EARLY MUSIC PERFORMER

FIORI MVSICALI

DI

DIVERSE COMPOSITIONI

TOCCATE KIRIE CANZONI

CAPRICCI, E RECERCARI

IN PARTITVRA A QVATTRO

VTILI PER SONATORI

AVTORE

GIROLAMO FRESCOBALDI

ORGANISTA DI SAN PIETRO

DI ROMA

OPERA DVODECIMA

CON PRIVILEGIO.

IN VENETIA,

Appresso Alessandro Vincenti. M D C XXXV.

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'Revisiting a Buxtehude curiosity: the Sonata BuxWV Appendix 5.'

In my comments on the Yale Sonata in the last issue (Issue 19, 19-25) I omitted to note that Eva Linfield's version of the piece, along with a facsimile of the original score of the piece, is available in the Appendix of *Dieterich Buxtehude: The Collected Works*, vol. ix (New York, 1994), 265-74.

Geoffrey Webber

Dr Bryan White
EDITOR
School of Music, University of Leeds, Leeds, LS2 9JT (UK)
e mail: b.white@leeds.ac.uk
tel: (+44) 0113 343 8228
fax: (+44) 0113 343 9181

GUEST EDITORIAL

RICHARD RASTALL

An incomplete piece of music invites completion, just as mountains invite us to climb them. Why do we do it? 'Because it's there', as Sir John Hunt was fond of saying after leading the successful Everest expedition of 1953 (I heard him say it). For some of us, incomplete music provides the same kind of challenge. So why has reconstruction become an important musical activity only in the last three or four decades? One reason is simply the lack of opportunity. Music editing in the nineteenth century and much of the twentieth was concerned with huge bodies of music being made available for the first time through modern technology. One can almost hear the relief with which scholars such as Edmund Fellowes opted out of editing an incomplete piece, citing its incompleteness as sufficient justification for leaving it alone. It was only as a new and larger generation of editors started work that, the main repertory being already available, some turned to the incomplete pieces as the next important task; or, dealing with composers not included in the earlier endeavours, found that incomplete works formed a large part of the output and therefore had to be included. The amount of recoverable music found in incomplete sets of partbooks is itself enormous.

At the same time, an increasing interest in the compositional methods of various composers demanded the study of sketches, drafts and preliminary versions of works, not just the final versions as published. Beethoven offered rich materials for this, as did Mozart and Bach (whose regular recycling and recomposition of works is a factor at an early stage of anyone's exploration of his music). Many of us had been trained in harmony and counterpoint by reconstructing fragments of Palestrina and Bach, a very limited method that nevertheless forms the basis of our understanding about composers' methods and how their fragmentary music can be completed.

Another reason for avoiding reconstruction in the past has been the residue of Romantic feelings about the sacrosanct nature of the work of the Great Artist – meddle with his work at your peril, if you are brash enough. The very rare reconstructions were acceptable only if they offered an uncontroversial way of making a Master's music available, and in circumstances where the Master's integrity was unaffected. It was many years before I realised that Bach's concerto for violin and oboe was a reconstruction: and who remembers the name of the scholar responsible? The contrast with more recent reconstructions of music by Mozart and Elgar is telling.

The normal act of homage before the mid-twentieth century was an updating of the work – a 'contemporisation', to use the word in Clive Brown's book-review – usually by re-instrumentation. Mozart's versions of Handel are an early example, with Elgar's and Webern's orchestrations of Bach among later ones (and, in performance, Myra Hess's piano arrangements of Bach cantata movements). Bryan White's discussion of Rebecca Herissone's work on Purcell's 'Come ye sons of art' shows that the updating of earlier work is another very interesting area where reconstruction – or perhaps deconstruction – is needed.

In this context, where new music was more important than old, and a famous composer more important than an unknown one, the lack of recognition given to those responsible for reconstruction may have curious consequences. Do we speak of the Mozart-Süssmayr *Requiem*? We do not, and not only because Süssmayr's contribution is so weak, a factor that seems not to have been discussed much until fairly recent times. As Bryan White notes, critical reception of Mozart's so-called Twelfth Mass did not distinguish between the real article and an obviously inferior product. There is now a need, however, to distinguish Süssmayr's completion of the *Requiem* from those by Richard Maunder, Philip Wilby and Duncan Druce, so that we know what is being offered in a performance. Indeed, with these

three reconstructions available and regularly heard, it seems increasingly odd that 'Mozart's *Requiem*' should actually denote a third-rate completion by a composer whose name is not mentioned.

Richard Maunder himself discusses Mozart completion in this issue, explaining how one avoids producing something that is merely 'plausible' by using the whole range of information provided by Mozart's other works and our knowledge of his working methods. It is implicit throughout the article, but worth stating explicitly here, that making a reconstruction demands an excellent detailed knowledge and understanding of the composer's work. This theme is taken up also in Bryan White's essay on what turns out to be the Purcell-Pindar version of 'Come, ye sons of art', from which Rebecca Herissone has reconstructed what Purcell may have written. It is rather as if *Messiah* had survived only in Mozart's reorchestration and – quite horrifyingly – as if we had not noticed that it could not have been Handel's original.

This is a shaming indictment of modern musicology – or is it? Given the choice between admitting complete ignorance and the relative safety of hanging on firmly to what we think we know, is it surprising if we take the latter course? After all, it might be seen as irresponsible to rock the boat without firm objective evidence, a bootstrapping exercise that could well end in disaster. The business of scholarship is, basically, to assimilate the known facts, to be sure of the situation, and then to take in any new facts and rearrange our understanding to fit them. Doubts, in other words, should be kept under wraps until such time as new information makes them worth displaying.

If this seems too conservative, it is still good to see a situation in which new material nicely supports the doubts that one has. I have never been quite happy with the reasons given for writing keyboard music in open score – which is fine for the likes of J.S. Bach but painfully unsuitable for the likes of me – and have long felt guilty at my secret wish to perform such music in instrumental consort. Webern's orchestration of Bach's six-part *Ricercare* seemed to give some authority to the practice, but in the twenty-first century both the arrangement and the practice seem strangely outdated. It is therefore good to have positive evidence of performance of such music by consorts: and Robert Rawson also reminds us of two composers – Pavel Josef Vejvanovský and Alessandro Poglietti – who are surely due for some serious research and evaluation.

Another area in which unease demands hard facts to work on concerns descriptive and prescriptive figuring of the bass line, as discussed by Peter Holman in his review. It was always clear to me that, broadly speaking, Handel's figuring tells you what to play while Bach's tells you what to leave out. But 'broadly speaking' is not good enough, and this is certainly an area of research that needs to be opened up. Rebecca Herissone has obviously done that, and one looks forward to further developments.

Finally, two items in this issue take up the theme of the technology that allows music to be more easily researched, studied, edited and disseminated. Andrew Woolley usefully lists the main electronic aids to research in seventeenth- and eighteenth-century music, and after reading this many of us will no doubt considerably extend the 'Favourites' folder on our internet browser. David Griffith discusses a recent publishing venture that offers the dissemination of scholarly performing editions both in print and in electronic formats: the Renaissance technological revolution (printing) and the late-twentieth-century one (the digital revolution) working in harness.

The new technology has made it much easier to reproduce and manipulate material in ways that seem to threaten the integrity of the composer and his work: yet the ethical problems concerned in arranging, completing and reconstructing have now retreated, such ideas having been superseded by legislation on copyright and, more recently, intellectual rights. There is no longer an argument to be pursued about the rights and wrongs of reconstruction as such. The composer's intellectual property is recognised, but so is that of the editor and reconstructor. So, interestingly, is the integrity of the work itself: we no longer speak of 'Mozart's *Requiem*' but of 'X's completion of Mozart's *Requiem*', while those responsible for completions and reconstructions now tell us how they did it. Now, that is transparency…

Richard Rastall was Professor of Historical Musicology at the University of Leeds until his retirement in 2006. His publications include *The Notation of Western Music* (1983: 2/1998, Leeds University Press), and he is currently editing the complete works of Martin Peerson (c. 1572-1651). His reconstructions include works by Peerson, Byrd and Mozart.

Front cover: Title page of Giralmo Frescobaldi's *Fiori Musicali* (Venice, 1635), the music of which is printed in open score ('in partitura a quattro'). Robert Rawson's article (p. 10) explores the implications for performance practice of music in open-score format with particular reference to a manuscript fragment in the hand of the Moravian composer Pavel Josef Vejvanovský.

Reconstructing Mozart or Mozart's Unfinished

The Margot Leigh-Milner Lecture given at the NEMA Day on 25 November 2006

Richard Maunder

It may be surprising to discover that there are many bits of unfinished Mozart, for it used to be thought that he composed everything complete in his head and immediately wrote down a fair copy, almost as if it were being dictated to him by God – unlike the popular idea of Beethoven, carrying a sketch-book everywhere, noting down ideas whenever they occurred to him, and taking years to finish a symphony. There may be a grain of truth in these legends, but it is now known that Mozart's music did not always come easily to him. When he said that his six string quartets dedicated to Haydn were 'the fruits of long and laborious endeavour', he meant exactly what he said, as many surviving sketches and rejected beginnings show.

What sort of sketches and drafts did Mozart use, and what do they tell us about his working methods? They fall into two main groups. The first, which I shall call 'sketches', consists of rapid jottings intended only for his own use, often only of a few bars, usually omitting clefs and key-signatures, and consequently very difficult to decipher. Illustration 1 shows a page of sketches dating from 1791, some of them relating to the Requiem (more about these later). Those in the second group will be called 'drafts', to distinguish them from 'sketches'. They are quite different and were intended to become full scores, but for one reason or another were never finished. Illustration 2 shows the sort of thing: it is the first page of the 'Et incarnatus est' from the C minor Mass of 1783 (again, more about this later: but it can already be seen that Mozart did not write out his scores in full bar-by-bar, but put the important things down on paper first and left gaps to be filled in later).

