridge in our own times?

Handel Institute conference

Mark Windisch

The eleventh triennial conference of The Handel Institute www.handelinstitute.org was held at The Foundling Museum in London on 23-25 November 2018. It commenced with the presentation of a vocal trio 'Se tu non lasci amore', the manuscript of which had been in private hands since the 18th century and had been bought through generous support of The Friends of the British Library, The Friends of the National Libraries, The Handel Institute and the legacy of O. W. Neighbour. A short concert was arranged where a performance of this trio took place under

direction of Julian Perkins.

The Conference proper took place in The Foundling Museum, with about 60 attendees from the UK, USA and Europe, and one speaker from Japan. The subject was 'Music for Patrons' and Donald Burrows, Chairman of the Handel Institute, made this the theme of his opening address. To illustrate how this does not always bode well for the subject of patronage he quoted from a letter from Dr Samuel Johnson to the Earl of Chesterfield, who had kept the great doctor waiting for a great many years without any response or remuneration. Handel had been shown to the Berlin court at the age of 11 but was advised not to accept Royal patronage offered, since it was a contact extremely difficult to escape from if things went wrong. However, he did later accept a looser arrangement with the Elector of Hanover and is known to have received a stipend of 200 guineas from Queen Anne. It is unclear how long he had stayed with the Duke of Chandos, but he is described as gentleman in the list of musicians, the only one to have this sobriquet, at a salary five times that of a court violinist!

The first presentation was to have been by Nastasja Gandolfo and Valeria Matacchini about the attribution of a piece Il pianto di Maria. In the event Gandolfo did the presentation solo as the other person was indisposed. Her inclination based on philological evidence rather than musicological was that it was by Ferrandini. In musicological terms she stated that in terms of contrapuntal structure and harmonic development it was below the standard normally achieved by Handel.

Tadashi Mikajiri followed this by putting the compositions *Laudate pueri Dominum*, *Nisi Dominus*, and *Il Trionfo* in the context of the historic political situation where the Austrians were besieging Naples during the War of the Spanish succession. He wondered how much of these and other works performed by Handel during those turbulent times had been hastily completed at the time. The consensus was that Handel was little affected by the external events and had completed these compositions before his time in Naples.

Adrianna de Feo was interested in Handel's relationship with the Accademici Incogniti and especially Cardinal Vincenzo Grimani, who provided the libretto for opera Agrippina. Grimani focussed on the unscrupulous character of Agrippina in a tradition dating back to Busenello in *L'incoronazione di Poppea*. She is shown as a 'puppeteer', manipulating all the others to place her son on the throne. This anachronistic theme was contrasted with the libretti from Apostolo Zeno who provided libretti displaying high moral virtues. She was also able to show how Handel's ability to breathe life into the characters.

Reinhard Strohm followed this by describing the influence of Frederick II who became King of Prussia in 1740 in the creation of an Italian Opera company in Berlin. He engaged Carl Heinrich Graun as Hofkapellmesiter and Giovanni Gualberto Bottarelli as court poet. These collaborated in putting on performances of *Rodelinda* and *Cleopatra* in 1741 and 1742 respectively. Despite at the same time conducting a war against the Habsburgs and spending most of his time in actively fighting in the field, he was able to devote considerable energy in influencing both operas. Many of his letters are extant and shows how much he involved himself in these operas. The recurring word shows his preference for arias in andante tempo.

Ivan Curcovic from Zagreb took us back to the early days of Italian opera in London where Bononcini, Ariosti and Handel were seen as composers on equal footing. Dr Curkovic concentrated his paper on Ariosti's skill in writing duets. Bononcini and Ariosti had both spent some time in the Hanover Court where they we greatly influenced by the highly cultured Sophie Charlotte. Handel had only a brief association. Ariosti exhibited a stylistic gentleness compared to the more rumbustious Handel.