There are two kinds of such drafts. Either (as in the 'Et incarnatus est') the movement is essentially complete but there are some gaps in the instrumental lines, or the draft simply breaks off after a number of bars. Surprisingly, having put fragments of the latter sort away for a time – even for several years - Mozart sometimes got them out again and finished them. (Thus, although he *could* compose very quickly when he had to, some of his music took very much longer to complete.) For example, some time in the late 1780s Mozart began to compose a concerto for basset-horn (in G), but abandoned work after 199 bars of the first movement. In the autumn of 1791 he returned to the draft and completed it as the clarinet concerto we know (transposed up a tone for the A clarinet, which is why he had to write it out again instead of completing the earlier draft - a fortunate coincidence because the draft remained in its unfinished state and shows us exactly what happened). This is by no means an isolated case, for paper studies by Alan Tyson have shown that other works went through similar stages. The score of the last piano concerto (K.595 of January 1791), for instance, incorporates a large chunk on paper that Mozart had stopped using two years earlier. And the first movements of several other piano concertos appear to have remained as fragments for well over a year before the movement, and then the whole concerto, was completed.

As a consequence of this method of working, there are quite a few drafts that remain incomplete, perhaps because the work was no longer needed for a particular occasion, or because Mozart abandoned a start having thought of a better idea, or because – in the case of the Requiem – he died before finishing them.

What should we do with these drafts? Those that simply break off after a number of bars could be played as they stand, as fragments. It is certainly interesting to hear them, but we are left with a feeling of regret that Mozart never finished some wonderful

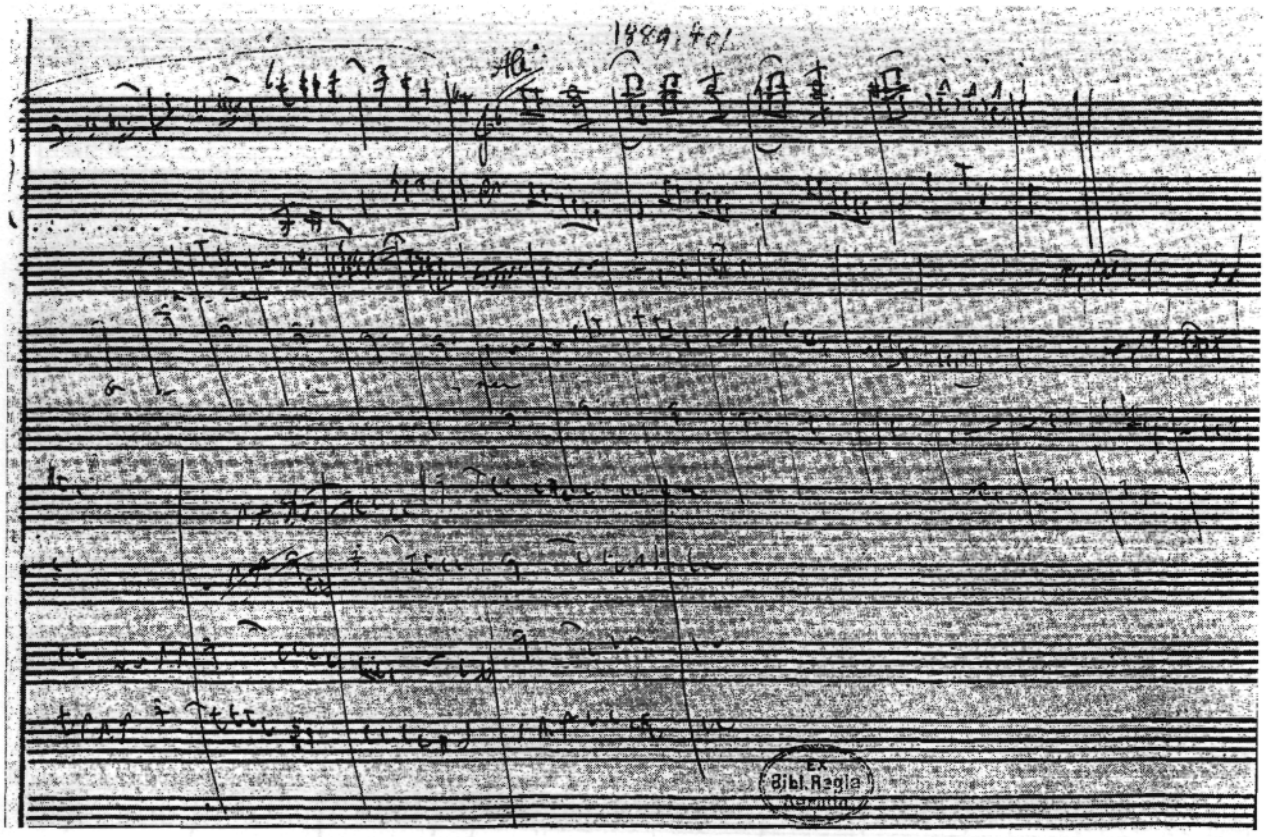

Illustration 1. Sketches for the Requiem and other works.

starts, and we have only a brief glimpse of what might have been. We just have to accept this, as we accept the loss of all the music Mozart would have written if he had not died at the age of 35. Of course, it is tempting for composers with a particular interest in Mozart, such as Duncan Druce and Philip Wilby, to write completions; but, brilliant though their 'imitation Mozart' is, we cannot pretend that it is the real thing and we have no idea what Mozart himself would have done.

However, it is a different matter with pieces Mozart had finished except for some gaps in the orchestration, where there is a pressing need to fill in the gaps so that the piece can be performed (they could be played as they stand, of course, but somehow music with holes in it is much less satisfactory than unfinished paintings – this is probably something to do with the fact that music exists in one-dimensional time rather than two- or three-dimensional space). There are two such movements in the C minor Mass, which Mozart worked on during 1782-3 as a thanksgiving for his recent marriage to Constanze Weber. The Mass was first performed in Salzburg in October 1783, while the couple were visiting Mozart's father and sister there; Constanze – of course – sang the soprano solos (Mozart had been coaching her for some months, as a few surviving vocal exercises show). By that time, however, Mozart had finished only the Kyrie, Gloria, Sanctus, Osanna and Benedictus, and these were the only movements that were performed – as is shown by the only original parts that survive, for organ and trombones. There is no trace of an Agnus Dei and a 'Dona nobis pacem' (except for a brief sketch for the latter), and for the Credo Mozart had drafted only the first two sections: the 'Credo in unum Deum', and the 'Et incarnatus est' for soprano solo. Here, there are gaps in the orchestration but otherwise the movements are complete. Why did Mozart not finish them, a task that would not have taken him more than an hour or two? There has been much speculation about this, but, given that the 'Et incarnatus est' is a piece about birth and motherhood, my guess is that Mozart thought it would distress Constanze too much to sing it: they had just heard that their first-born son Raimund Leopold – who had been left behind in Vienna – had died at the age of only two months.

All the same, the 'Et incarnatus est' is a very beautiful piece and it would be a great pity never to hear it. How should we go about completing the orchestration? Of course, we have to accept that work of this kind is bound to remain conjectural, for we cannot be certain what Mozart would have done. But I have the strong impression that, with this type of draft, he already had everything complete in his mind, but, to save time, just wrote down what was necessary to remind him later. (One piece of evidence for this idea is provided by the draft of the clarinet concerto: when Mozart finished it he not only composed the rest, but