John Roberts from Texas concentrated on the final operas of the first season of the Royal Academy of Music where following Porta's *Numitore* and Handel's *Radamisto* there was a per-

formance of Domenico Scarlatti's *Narciso*. Few original elements of this opera are available to scholars and Prof Roberts has uncovered several parts from reference to Walsh Songs and music by Paolo Rolli and Thomas Roseingrave, whose compositions featured in this performance. As all this took place at the time of the war of the triple alliance, Prof Roberts wondered what had attracted Domenico Scarlatti to come to London.

Graham Cummings from Huddersfield turned his focus on the ambivalent patrons and patronage in the 1736-7 London opera season. This was at the time when London's two opera companies were effectively at war with one another. The Opera of the Nobility had the expressed aim of putting Handel to rout but failed in achieving this aim. Handel presented a very ambitious programme, mostly of his own music. The Nobility Opera's programme comprised a programme of six *opere serie*, mostly *pasticii*. To this they added several comic intermezzos mostly by Orlandini

Carole Taylor examined bank archives from Drummond's, Childs, Hoare's, Bank of England, Coutts and Goslings to assist in building up a picture of the way opera was arranged in this period. Several previously unknown connections have come to light by these methods, but since the information is necessarily skeletal further examination of family papers are needing to flesh them out. The Duke of Bedford's family archives were correlated with those from Child's Bank (Now held by the Bank of Scotland).

Graydon Beeks from Pomona College, California made references to a letter from James Brydges to Dr John Arbuthnot dated 25 September 1717 describing Handel's composition of the first four Cannon's anthems. In this letter Brydges uses the word 'overtures'. Since the music for overtures from this time do not exist nor do they seem a likely activity Dr Beeks speculated on whether was meant instead were 'voluntaries', with specific reference to *Six fugues or Voluntarys for Organ and Harpsichord* (c.1735).

Dr Andrew Jones from Cambridge had examined some manuscripts that had come down to us from Handel's time in a curious unprofessional hand. Several errors in notes, keys and even in tempo markings of these manuscripts have led Dr Jones to wonder how they came about. He wondered since it is well known that Elizabeth Legh, a near neighbour and frequent visitor to Handel's home, had been the originator of these documents, that it was entirely possible that Handel had given her some of his discarded early composition to practice on and these had somehow become mixed up in his own papers.

Matthew Gardner from Tübingen spoke about the musical interests of Queen Caroline and her children. The Queen was a great supporter of Handel and he taught her children. She had a great deal of influence also in shaping musical tastes in London. This was carried on after her death by her children. There were quotes from correspondence with Leibniz who remarked on this. Although Prince Frederick and Princess Anne continued to support musical activities after Caroline's death the level of support from the Royal family dropped off considerably. The Royal library acquired a great many scores and librettos of Handel's music during Caroline's time. Handel became the composer of Royal choice at state occasions to the detriment of Croft and Greene.

Judit Zsovar, soprano and musicologist spoke about *Parnasso in festa*, performed at the wedding of Princess Anne to William of Orange. Much of the music had been adapted from Athalia performed earlier in Oxford. People have long speculated that the story line illustrated the apparent mismatch between the highly cultured Anne and William who was most interested in soldiering. It seems in retrospect an odd choice for a wedding ode, and William who was far from good-looking, was represented by the odd-looking Thetis. As far as Royal weddings went there were few eligible princes of Royal standing from which to choose, so it seems it was either William or Anne living her life as a spinster. There is no evidence that the marriage was not a happy one.

Annette Landgraf, stalwart of the HHA in Halle spoke about the metamorphosis of Esther from a domestic ode to a fully-fledged oratorio. Dr Landgraf detailed the sections that were added in the uprating of this piece to become the first of Handel's English oratorios. During its many performances from its original form in 1718 it became a full-length oratorio in 1732 and then underwent several transformations between 1751 and 1757.

Colin Timms from University of Birmingham traced the development of the masque *Comus*, compiled first at Exton Hall, Rutland, for the 4th Earl of Gainsborough in 1745, to further performances in 1748. This piece was away from the public consciousness until 1959 when Betty Matthews discovered and published an article about two letters. The late Anthony Hicks discovered the finale of this piece two years later. Professor Timms was able to find more pieces of the jigsaw in the years following Hicks' death and the result, containing music by Handel and Arne, was published in late 2016.