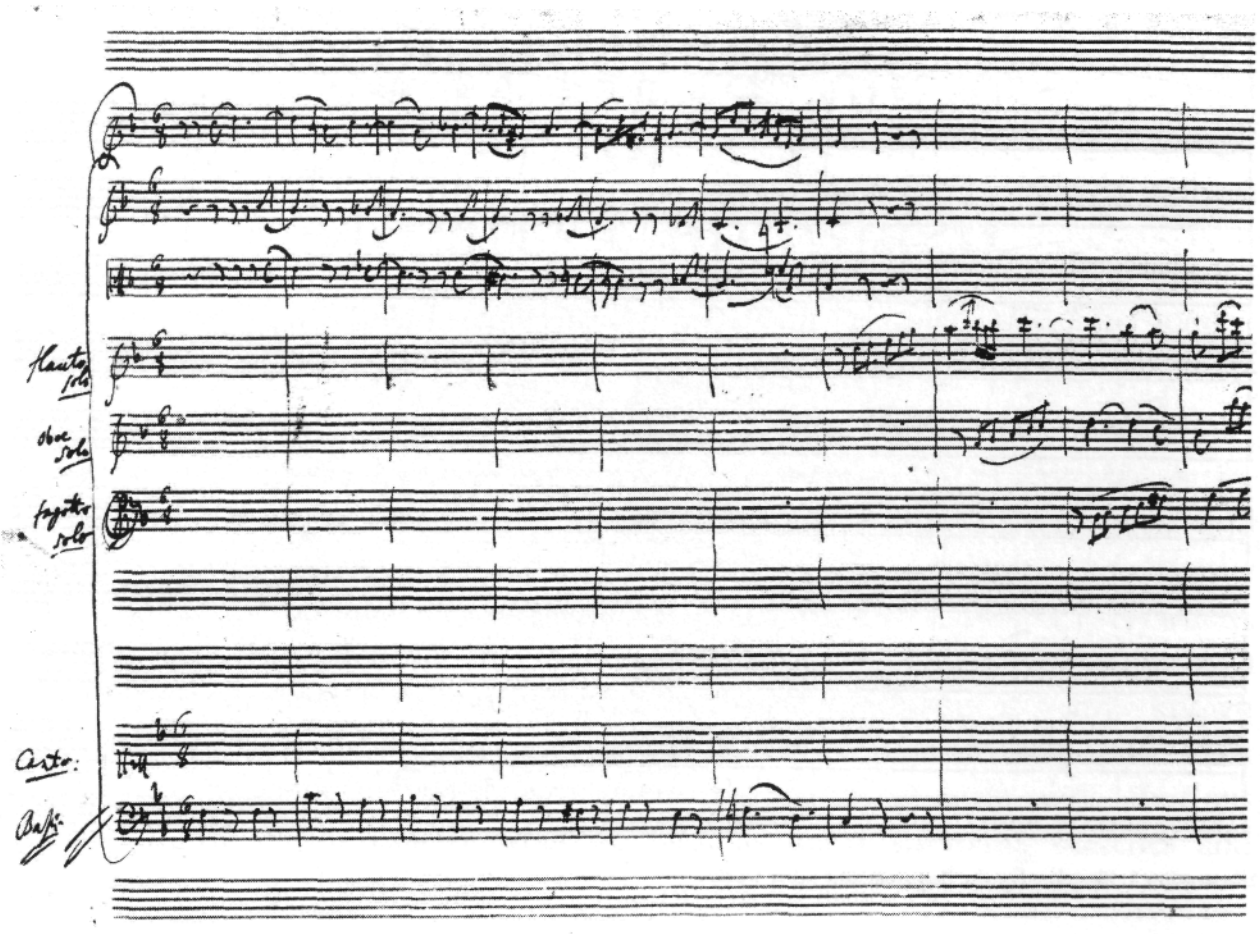

Illustration 2. C minor Mass: first page of the autograph score of the 'Et incarnatus est'.

also had to fill in some gaps in the orchestration in the draft itself; astonishingly, he altered almost nothing he had already written, as he would surely have had to do here and there if he had not previously decided what the missing instruments were to do.) To some extent, therefore, it is a matter of deducing what he had in mind, not just filling in something plausible. What clues are there in the 'Et incarnatus est'? In Illustration 2, the first three staves are pretty obviously for violin 1, violin 2 and viola (it was normal in eighteenth-century scores to put the violins at the top); the next three are labelled for the solo flute, oboe and bassoon; then there are two blank staves; and finally 'Canto' (i.e. soprano solo) and 'Bassi', meaning cello, double bass and perhaps organ continuo. The first question, then, is: for what instruments were the two blank staves intended? (They were surely intended for *something*, since they carry on throughout the movement, complete with bar lines.) Notice that the bassoon stave originally had a treble clef, but Mozart subsequently wrote a bass clef on top of it, with the appropriate bass-clef key signature. His usual layout of an orchestral score has the horns between the oboes and bassoons, not below them as nowadays; normally he uses only one stave for them, with two treble clefs to indicate that there are two parts. This suggests that his treble clef (without a key signature, it should be noted) on the stave below 'oboe solo' was a mistake made simply out of force of habit: he intended the stave for horn(s), but afterwards decided to alter the layout so as to keep the three woodwind soloists together. Moreover, the single treble clef, and the fact that he had to increase the number of staves from nine to ten at the top, seems to imply a decision to use two staves for horns, which in turn suggests that Mozart intended to give solo passages to at least one of them occasionally, though probably not very often since they are not included in the fully written-out cadenza. The most reasonable solution, therefore, is to use the two blank staves for horns, with one of them joining the woodwind 'concertino' now and again. There is another clue: just before the recapitulation (bars 52-54) there is an implied dominant pedal (C), but no-one actually plays it for a bar and a half. It is very uncharacteristic of Mozart not to make such things explicit; but horn 2 can very conveniently play a low C here (written as *g* for horn in F). The upper strings' staves are blank in Mozart's draft from where the voice enters until the coda after the cadenza: I have copied Mozart's usual cadence patterns, and followed the hint of the opening bars and kept the strings fairly sustained.

There is a different problem in the Sanctus and Osanna: it is not that Mozart's 'main' score has gaps in the orchestration, but that the score itself has

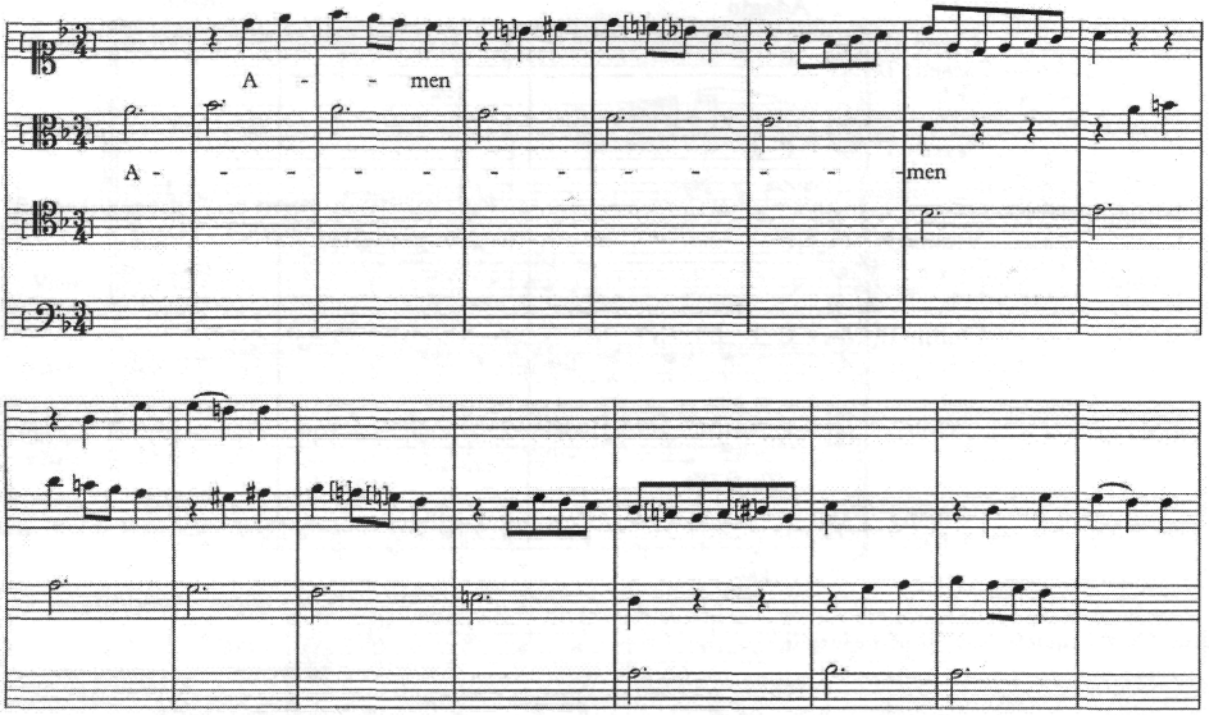

Illustration 3. Requiem: transcription of Mozart's sketch for the Amen fugue (compare Illustration 1).

disappeared and the remaining sources are incomplete. I say 'main' score because Mozart used 12-stave paper; sometimes this was insufficient and he had to put extra instruments into an additional score, known as a 'particella'. In the 'Qui tollis', for example, the main score uses three staves for the upper strings, eight for the voices and one for the figured bass, while the particella has the staves for the oboes, bassons, horns and trombones. In the case of the Sanctus and Osanna, all that survives in Mozart's hand is a particella for woodwind, brass and timpani. One thing can be deduced straight away: the fact that all these parts had to go in a particella shows that the lost main score must have been laid out like that for the 'Qui tollis'; in particular, there must have been eight staves for the voices. Apart from this particella, all that survives are the original parts for organ and three trombones (but the trombones are in the particella anyway), and a score made in about 1800 by one Matthäus Fischer, choirmaster of the Holy Cross monastery at Augsburg. It has many mistakes in alignment that show it was made from parts, not copied from another score, and it is reasonable to assume that Fischer's source was the original set of parts, still complete at that time (the four survivors were at Holy Cross until modern times and the whole set was probably given to the monastery by Mozart's sister Nannerl). So what is the problem? For reasons best known to himself, Fischer tried to compress the eight vocal parts onto four staves, but made a total hash of it, leaving out four of the eight parts nearly all the time. At the beginning of the 'Osanna' fugue, for example, he omitted a tenor entry which is preserved in the figured bass in bars 3-6; he also left out the viola, trombones and timpani throughout. Comparison with his score of the 'Qui tollis', where he did the same sort of thing but we know exactly what Mozart wrote, shows that we cannot even assume that Fischer left out the *same* four parts throughout. He must have had all eight vocal parts on his desk but just copied whichever of them looked as if they had the most notes at that particular moment (I should explain that in those days singers used individual parts, not 'vocal scores'). Fortunately, Mozart's particella and the original organ part include instrumental doublings of nearly all the contrapuntal lines missing from Fischer's score of the 'Osanna' – but it is still a complicated jigsaw to fit all the bits together to make something plausible. There have been several attempts to do this; unlike most of my predecessors I have tried to take account of the division of the eight voices into two four-part groups, not simply a single eight-part choir.

The best known of Mozart's unfinished works is the Requiem. Here, most of the movements in the autograph score are in a similar state to that of the 'Credo in unum Deum' and 'Et incarnatus est' in the C minor Mass: the music is essentially complete but there are gaps in the orchestration. But this time there are extra complications. After Mozart's death Constanze needed to get it finished so that it could be delivered to Count Walsegg, who had commissioned it and offered a generous fee. She first asked Joseph Eybler, a young composer of whom Mozart had a high opinion. Eybler filled in some of the gaps, using Mozart's original score

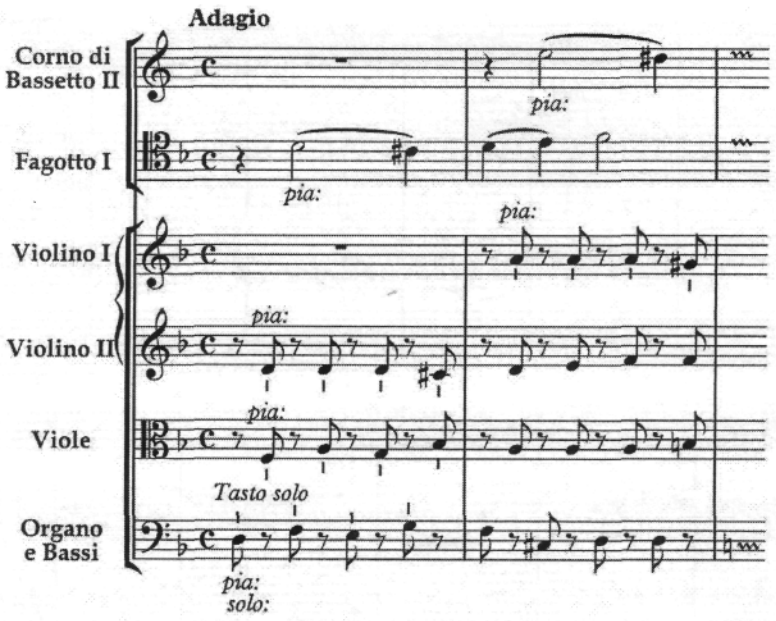

Illustration 4. Requiem: bars 1-2 of the Introit.

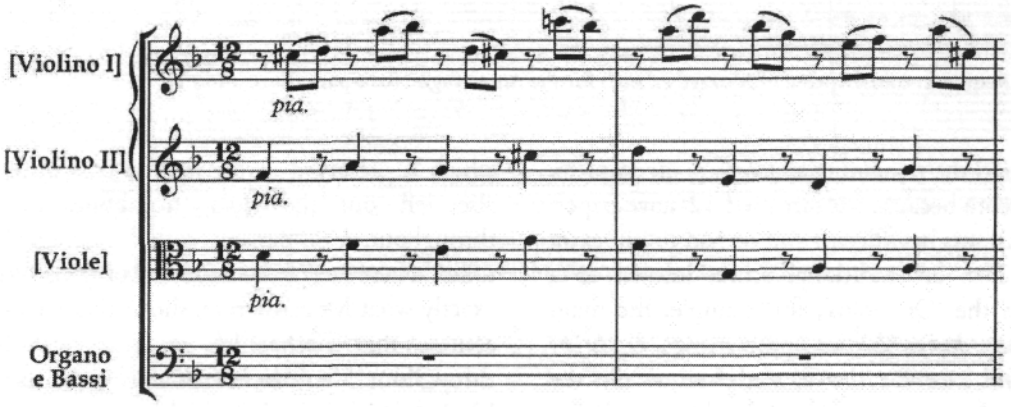

Illustration 5. Requiem: bars 1-2 of the 'Lacrimosa'.

for this purpose. This means that we first have to disentangle what is Mozart and what is Eybler, though in practice this is not a serious problem since their handwritings are sufficiently distinct. After a time, however, Eybler found that the work was taking more time than he could afford and returned the score to Constanze. She then approached several other musicians, and eventually Franz Xaver Süssmayr agreed to do the job and produced the version we are familiar with. (He made a new score since Eybler had already filled some of the gaps in Mozart's.) Unfortunately Süssmayr was not a very good musician and his orchestration is, frankly, poor – though a good conductor can disguise this to some extent. I have made my own new version of the orchestration, as far as possible using other Mozart works of 1791 (especially *La clemenza di Tito* and *The Magic Flute*) as models of how he combined voices and instruments at that time. At the start of the 'Tuba mirum', for example, Mozart wrote only the bass and solo trombone parts; but I cannot believe he intended the harmony to be so uncharacteristically bare. For me, the music irresistibly recalls Sarastro in *The Magic Flute*: so I have tried to add to that effect – and also filled in the harmony – with parts for basset horns and bassoons.

There is a more serious problem with the 'Lacrimosa', which in Mozart's autograph breaks off after eight bars. However, the sketch sheet in Illustration 1 contains the first 16 bars of an 'Amen' fugue (on the third, fourth and fifth staves, plus the right-hand end of the sixth: see Illustration 3 for a transcription). It must be intended to go immediately after the 'Lacrimosa', since this is the only place the word 'Amen' occurs in the text of the Requiem. What are we to do about it? If we were to adopt the 'purist' principle of not attempting to compose completions of Mozart's short fragments, we would have to ditch the 'Lacrimosa' and 'Amen' completely; but that would be very unsatisfactory because the 'Sequence' (the movements that start with the 'Dies irae') would end prematurely – and in the wrong key – at bar 40 of the 'Confutatis'. We could, of course, adopt Süssmayr's solution: he carried on from where Mozart left off in the 'Lacrimosa', and ended with just a plagal cadence

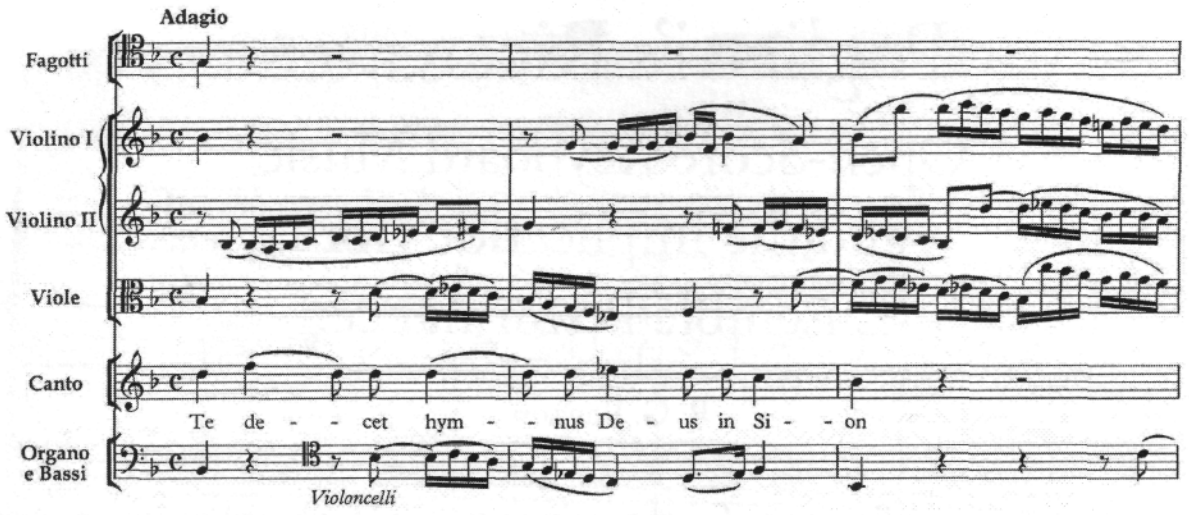

Illustration 6. Requiem: bars 21-23 of the Introit.

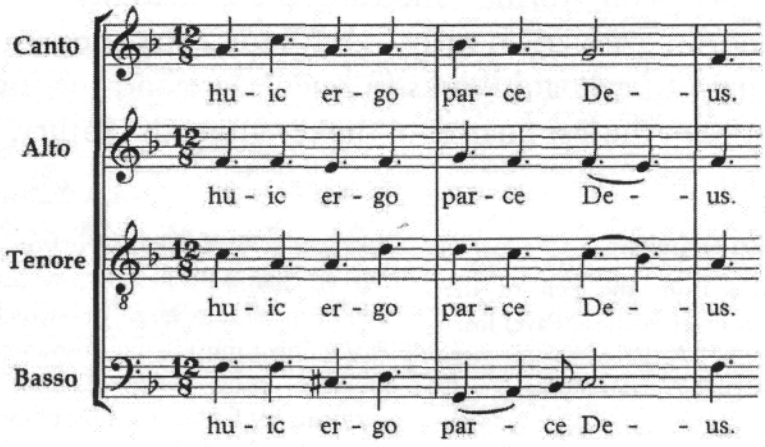

Illustration 6. Requiem: bars 21-23 of the Introit.

for 'Amen', either because he did not know Mozart's sketch or because he was unwilling to write a fugue. This too is unsatisfactory: partly because Süssmayr's music is poor stuff and fits the text badly (his instrumental interlude followed by a return to the opening music at 'dona eis requiem' occurs in the middle of a sentence!), and partly because there is no Amen fugue to balance the Kyrie fugue that follows the Introit. For once there is a real necessity to complete Mozart's two fragments somehow or other. But how? The first thing to observe is that the 'Lacrimosa' and 'Amen' would form a sort of 'recapitulation', after the 'exposition' of the Introit and Kyrie and what might be called the 'development section', the movements in between. (This all-pervasive 'sonata-form principle' applies to much of Mozart's music, on several levels in large-scale works with many sections: at its simplest, it explains why Mozart's mature operas always start and end in the same key.) The 'Lacrimosa' begins with similar material to the Introit, and is back in the home key of D minor: compare Illustrations 4 and 5, especially the bass-lines and the 'offbeat quaver' patterns for the violin(s). I have continued this 'recapitulation' idea in my completion of the 'Lacrimosa': the Introit has a plainsong 'second subject' (Illustration 6), part of which is re-used to the words 'huic ergo parce Deus' in the 'Lacrimosa' (Illustration 7). As for the Amen fugue, I have adopted the 'sonata principle' Mozart used in the fugues he wrote in 1791, such as the one in the Fantasia for Mechanical Organ, K.608, and the Kyrie itself: I have taken Mozart's start as the exposition, continued with a 'development' whose key-sequence is modelled on that of the K.608 fugue, and ended with a 'recapitulation' in which the entries of the theme are overlapped more closely than they were before. Moreover the theme of the 'Amen' (see Illustration 3) is an inversion of the principal theme of the whole work (as played by the bassoon in Illustration 4), so in my recapitulation I have included the latter theme (i.e. the 'Amen' theme re-inverted) as well.