Natassa Varka recently completed her PhD at King's College, Cambridge and her studies include new material on the relationship between Handel and Charles Jennens from the extensive communications between them and private notes and letters from Jennens to others. They clearly had a close relationship, illustrated by changes to Handel's compositions which Handel seemed not to have tolerated from anyone else.

David Hunter from Austin Texas gave a talk entitled 'Inter and Intra-generational patronage of Handel and his musical contemporaries'. Support for musicians came from a limited number of families but very often several members of the same family supported musical activities at different levels depending clearly on their financial resources. Handel's activities were far better supported than other contemporary musicians. Many of those supporting Handel had vast wealth from plantations and slavery in the Caribbean.

Ellen T. Harris, a professor at Massachusetts Institute of Technology, has made a close study of transactions in the Bank of England's records. This revealed that in the early days, money transferred to the Bank of England was often withdrawn in cash almost immediately. Later when Handel became wealthier, he was able to make investments. Also uncovered were some strange-to-us conventions where sums quoted were more notional than actual and where sometimes the money was moved without a signature. Also interesting was the way Handel's signature changed through the years. These transactions are quite complex to follow but Prof Harris had helpfully provided diagrammatic examples.

The conference was admirably arranged and managed by the Council of the Handel Institute and the Management of the Foundling Museum. It was a wonderful opportunity for Handel scholars to share findings and to report on their work. Almost every paper was graced with intelligent questions from the floor and many lively discussions took place in the tea and lunch breaks. If I have a minor criticism, we could have had more aural musical examples.

Thirty-Fourth Annual Conference on Music in Eighteenth Century Britain

Mark Windisch

This Conference has now established itself in the Foundling Museum in London, where it is organised and run by Katharine Hogg. The 2018 Conference took place on Friday 30 November 2018. It dealt mostly with historic issues in the musical world of Britain, including research into many so-far unrecognised musicians.

There were ten papers in all, covering a large range of subjects. The opening paper, presented by Simon D. I. Fleming from Durham on the rise of the Female Musical Patron, examined lists of

subscribers to identify women who had subscribed to various musical forms. This seemed to depend to some extent on the type of music in question. Amongst those subscribing to trio sonatas, 14.3% were women. Flutes were considered unsuitable for women, and so were cellos. Vocal music, on the other hand, gained in popularity with women, who became dedicatees as the century progressed. Those subscribing to anthems represented 18.2%, mostly music by Boyce and Arne. Secular vocal music also gained in popularity.

Penelope Cave examined published music where women were named on the title page as patrons. An important representative of this group was Dorothea (Dora) Jordan, who was the long-term mistress of the Prince of Wales, later George IV. She gained some fame with composing and performing 'The Bluebells of Scotland' and became so famous that a sculpture of her was made and is now in the Royal collection. Dr Cave told us of the regard that some of the women singers of the period were held.

Michael Cole told of the history of Mary Marsh (1756-1831), sister of the composer John Marsh, who is much better known. She had lost her mother early, but her father had recognised that she had some musical talent and had bought an inexpensive harpsichord and paid for lessons. We followed her life which seemed to be one of constant moves from Greenwich where her father a naval captain had been stationed to Gosport through several other homes. She is cited as playing a Handel organ concerto at the age of 12. She married Thomas Williams, who opened a draper's business in Nottingham. Her musical talents meant that she was never short of employment and after her husband died, she was able to live comfortably from the earning of her own musical school.

Anita Sikora outlined the difficulties faced by La Signora Durstanti after she became pregnant. People like the librettist Rolli made several cruel jibes, but King George I provided her with a pension. Ms Sikora believed that the character Zenobia was pregnant in Handel's opera *Radamisto* from her intention to throw herself in the river when the tyrant Tiridate threatened to tear her away from her husband. When Durastanti's daughter was born she had her christened in the Venetian embassy. This was the only option open to her as an unmarried mother.