Richard Maunder's completions of the C minor Mass and Requiem are published by Oxford University Press, and have been recorded by The Academy of Ancient Music, conducted by Christopher Hogwood, on the L'Oiseau-Lyre label.

Poglietti's Ricercare:
Open-Score Keyboard Music and the Implications for Ensemble Performance

R. G. Rawson

The performance implications of some early sources of keyboard music in open score have often been the cause of controversy. A nagging question has remained: does the use of open-score format indicate the possibility of an ensemble alternative? A recent discovery in an early Czech source may help to shed light on the reception and use of keyboard works in open score and the implications for ensemble performance in the last quarter of the seventeenth century.

The Vejvanovský–Poglietti Fragment

A newly identified source from the pen of the Moravian composer and trumpet virtuoso Pavel Josef Vejvanovský (*c.*1633-1693), *kapellmeister* to the bishop of Olomouc, Karl Leichtenstein-Castelcorno, contributes further evidence for the consort performance alternative. In the most comprehensive catalogue to date of the Liechtenstein collection at Kroměříž, Jiří Sehnal and Jitřenka Pešková identify a fragmentary score on the inside of a cover sheet for an anonymous *ballattae* in the hand of Vejvanovský as a 'vocal composition without text underlay' (Illustration 1).[1] Theirs is not an unreasonable or surprising conclusion; after all, the fragment in question bears the heading 'Der Tag der ist' followed by ten bars of music consisting of five parts in soprano, alto, tenor and bass clefs together with a figured basso continuo (*basso seguente*) part – but no text underlay.

Furthermore, there are other scores copied by Vejvanovský that he seems to have made for study or perhaps to conduct a particular work, and in some of these he either omits the text altogether or only includes fragments of it.[2] This particular manuscript fragment, however, is somewhat different from Vejvanovský's other scores. The music is not a vocal piece without text underlay, but rather a fragment from Alessandro Poglietti's (d.1683) *ricercare* or *fuga* (depending on the source) on the German-language Christmas song *Der Tag der ist so freudenreich* ['This day, it is so joyful'] derived from the Latin canticle *Dies est laetitiae*.[3] The early sources for these Poglietti fugues are all in open score – which is typical for *stilo antico* organ music – but Vejvanovský's transcription provides good evidence that he intended a performance for an ensemble of instruments.

Perhaps above most other foreign musicians of his time at the Viennese court Alessandro Poglietti least deserves his present state of neglect. His early life, including his date and place of birth, are unknown. He first appears in Austria in 1661, where he soon became court and chamber organist to Emperor Leopold in July of that year, and quickly became well known as a teacher as well as performer and composer.[4] Among his many influential contacts was the aforementioned Karl Leichtenstein-Castelcorno, the bishop of Olomouc in Moravia. Poglietti owned property in Moravia (near Brtnice and Kroměříž) and called on the bishop for help with some property disputes.[5] It might be assumed that Poglietti even spent periods of time in one or more of his Moravian properties – it is possible that he even knew Vejvanovský personally (alas, this is conjecture). Poglietti certainly did know something of the folk music from the Haná region (around Olomouc), attested to by his *Hanakische Ehrentanz* for harpsichord.[6] His musical reputation was so great that he was elevated to the aristocracy by the Emperor and was even made a Knight of the Golden Spur by the Pope. Poglietti was brutally murdered, and his children carried off to captivity by Ottoman troops in, or near, Vienna during the siege of 1683.

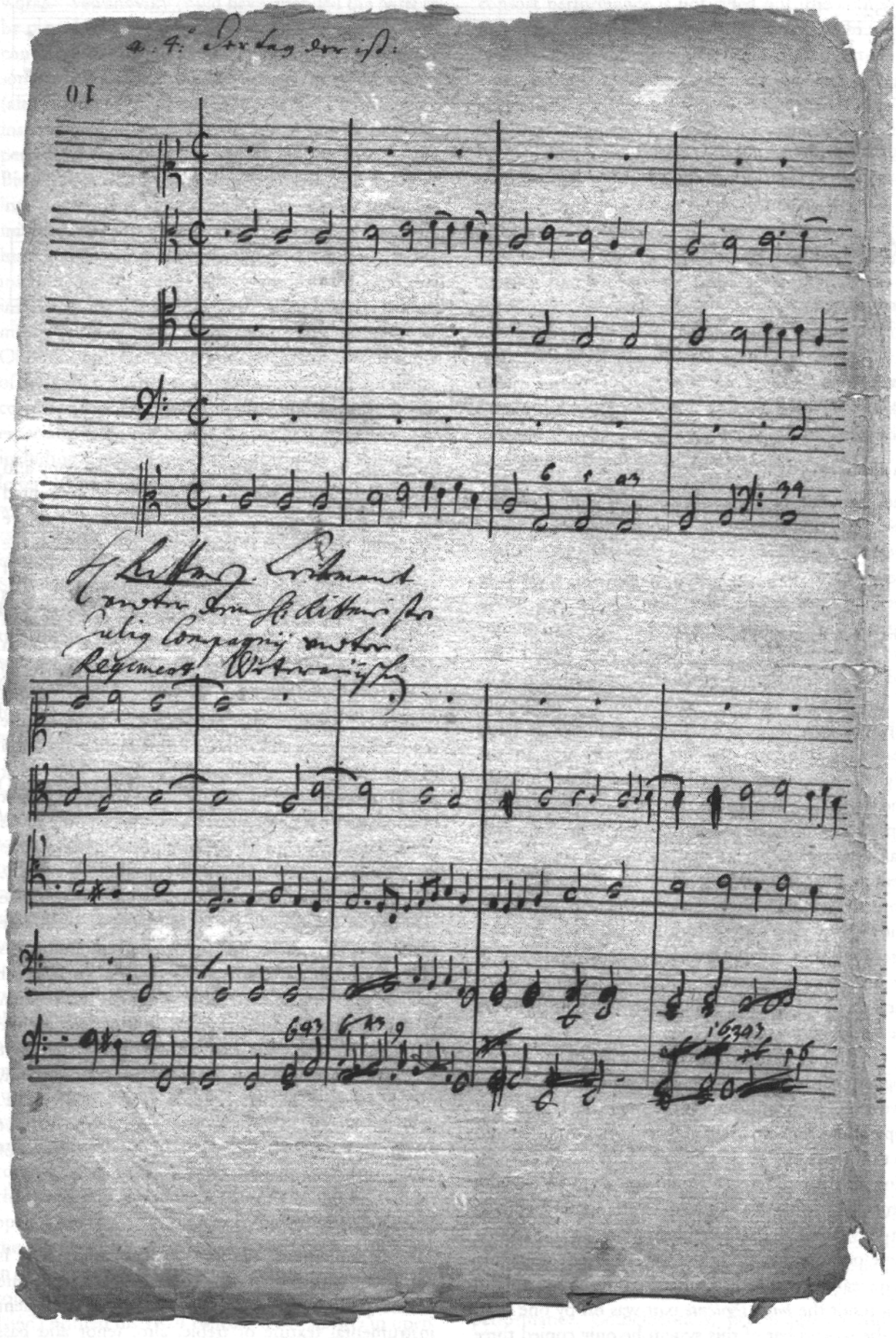

Illustration 1
CZ-KRa A 835, hand of P. J. Vejvanovský, verso of cover.

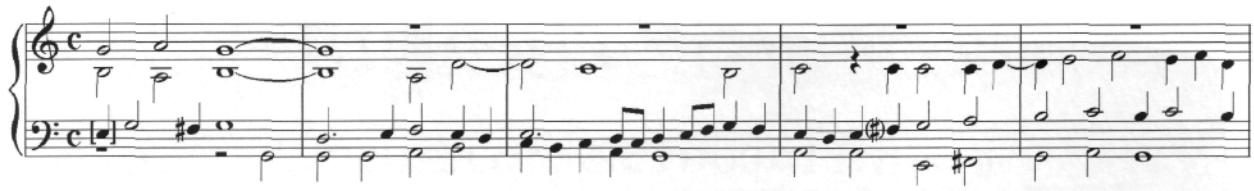

Illustration 2a
Alessandro Poglietti, *Fuga 2di toni: Der Tag der ist so freudenreich*, bars 10-14 (original in open score)

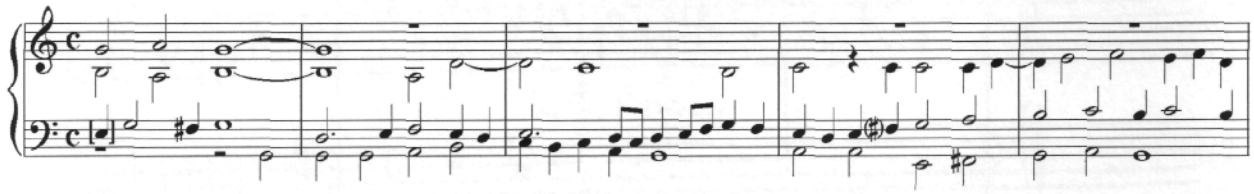

Illustration 2b
P. J. Vejvanovský, MS fragment, *CZ-KRa* A 835, bars 10-14 (original in open score)

The Source

The fragment of Poglietti's fugue is found on the inside of a title page/wrapper of an anonymous set of *Balletti à 4* probably copied in the early 1680s.[7] Only one sheet of the score survives and the remaining missing leaves would have been read across facing pages – this accounts for why the fragment contains bars 1-4 and 10-14. The opposite page would have had bars 5-9 on the top system and probably 15-18 or so on the bottom. The surviving evidence in Vejvanovský's manuscript fragment makes it fairly clear that the *basso seguente* part was not in the original, but rather created by Vejvanovský himself. The most likely scenario is that Vejvanovský made his copy from an organ setting in open score (of which many examples survive), rather than a set of parts, creating the continuo part after copying the four-part score. It is unlikely that he copied the work merely for study – why then make a continuo part, which in this case duplicates existing material? A plausible reason for first copying the score, rather just making a set of parts from the organ original, was in order to create the *basso seguente* part.

By comparing the surviving fragment to the Poglietti orignal several errors and signs of revision are revealed. The first system in the fragment is a faithful copy of the Poglietti original (bars 1-4), but the second section (bars 10-14) reveals some curious differences. Most of these difference would appear to be copying errors and/or reveal a degree of contrapuntal ineptness on Vejvanovský's part (see Illustrations 2a and 2b). At some point, either along the way, or after completing it, he realised that he had miscopied the basso part and as a result the *basso seguente* part was off by one beat. In the second bar of this system he only copied three beats in the bass voice, but this only became clear to him after making the continuo part, at which time he then corrected both.

In the alto voice the difference between the copy and the Poglietti source may be too great to be accounted for by mere copying errors. One of the more noticeable differences is that Vejvanovský altered the 4-3 suspension in the alto voice in the first bar of Illustration 2b (greatly weakening the effect). It is surprising that in bars 13-14 Vejvanovský included an incomplete and innacurate statement of the theme in the alto voice (which he had already copied perfectly in the first four bars) in the final two bars of this section (Illustration 2b). Vejvanovský's errors in the tenor voice create an awkward unprepared suspension in the final bar of Illustration 2b. The most straightforward explanation of these mistakes might be some sort of copying error and one can only guess at Vejvanovský's copying process, but something does seem to have gone wrong on this occasion. Typically, Vejvanovský was an excellent copyist – so it would be very out of character if at this late stage in his life he made such elementary mistakes. There are numerous other possibilities: perhaps he had a corrupt or incomplete source of the original and then encountered difficulties when attempting to complete the fugue himself. Maybe he had a good source, but used his copying as an excersize in counterpoint, merely using Poglietti's original as a sort of guide. Alas, with only a few suriving bars, one cannot comment with confidence on the integrity of Vejvanovský's work on the missing portion.

Performing Forces

The combinations of part ranges and clefs is consistent with most open-score keyboard repertoire of the period, C1, C3, C4, F4. The equivalent instrumental texture of treble, alto, tenor and bass with an additoinal basso continuo part was also a common one in central Europe, and, for example, used in a number of Poglietti's own instrumental

works.[8] Vejvanovský could have intended the parts to be played by a combination of violins and viols with continuo, or possibly even all parts on viols. There is some evidence that viols were used for middle parts (alto and tenor) in several of Poglietti's other surviving instrumental works.[9] The decade of the 1670s was a period of transition for string instruments at the Bishop's court; during this period the double bass was introduced, and viols replaced the smaller viols for middle parts.[10] Regardless of which specific instruments might have been intended, string instruments of some type were usually used for intricate polyphony of this sort. It ought to be kept in mind that Poglietti's inolvement with the court at Olomouc and Kroměříž was closer than that of some of his other Austrian contemporaries, and surviving correspondance attests to the fact that he sent works especially to be performed by the Bishop's ensemble, including a 'sonata modesta a 4 stromte'.[11] Also, in a letter to the Bishop dated 24 March 1672, Poglietti writes that he had sent music to the Moravian court especially for Christmas.[12] It is perhaps a sign of his relationship with Liechtenstein-Castelcorno that Schmelzer sent only copies of his pieces, wheras Poglietti sent autographs. It remains a possibility that this fugue, on such a popular Christmas song, was sent to the Bishop by Poglietti himself. Another Christmas piece, the motet 'Exulta gaude filia Syon' for two sopranos, tenor and basso continuo survives at Kroměříž in Poglietti's own hand.[13]

Open-Score Precedents

Vejvanovský's score is not a one-off example of open-score keyboard music being performed on a consort of instruments. There are many examples of polyphonic keyboard works in open score from the sixteenth century until well after the death of Bach, but there is little clarity regarding possible implications for consort performance. It is not necessarily the use of open-score notation itself that should catch our attention and raise the possibility of an ensemble alternative, but rather the nature of the music itself. Open-score format can help make independent voices easier to distinguish from one another. And so it is generally the character of the music, not the type of score, that lends itself to consort performance; but it is both of these characteristics that make it ideal to be transmitted in open score. Davitt Moroney is surely right by stating the matter much more simply: Bach used open score in the same way as his predecessors – for 'intricate contrapuntal' works.[14] Girolamo Frescobaldi (1583-1643) printed his 1624 collection of *Capricci* in open score, not to facilitate consort performance, but rather, he tells the reader, because 'many musicians are no longer practised in score playing'. Although consort performance is not ruled out, the composer makes it clear that he had a single performer in mind, but also concedes that presenting the collection in open score would be a 'source of trouble' for keyboardists. Although it is no direct demonstration of the composer's intentions, the fact that Frescobaldi's *Il primo libro delle canzoni* (Rome, 1628) was also issued as a set of parts (Venice, 1634), may provide some indication of performance practice of his *stilo antico* works.

There are other examples of seventeenth-century organ music in open score that explicitly encourage consort performance as an alternative to solo keyboard (usually organ) performance. In the preface ('advertissement') for his *Fugues, et caprices, à quatre parties* (Paris, 1660) the French organist and composer François Roberday (1624-80) goes so far as so claim that the use of open score is itself conducive to consort performance of fugues.

> From all those who practice music no-one fails to recognise the fact that the *partition* [open score] is the most useful and profitable way of transcribing, as all the parts are presented together, whilst being clearly distinguished one from the other. One is thus able to examine each individual part and see the relationship they have one to the other. In this way one can see most easily all that has been invented and that sometimes one treats several subjects at the same time. This appears clearly in the *partition* where each and every note can be clearly seen. There is also the advantage that if one wants to play these pieces of music on viols or on other similar instruments, each player will find his part differentiated from the others; so much so that the only difficulty one might put forward is that as these fugues and caprices were created mainly for the organ, it is much more difficult to play them from the open score than if they were written in ordinary *tablature* [two-stave keyboard notation].[15]

Like Frescobaldi, Roberday concedes that reading open-score notation is more difficult than the standard two-stave notation, but makes it clear that he thinks that the open-score format is worth the trouble in order to more easily facilitate ensemble performance. Coincidentally, there is also a Viennese connection with Roberday's fugues. In the preface Roberday claims that the subjects were given to him by several eminent composers, including Antonio

Bertali (1605-69) and in fact several of them are merely copies of works by Ebner and Froberger (both employed in Vienna) as well as Frescobaldi: the fifth capriccio has been identified as Froberger's Ricercar no. 7.[16]

Michael Praetorius (1571-1621) provides an even more curious precedent linking consort repertoire to organ music in open score – though in this case it the reverse of the more common pattern. His *Hymnodio Siona* (1611) and *Musae Sionae VII* (1609), both sets issued in part books, included organ music in separate parts with the comment 'pro organicis: sine textu'. Praetorius explains that he did not intend the organist to play from four separate books, but rather to recopy the pieces 'in die Tablatur'.[17] In other words, they were transmitted in parts and organists were accustomed to copying ('arranging') them for the organ. These early sources reveal, at least to some degree, that at an early stage there was something of a shared repertoire between organists and consorts of instruments.

Wider Implications

The desire of organists to provide the consort alternative reveals, at least, an attitude of flexibility to the repertoire. But beneath the surface there seems to be an underlying assumption that string instruments are better at realising the independent voices of *stilo antico* fugues and *ricercare* than keyboard instruments. What is interesting to note, and long known to many scholars and performers, is that many of these composers seem to value the independence of individual parts that the consort alternative provides. However, the importance of maintaining the independence of parts when performing this repertoire is also a source of controversy.