Martin Perkins from Birmingham Conservatoire concentrated on musical activities of women in the Midlands in the late 18th century. It was at the time when several men like Henry Cartwright and Erasmus Darwin were instructing girls and women to embrace domestic activities so as not to undermine their husbands. The Staffordshire Record Office provided evidence of music making amongst the aristocracy. The Earls of Bradford, the Bridgeman family residing in Weston Park, for example, were renowned for musical activities, many involving female performers in private.

Andrew Pink, an independent scholar, gave a talk catchingly entitled 'Robin Hood and the Merry Women'. Masonry, until the Great Fire, was an all-male preserve, but after that event women were accepted into Freemasonry. There were two branches of Freemasons, and the 'Free and accepted Freemasons' became a centre for young aristocrats headed by Frederick Prince of Wales in opposition to the King. This organisation encouraged informal musical activities and women were accepted as being a part of this. Members were styled Brothers and Sisters, gave bespoke performances in theatres, especially in Clerkenwell Spa Fields. Henry St John, first Baron Bolingbroke, led the drive for England being ruled by a 'Benevolent and Impartial Monarch' (the Prince of Wales?), performing works like Arne's *King Alfred* and *Robin and Marion*, including women in the cast.

He was followed by Chris Price from Canterbury, who spoke on 'The Lyric Repository: Literate Conviviality'. He gave a full description of Glees and Ballades. The former, descended from the Elizabethan madrigal, gained great popularity. Ballades were mostly sung solo and were a popular form of entertsainment. Triona O'Hanlon from Dublin gave a description of the 'Hibernian

Catch Club: Catch and Glee Culture in Georgian Ireland', following a very similar pattern to what was going on in England.

Olive Baldwin and Thelma Wilson had investigated a young musician's account books from the period 1799-1800. He was a Mr John White who although employed by the Harewood family was given free rein to use his abilities elsewhere in the Halifax/Leeds area. The information gleaned from these details showed clearly what was the typical life for a very active musician playing in a great variety of venues and styles. A session musician was expected to turn up and play in any venue to earn a decent amount of money. Finally, Micah Anne Neal spoke about the differences encountered between elite and non-elite people in the music they attended in Georgian times.

It was interesting to have a range of 'miniatures', giving an insight into musical life in the 18th century, away from the large public performances by well-known composers, about which a great deal is already known from a variety of sources.

News & Events

NEWS

Sigiswald Kuijken has received the REMA Early Music Artist Award for 2018

Silke Leopold has been awarded the 2019 City of Halle Handel Prize

Nathalie Stutzmann has been made a Chevalier of the Légion d'Honneur

Andrea Buccarella won First prize in the 2018 Bruges Harpsichord Competition

Adriaan Hoek won First prize in the 2018 Boston Bach International Organ Competition

Suzanne Karpov won First prize in the 7th Annual Handel Aria Competition

Choir **Blue Heron** won the Early Music prize in the 2018 Gramophone Awards

The International Musicological Society has awarded Adler Prizes to **Margaret Bent** and **Lewis Lockwood**

David Hill received an MBE for services to music in the 2019 New Year Honours List

Ruth Tatlow has been awarded the 2018 Ingmar Bengtsson prize by The Royal Swedish Academy of Music

Richard Taruskin has been awarded an honorary doctorate by Bard College

Andrew Parmley has been appointed Director of the Royal College of Organists

Dinis Sousa has been appointed Assistant Conductor of the Monteverdi Choir and Orchestras

Richard Egarr will succeed Nicholas McGegan as music director of Philharmonia Baroque in 2020

Music publisher **Breitkopf & Härtel** is celebrating its 300th Anniversary in 2019

The Sixteen celebrate their 40th Anniversary in 2019

Musikverlagswiki http://www.musikdrucke.htwk-leipzig.de/wordpress/ is a new resource for music publication research

Violanet https://www.scuolamusicafiesole.it/en/violanet/ is the new European Viola da Gamba Network resource

The 1496 portrait of **Jacob Obrecht** at the Kimbell Art Museum has been newly attributed to Flemish painter Quinten Metsys (1466–1530)

Cataloguing of the **Howe Collection of Musical Instrument Literature** at Stanford University has been completed, see https://oac.cdlib.org/findaid/ark:/13030/c8cc1668/

A new website for Renaissance sacred music has been created at *www.golden-age-music.com*

OBITUARIES

Organist and choirmaster **Donald Hunt** (26 July 1930-4 August 2018) has died at the age of 88.

Lute scholar **Douglas Alton Smith** (1944-9 August 2018) has died at the age of 74.

Viola da gamba player Jane Ryan (14 June 1929-22 Oct 2018) has died at the age of 89.

Performer and teacher **Jeanne-Marie Dolmetsch** (15 August 1942-29 October 2018) has died at the age of 76.

Conductor **Claudio Scimone** (23 December 1934-6 September 2018) has died at the age of 83.

Scholar **James Haar** (4 July 1929-15 September 2018) has died at the age of 89.

Harpsichord kit manufacturer and author **Wolfgang Zuckerman** (11 October 1922-31 October 2018) has died at the age of 96.

Scholar **Anthony Newcomb** (6 August 1941-18 November 2018) has died at the age of 77.

Organbuilder **Gerrit Klop** (1935-5 December 2018) has died at the age of 83.

Harpsichord maker **David Evans** (28 July 1936-8 December 2018) has died at the age of 82.

Harpsichordist **Blandine Verlet** (27 February 1942-30 December 2018) has died at the age of 76.

Harpsichord maker **Frank Rutkowski** (12 December 1932-18 January 2019) has died at the age of 86.

Organist **Jean Guillou** (18 April 1930-26 January 2019) has died at the age of 88.

Organist and conductor **Noel Rawsthorne** (24 December 1929- 28 January 2019) has died at the age of 89.

Early Music Fora & Events

Websites

Border Marches Early Music Forum, http://www.bmemf.org.uk/

Early Music Forum Scotland, http://www.emfscotland.org.uk/

Eastern Early Music Forum, http://www.eemf.org.uk/

North East Early Music Forum, http://www.neemf.org.uk/

North West Early Music Forum, https://nwemf.org/

Midlands Early Music Forum, http://memf.org.uk/

Southern Early Music Forum, https://sites.google.com/site/southernearlymusicforum/home

South West Early Music Forum, http://www.swemf.org.uk/

Thames Valley Early Music Forum, http://www.tvemf.org/

Wales Early Music Forum Cymru

Events

Tutors and venues are given where known. For up-to-date information, see the Fora website.

26 January 2019 SWEMF
Peter Philips, Glastonbury. Tutor, Peter Syrus

16 February 2019 NWEMF
Cardoso *Requiem* & other Portuguese composers. Tutor, Rory Johnston

23 February 2019 BMEMF
'Hail, Queen of Heaven', Bishop's Palace, Hereford. Tutor, Will Dawes

23 February 2019 MEMF
The Lambeth Choirbook. Birmingham. Tutor, Patrick Allies

35 February 2019 SWEMF
Michael Praetorius, Gloucester Cathedral. Tutor, Gawain Glenton

2 March 2019 EEMF
'Music fit for an Emperor', by Heinrich Isaac, Cambridge. Tutor, Bill Carslake

2 March 2019 SEMF
Apt for voices & viols: motets & madrigals by East and Peerson, Clapham, near Worthing. Tutor, Alison Kinder