In an otherwise compelling argument to demonstrate that the six-voice *ricercare* from Bach's *Musicalisches opfer* was originally conceived for the keyboard, Charles Rosen argues that Bach's contrapuntal art 'at its most learned ... is based on a relation between the audible and the inaudible'.[18] Rosen uses the piece as an example of a precursor to what he calls the Romantic idea of 'inaudible music'.[19] In other words, imitative entries that share the same note must be struck with the same key and therefore genuine differentiation of the voices is impossible on the keyboard. He suggests that the purpose of open-score notation is to set out before the performer 'those aspects of the music that cannot be realised by the ear'.[20] But perhaps he goes too far by claiming that the aural perception of individual parts in contrapuntal keyboard works 'is neither a reasonable nor desirable goal'. In his *Tabulatura nova* (1624) Samuel Scheidt (1687-1653) argues exactly the opposite case; advocating open-score notation so that performers can discern 'which notes to attribute to the discantus, altus, tenor, or bass' (from the Latin). Considering this together with the performance conventions discussed here regarding the *stilo antico* works of composers such as Frescobaldi, Roberday and Poglietti brings into question Rosen's assertion that the perception of individual parts 'is neither a reasonable nor desirable goal'.

The danger is to confuse the arts of performance and composition. Composers were well aware that keyboard instruments were not as good as a consort of instruments or voices at performing elaborate counterpoint – and those are often the models put forward for keyboardists to imitate (Scheidt himself suggests the imitation of violin or viol players).[21] In one sense, Rosen is right: there are polyphonic keyboard works where one cannot play *exactly* what is notated. However, this is merely a shortcoming of keyboard instruments when playing this sort of repertoire, and it is the coping with these shortcomings that forms part of the special art required to execute such works.

Conclusions

The Vejvanovsky′ –Poglietti fragment reveals several interesting things about music-making in general and about practices at Olomouc and Kromeˇ rˇ ízˇ in particular. First – if we believe that this fragment was not a one-off – polyphonic organ pieces were played on instruments with an added *basso seguente* part in Vejvanovsky′ 's ensemble. Secondly, this fact itself implies that he had at least one of Poglietti's *ricercare* for organ (and one might assume that Vejvanovsky′ had the entire set at one point). Third, such discoveries reveal that comments like those of Roberday, or even the publication of printed parts for Frescobaldi's *canzoni*, were not merely marketing initiatives to sell more prints, but reflect what may have been a widespread performance practice. Finally, this discovery sheds a little more light on the mystery as to why so little keybaord music survives at that court (and other major courts in the central Europe); it would seem that Vejvanovsky′ at least had access to Poglietti's organ music (Vejvanovsky′ also kept a copy of Frescobaldi's *Toccate d'intavolatura di cimbalo et organo* (Rome, 1637) in his personal library).[22] Finally, this discovery reinforces the idea that the open-score format was frequently used for *stilo antico* contrapuntal works that were often issued for the organ with either the implicit – or in some cases explicit – assumption that the pieces might also be realised by a group of instruments.

1 Jiří and Jitřenka Jitřenka Pešková, *Caroli de Liechtenstein-Castelcorno episcopi olomucensis operum artis musicae collectio cremsirii reservata* (Prague, 1998). *CZ-KRa* A 835.

2 There are numerous such scores, such as Vejvanovský's scores for several anonymous masses (as well as several by Bertali) where only the text incipit is given for vocal parts (such as 'et in terra', and so on). See *CZ-KRa* A 200 for an example

3 In complete sources, this piece is no. 11 of 12. The entire set, which was widely copied, may have been published in Poglietti's lifetime. If that is true, no such sources have yet come to light. The principal source used here is *GB-Lbl* Add. 32,151 (in open score).

4 Friedrich Reidel and Susan Wollenburg, 'Alessandro Poglietti,' in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell (London, 2002).

6 Jiří Sehnal, *Pavel Vejvanovský a biskupská kapela v Kroměříž* (Kroměříž , 1993), 52-53.

6 Alessandro Poglietti, *The 'Rossignolo' Autograph. Vienna, Österreichische Nationalbibliothek, Musiksammlung, Mus. Hs. 19248. Introduction by C. David Harris*, vol. 6, *Seventeenth-Century Keyboard Music* (New York, 1987).

7 Sehnal, *Musicae collectio cremsirii reservata*, 699-700. Although no author is named on this suite, it is very similar to other such works by Poglietti.

8 For example *CZ-KRa* A 773 and A 771, both are labelled 'Baletti Francesi'.

9 One example is Poglietti's *Balleti à 5* (*CZ-KRa* 768). He seems to have sent his autograph copy to Liechtenstein from Vienna – in this version the first alto part is labelled 'violetta'. However a local scribe made a copy (*CZ-KRa* A 922) which has the alto part marked 'gamba' and the tenor as 'tenor gamba'.

10 The large volume of correspondence preserved in the Bishop's library about the acquisition of new instruments during this period not only chronicles the orders for instruments themselves, but also helps to clarify their roles in the ensembles. *CZ-O* Inv. č. 594, sign. 122, correspondence of Khuen van Auer and Jacob Stainer, kart 175: '...anstatt der altviolen 2 violen die braccia...' [instead of the two old violas, two violas *da braccia*]. This forms part of the subject of a forthcoming article by the present author.

11 *CZ-OLa*, Inv. č. 595, sign. 123, no. 8.

12 *CZ-OLa*, Inv. č. 595, sign. 123, no. 1.

13 *CZ-KRa* A 223.

14 J.S. Bach, *Die Kunst der Fugue BWV 1080*, ed. Davitt Moroney (Munich, 1989), introduction. Again, this is not to suggest that these are not keyboard pieces, but only that using open score was entirely in keeping with the tradition for *stilo antico* contrapuntal works.

15 François Roberday, *Fugues et Caprices à quatre parties* (Paris: 1660), 'advertisement'. 'De tous ceux qui s'adonnent à la composition de la Musique, il n'y a personne qui ne reconnoisse que la partition ne soit la manière d'escrire la plus utile & la plus avantageuse par ce que les parties estant toutes ensembles, & neantmoins distinguées les unes des autres, on peut bien plus facilement les examiner chaqu'une en particulier & voir le rapport qu'elles ont toutes entre-elles. On y peut mesme d'escouvrir bien plutost tout ce qu'il y a de bien inventé, & se quelque fois on entreprend de traiter presqu'en mesme temps plusieurs sujets, cela paroist bien evidemment dans la partition ou toutes les moindres Nottes peuvent estre exactement remarquées. Il y à encore cette avantage que si on veut joüer ces Pièces de Musique sur des Violles ou autres semblables Instruments, chacun y trouvera se Partie destachée des autres; tellement que seule difficulté, que l'on pourroit opposer, est que ces Fugues & Caprices estant faites principalement pour L'Orgue, il est bien plus difficile de les joüer sur la partition que se elles estoient escrites en la tablature ordinaire'. I would like to thank Bill Hunt for drawing my attention to the Roberday preface and I am especially grateful to Paul Bilic for the English translation. Readers ought not to confuse Roberday's use of *tablatur* with German organ tablature. In this context he is making a distinction between the two types of keyboard notation used in that publication: one is open score (*partition*) for fugues, etc., and the other is two-stave notation (*tablatur*) for capriccios and the like.

16 Jean Ferrard, 'François Roberday,' in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell (London, 2002).

17 Willi Apel, *The Notation of Polyphonic Music 900-1600* (Cambridge, Mass., 5/1953), 437.

18 Charles Rosen, *The Romantic Generation* (London, 1996), 5.

19 Ibid.

20 Ibid.

21 Paul Kenyon, '"Imitatio violistica" in Scheidt's "Tablatura Nova",' *The Musical Times* 130 (1989).

22 CZ-Bm MS A20.547. Vejvanovský owned at least one other early printed collection: Lasso's *Magnum opus musicum* (Munich, 1604).

Electronic resources for researching seventeenth- and eighteenth-century music

Andrew Woolley

As a student who commenced his PhD studies in recent years, I am fortunate to have at my disposal an increasing number of research aids now available on the internet. One of the main advantages of these is the ability to search and browse documents with greater speed than is possible with conventional books and microfilms. Another is that it helps researchers outside of universities who do not have access to a convenient academic library or one that has an extensive microfilm collection. This brief account attempts to mention those connected with researching seventeenth- and eighteenth-century music. Although I comment both on the resources that are available by subscription and those that are free, it is worth noting that the British Library offers in its reading rooms, without charge, many of those that are not free.[1]

Journals

There is obviously a future in storing information electronically. Electronic journals, for instance, significantly decrease the cost of producing a journal. This form of publication has kept some smaller journals afloat.[2] 'JSTOR', the main resource for online journal articles, now has thirty-eight music titles. It also usefully has complete nineteenth-century editions of some, notably the *Musical Times* (1844-2003). One drawback, however, is that it only includes editions that are five or more years old. More recent editions are available from 'Project MUSE', which is far less comprehensive in music, but includes *Early Music* (2004- present), *Music and Letters* (2004- present) and *Notes* (2001- present). Although not strictly music-related, a useful source of eighteenth-century journals is 'The Internet Library of Early Journals' (www.bodley.ox.ac.uk/ilej/), which includes, among others, the *Gentleman's Magazine* (1731-1750). Materials on this website are word-searchable, although in this case, only by subject.

Original Sources

The ability to word-search primary sources obviously has a great deal of potential: there are, for instance, nine occurrences of the word 'music' in the *Gentleman's Magazine*. This is one of the more exciting capabilities of 'Early English Books Online' ('EEBO') and 'Eighteenth Century Collections Online' ('ECCO'), which between them attempt to cover all books printed in England from 1473 to 1801 found in the two microfilm series *Early English Books* and *The Eighteenth Century*. The coverage of music on 'EEBO' is reasonably comprehensive, despite a few problems. For example, some sets of part-books and titles in a series are incomplete, and in the case of John Playford's *Court-Ayres* (1655), only the bass part is available! The coverage of music prints on 'ECCO' is less comprehensive, particularly with respect to collections of instrumental music.