9 March 2019 NEEMF
Playing for dancing (de Mowbray's Musicke), York

9 March 2019 NWEMF
17th century German music. Tutor, Roger Wilkes

16 March 2019 MEMF
Purcell, *The Fairy Queen*, Selly Oak. Tutor, John Hancorn

16 March 2019 SWEMF
Workshop for Renaissance Wind Instruments, Gloucester. Tutor, Tim Bayley

17 March 2019 TVEMF
Handel, Coronation Anthems, Keble College Chapel, Oxford. Tutor, Benjamin Nicholas

23 March 2019 SWEMF
Music of Despair & Hope – oratorio & opera choruses, West Bay. Tutor, Tim Brown

30 March 2019 BMEMF
Machaut and the Medieval, Presteigne. Tutor, Elizabeth Gutteridge

6 April 2019 NWEMF
Festa for voices and instruments. Tutor, Peter Syrus

13 April 2019 MEMF
Journey through Holy Week, Warwick. Tutor, Patrick Craig

28 April 2019 TVEMF
Baroque chamber music day, Burnham. Tutor, Peter Collier

28 April 2019 EMFS
Day for singers & instrumentalists, Edinburgh

4 May 2019 SEMF
'A Briton in Brussels', Peter Philips, Scaynes Hill, East Sussex. Tutor, John Bryan

4 May 2019 NWEMF
Palestrina Mass Confitebor Tibi, Didsbury. Tutors, Deborah Roberts and Laurie Stras

11-12 May 2019 NWEMF
Valentini: Missa Diligam te Domine a12. Tutor, Philip Thorby

11 May 2019 SWEMF/BMEMF
Portuguese Polyphony, Gloucester. Tutor, David Allinson

18 May 2019 TVEMF Tutor:
Workshop for singers, Northwood. Tutor, David Allinson

25 May 2019 SEMF
Baroque suites, East Sussex. Tutor, Julia Bishop

8 June 2019 TVEMF
Workshop for cornetts, sackbuts, curtals and singers. Tutor, Gareth Wilson

15 June 2019 MEMF
Richafort, Missa de profunctis, Dorridge. Tutor, David Hatcher

22 June 2019 NWEMF
The Gabrielis in Venice, Windermere. Tutor, Gawain Glenton

22 June 2019 BMEMF
AGM and workshop, New Radnor. Tutor, David Hatcher

29 June 2019 EEMF
Iberian polyphony, Cambridge. Tutor, Will Dawes

6 July 2019 SWEMF
South American Baroque, Culmstock, Devon. Tutor, Tomos Watkins

21 September 2019 BMEMF
Gabrieli, Praetorius and Schutz, Abergavenny. Tutor, Stephen Marshall

29 September 2019 SWEMF
Baroque playing day. Tutors, Sylvia Davies and Dick Little

11-13 October 2019 EEMF
Biber: Missa Salisburgensis, Thaxted

15 December 2019 TVEMF
Christmas workshop and lunch, Amersham. Tutor, Philip Thorby

6 June 2020 TVEMF
Workshop for singers. Tutor, Patrick Allies

13 December 2020 TVEMF
Christmas workshop and lunch, Amersham. v Andrew Griffiths

Societies, Organizations & Events

Bach Network, https://www.bachnetwork.org/
8-13 July 2019, Dialogue meeting, Madingley Hall, Cambridge

Benslow Trust, http://www.benslowmusic.org/
8-10 March 2019
From Piano to Harpsichord, with Penelope Cave
8-10 March 2019
West Gallery Music, with Francis Roads
21-24 March 2019
LuteFest, with Gian Luca Lastraioli, Jacob Heringman, Roy Marks, Lynda Sayce and Jeni Melia
7-11 April 2019
Benslow Baroque Oratorio: Handel and Thomas Linley, with Julian Perkins, Judy Tarling, Henrik Persson and Nicholas Shaw
6-8 May 2019
Advanced Harpsichord Accompaniment, with Robin Bigwood
10-12 May 2019
The Harpsichord and the Hispanic, with Penelope Cave
13-16 May 2019
Lassus and Schütz, with Jeremy West, Rogers Covey Crump and David Ireson
17-19 May 2019
Voices and Viols, with Alison Crum and Peter Syrus

20-23 May 2019
Gregorian Chant for all, with John Rowlands-Pritchard
10-13 June 2019
Baroque Orchestra: Bach, Telemann and Fasch, with Theresa Caudle, Mark Caudle and Oliver-John Ruthven
8-10 July 2019
Baroque Trio Sonatas, with Emma Murphy, Susanna Pell, Steven Devine
14-19 July 2019
International Viol Summer School, with Alison Crum, Ibi Aziz, Roy Marks and Peter Wendland
12-15 August 2019
Madrigal and Partsong Summer School, with James Oldfield and Stephen Meakins

British Clavichord Society, http://clavichord.org.uk
22 June 2019
Julian Perkins (clavichord), Quaker Meeting House, Oxford

British Harpsichord Society, http://www.harpsichord.org.uk/, http://handelhendrix.org/
Concerts at the Handel House, 25 Brook Street, London
14 April 2019
Masumi Yamamoto (harpsichord)
23 April 2019
Robin Bigwood (harpsichord)
14 May 2019
Emer Buckley (harpsichord)
11 June 2019
James Johnstone (harpsichord)

British Institute of Organ Studies, http://www.bios.org.uk/
23 February 2019
Bernard Edmonds Research Conference, University of Birmingham

Cambridge Academy of Organ Studies, http://www.cambridgeorganacademy.org/
20 February 2019
Teaching day at Trinity College with Bine Bryndorf

Cobbe Collection, http://www.cobbecollection.co.uk/events/

Dolmetsch Foundation, https://www.dolmetsch.com/dolmetschfoundation.htm

East Anglian Academy of Organ and Early Keyboard Music, http://www.eastanglianacademy.org.uk/
9 March 2019
Paths through Plainsong

11 May 2019
Dowland's Denmark

9 June 2019
A Life of Love and Joy

28 September 2019
A Bavarian Festival

Fellowship of Makers and Researchers of Historic Instruments, http://fomrhi.org/

The Friends of Square Pianos, http://www.friendsofsquarepianos.co.uk/
13 April 2019, Chelveston Village Hall
Friends of Square Pianos day

Galpin Society, http://www.galpinsociety.org/

London Handel Society, http://www.london-handel-festival.com/

The Lute Society, http://www.lutesociety.org/
11 May 2019, Dutch Church, London
7 September 2019, Dutch Church, London
16 November 2019, Dutch Church, London

National Centre for Early Music, http://www.ncem.co.uk/

Plainsong and Medieval Music Society, http://plainsong.org.uk/

Royal College of Organists, https://www.rco.org.uk/

Scottish Lute and Early Guitar Society, https://
scottishluteandearlyguitarsociety.wordpress.com/
9 March 2019
SLEGS meeting, Edinburgh

Society of Recorder Players, http://www.srp.org.uk/
12-14 April 2019
SRP Festival, Ushaw College, Durham

Viola da Gamba Society, http://www.vdgs.org.uk/

CONFERENCES

Modality in Music
6-8 March 2019, Bacewicz Academy of Music, Łódź, Poland. Contact modality@amuz.lodz.pl.

65th Annual Meeting of the Renaissance Society of America
17–19 March 2019, Toronto, Canada. Website http://www.rsa.org/page/2019Toronto

Influence of the Arts in the Middle Ages: Reflexions on the Aquitanian Ms. Paris, BnF, Latin 1139
19–21 March 2019, Paris, Francs. Website http://colloque1139.fr/

Music and Contexts in the Medieval and Renaissance Iberian World
5-6 April 2019, Borja, Spain, Spanish Musicology Society. Website https://

medyren.wixsite.com/medyren-sedem.

Making Musical Works in Early Modern Europe 1500-1700: Composition, Improvisation, Notation and Performance
27 June 2019, Institute of Musical Research, Senate House, London, UK. Contact mdelsol@musicologia.com

Eighteenth century theatre capitals: from Lisbon to St Petersburg
27-29 June, 2019, Queluz National Palace, Portugal. Contact cemsp@sapo.pt

Hidden archives, hidden practices: debates about music-making
28-30 June 2019, University of Aveiro, Portugal. Website http://hahp2019.web.ua.pt/

Bach Network Dialogue meeting
8-13 July 2019, Madingley Hall, Cambridge, UK. Website https://www.bachnetwork.org/

International Congress on Medieval Studies
9-12 May 2019, Kalamazoo, USA. Contact musicology.kzoo@gmail.com

***Il Gusto Italiano*: Italian Style and Transalpine Exchanges in Early Keyboard Music**
13–15 May 2019, Huntsville, Texas, USA. Historical Keyboard Society of North America Eighth Annual Meeting. Website http://www.historicalkeyboardsociety.org

Composer(s) in the Middle Ages
23-24 May 2019, Université de Rouen, France. Contact conference.compositeurs.rouen@gmail.com

Interpreting Data, Constructing Performance: Source Study and the recreation of Medieval Music Practices
25-28 June 2019, University of Lleida, Spain. Website http://www.internationalmedievalmeetinglleida.udl.cat/en/

Music and the Arts in England, c.1670–1750
27-29 June 2019, Institut für Historische Musikwissenschaft, Universität Hamburg, Germany. Contact ina.knoth@uni-hamburg.de

From Past to Present: Transforming historical musical data into possible realities
8-10 July 2019, Aristotle University of Thessaloniki, Greece. Contact admin@teloglion.gr

Musical Instrument Collectors and Collections
23-25 August 2019, Bate Collection, University of Oxford, UK. Contact alice.little@music.ox.ac.uk

Royal Musical Association Annual Conference 2019
11-13 September 2019, University of Manchester and the Royal Northern College of Music, Manchester, UK. Contacts: thomas.schmidt@manchester.ac.uk and Barbara.Kelly@rncm.ac.uk

Music and Late Medieval European Court Cultures
26-27 September 2019, Faculty of Music, University of Oxford, UK. Contact martha.buckley@humanities.ox.ac.uk

FESTIVALS

19-23 February 2019, **Keble Early Music Festival**, http://www.keble.ox.ac.uk/about/events/kemf

15-18 March 2019, **Leominster Early Music Weekend**, https://www.earlymusicworcs.org/events/

27 March-29 April 2019, **London Handel Festival**, http://www.london-handel-festival.com/

14 June-14 July 2019, **Indianapolis Early Music Festival**, http://iemusic.org/

3-5 May 2019, **Bristol Early Music Festival**, http://bristolearlymusicfestival.uk

17-26 May 2019, **Handel Festspiele Göttingen**, www.haendel-festspiele.de

10-18 May 2019, **London Festival of Baroque Music**, http://www.lfbm.org.uk/

24-26 May 2019, **Galway Early Music Festival**, www.galwayearlymusic.com

24-26 May 2019, **Beverley and East Riding Early Music Festival**, http://www.ncem.co.uk/?idno=229

31 May-16 June 2019, **Handel Festival Halle**, https://www.haendelhaus.de/en/hfs/homepage#

31 May-13 June 2019, **Leicester Early Music Festival**, www.earlymusicleicester.co.uk

7-10 June 2019, **Tage Alter Musik Regensburg**, www.tagealtermusik-regensburg.de

5-8 June 2019, **English Haydn Festival**, https://englishhaydn.com/index.html

7-23 June 2019, **Aldeburgh Festival**, https://snapemaltings.co.uk/season/aldeburgh-festival/

7-23 June 2019, **Connecticut Early Music Festival**, www.ctearlymusic.org

14-23 June 2019, **Das Bachfest Leipzig 2019**, www.bach-leipzig.de

9-16 June 2019, **Boston Early Music Festival**, http://www.bemf.org/

21-30 June 2019, **Stour Music**, http://www.stourmusic.org.uk/

5-13 July 2019, **York Early Music Festival**, http://www.ncem.co.uk/?idno=228

6-13 July 2019, **Madison Early Music Festival**, www.madisonearlymusic.org

8-22 July 2019, **Amherst Early Music Festival**, www.amherstearlymusic.org

13-27 July 2019, **Carmel Bach Festival**, www.bachfestival.org

16 July-27 August 2019, **Innsbruck Festival of Early Music**, www.altemusik.at

23 August-1 September 2019, **Holland Festival Oude Musiek**, www.oudemuziek.nl

25 October-10 November 2019, **Brighton Early Music Festival**, http://www.bremf.org.uk/