In addition to these websites that contain early printed music, there are several others. Facsimiles of printed music of the late seventeenth and eighteenth centuries are also available on the website of the library of the University of North Texas (www.library.unt.edu/music/virtual/default.htm). This consists of early printed books of music and libretti held at the library (a surprisingly large number), including early prints of most Lully operas. Another source of French vocal music is a facsimile of the Ballard song book *Brunetes ou petits airs tendres* (1711), published by Alan Cowderoy (www.cowderoy.net/brunetes/). A source of popular English music of the same period is Robert M. Keller's 'The Dancing Master, 1651-1728: An Illustrated Compendium'

(www.izaak.unh.edu/nhltmd/indexes/dancingmaster/). This website contains all the tunes published in Playford's *Dancing Master*, complementing Jeremy Barlow's edition.[3] In a similar musical vein, the 'Bodleian Library Broadside Ballads' project (www.bodley.ox.ac.uk/ballads/ballads.htm) is an attempt to digitise all broadside ballads held at the Bodleian. These number over 30,000 items dating from the sixteenth to the twentieth century. Interestingly, some of the entries in the catalogue are given sound clips.

Digital copies of some manuscript collections are also being made available. Most notable among these is the Gustav Düben collection at the University of Utrecht (www.musik.uu.se/duben/Duben.php). It consists of approximately 2300 manuscripts, largely assembled by Gustav Düben the elder (1628-90) who was 'Hofkapellmeister' at the Royal Swedish Court (1660-90). The collection is particularly significant for the large number of original performing parts it includes. It also has autograph manuscripts of consort music by Benjamin Rogers and of Buxtehude's cantata cycle 'Membra Jesu nostril'. The digitisation part of the project is currently incomplete, but many of the vocal manuscripts are available. Another source of manuscripts online is found at the Royal Library, Copenhagen. These are searchable through the library's online catalogue (www.kb.dk/en/nb/samling/ma/digmus/index.html). At the moment the online-items are mostly eighteenth-century instrumental collections and a small number of early English and Dutch prints.

Research Aids

There are a few pot holes to be aware of when attempting to use the research aids available on the internet. For instance, the popularity of research into ancestry has seen a deluge of websites devoted to genealogy, although many are completely useless to scholarly research because the sources of their information are left out. One that does give references is the 'Genealogical Index', produced by 'The Church of Jesus Christ of Latter-day Saints' (www.familysearch.org). It is free of charge and a large amount of its information is based on parish registers that are cited accurately.

The online publications of many holdings of the Public Record Office (www.nationalarchives.gov.uk/) and regional record offices ('Access to Archives': www.a2a.org.uk/) are often more reliable. Sometimes they enable cross-referencing of the information on genealogy websites, and can provide information that is likely to have otherwise remained obscure. 'Access to Archives' has references to household inventories, legal documents, letters, and wills kept outside London, occasionally accompanied by transcriptions of the documents themselves. In my own research, for instance, I have found references on this website to a hitherto unknown Coventry organist, George Spencer (perhaps of St Michael's, Coventry). This name had been otherwise unidentified in a number of early eighteenth-century English keyboard manuscripts.

A few other research aids are also worth commenting upon. 'The Diary Research Website' (diarysearch.co.uk/index.html), for instance, freely provides information on diaries printed in English, supplementing the information in W. Matthews, *British Diaries* (London, 1950) and P. Havlice, *And So to Bed: A Bibliography of Diaries Published in English* (London, 1987). Another that is particularly impressive is 'The Clergy of the Church of England Database' (www.theclergydatabase.org.uk/). It documents all members of the clergy between 1540 and 1835 and seems to have benefited from the supervision of scholars who know how best to present the material. For instance, they have minimised unnecessary duplication by conflating records that are likely to refer to the same person.

It is fair to say that one drawback of some electronic research aids is that they are not sufficiently well-organised. For example, the poor presentation of material on the website of *RISM A/2* is a considerable difficulty. Hopefully it will improve at some point, especially if, like 'The Clergy of the Church of England Database', it were fortunate enough to receive public funding.

Editions

Sources of free-of-charge editions on the internet are numerous. A small collection of reliable editions is 'The Web Library of Seventeenth-Century Music' (aaswebsv.aas.duke.edu/wlscm/WLSCMcatalogue.html). Seven titles are currently available. One that is considerably larger is the 'Early Music Archive' of Acadia University, a collection of music edited by Gordon J. Callon (http://ace.acadiau.ca/score/sitemap.htm). These are mostly editions of English vocal music and continental instrumental music. Callon has also added a few facsimiles of early prints including his own copy of Charles Burney's *A General History of Music* (1776-1789).

A further three websites have editions that seem to be reliable on the whole. The website of Giannantonio Ippolito is a useful collection of mainly seventeenth- and eighteenth-century consort music taken from original sources (www.baroquemusic.it/_eng/intro.cfm). Likewise, the website of the Swedish computer programmer Johan Tufvesson has music taken from early prints and manuscripts in the Düben collection (http://www.lysator.liu.se/~tuben/). A small but

eclectic collection of Baroque music is also found on the website of 'Edition Musica Poetica', edited by Cosimo Stawiarski (thirty-four pieces ranging from Crato Bütner to William Hayes!).

Several websites are devoted to music for particular instruments or genres. Perhaps the most useful for recorder music is www.flauto-dolce.it, which contains a large proportion of original pieces. There are also websites devoted to the harpsichord music of Antonio Soler (www.chateaugris.com/Soler/solerpag.htm) and Jacques Duphly (http://jacques.duphly.free.fr/). A useful collection of lute music taken from original sources is on the website of Alain Veylit where pieces have been impressively typeset using software specifically designed for tablatures (http://cbsr26.ucr.edu/wlkfiles/Publications/Publications.html). Some worthwhile collections of vocal music on the other hand are found at the website of the choir of Münster Cathedral (www.muenster-musik.de/de/archiv/Index/) and the website of the 'Coppini Edition', a collection of Italian Madrigals (www.jpj.dk/coppini.htm).

By far the largest collection of online editions, however, is the 'Werner Icking Music Archive' (http://icking-music-archive.org/), formerly the GMD Music Archive. The content is remarkably diverse, although a significant portion of it consists of arrangements by amateurs. Some of the music has been taken from reliable scholarly editions and facsimile publications though. A large portion of its contents and also that of Tufvesson's website are also included on the website www.fac-simile.org/. This website appears to have a small amount of additional content, but like 'Werner Icking' the quality varies. The several other websites devoted to free music are less useful because they consist of arrangements or music that is heavily edited; many are listed on 'Werner Icking'. One that is worth noting simply for its sheer size is the 'Choral Public Domain Library' (www.cpdl.org/), although patience is required to trawl through some of the less useful material. As with some electronic research aids that are freely available, free editions online require a critical eye.

Despite some drawbacks, there is an obvious advantage of online publication where dissemination is made easier and the costs of producing an edition or journal are reduced. Research aids and publications of facsimiles online also offer the ability to research primary sources with greater efficiency. A likely prospect for the future is that more manuscript material like the Düben collection will become available in a digital format. For the moment, however, those resources that are available today offer an invaluable aid to research.

1 I cite website addresses for those resources that are free.

2 For example, the Viola da Gamba Society journal *Chelys*, which as of this year is an electronic journal.

3 *The Complete Country Dance Tunes from Playford's Dancing Master* (London, 1985).

Restoring an old masterpiece:
Purcell's 'Come ye sons of art'

Bryan White

'Come ye sons of art', composed for Queen Mary's birthday on 20 April 1694, has been one of the most popular of Purcell's works for chorus and instruments in modern times. It is one of the few court odes to have appeared in multiple editions, and apart from the Cecilian ode 'Hail, bright Cecilia', it is the most often recorded. Coincidentally, it is the only court ode that is not preserved in an autograph score, or at least in a manuscript that originates in or near the composer's lifetime. The only complete source for 'Come ye sons of art' is a manuscript copied by Robert Pindar in 1765, and now held in the Royal College of Music, London (MS 993). It has long been acknowledged that Pindar's copy is in many ways faulty (there are, for example, problems with individual notes, underlay, unusual passages for trumpet, and for violin, etc.), but it is only recently that the full extent of Pindar's 'improvements' to Purcell's ode have been exposed. A crucial piece of evidence in understanding the relationship between Pindar's copy and the likely state of Purcell's original composition was published in *Early Music Performer* in an article by Clare Brown and Peter Holman, 'Thomas Busby and his "Fac Similes of Celebrated Composers"' (Issue 12, August 2003). Brown and Holman reproduced a facsimile of a passage from 'Come ye sons of art' published in Busby's *Concert Room and Orchestra Anecdotes* (London, 1825) that appears to have been take from Purcell's lost autograph. It shows the opening solo passage of the ode, and the two bars of symphony that precede it. Brown and Holman noted that in the facsimile, the end of the symphony is scored for two treble instruments and bass only, while in Pindar's copy it is scored for six different instruments. This discrepancy has led Dr Rebecca Herissone, a member of the Purcell Society and lecturer at the University of Manchester, to thoroughly reinvestigate Pindar's manuscript, and to suggest that he made significant alterations to Purcell's ode.

As it happens, Pindar made copies of three other Purcell odes in addition to 'Come ye sons of art'. These works, 'Welcome to all the pleasures', 'Hail, bright Cecilia' and *The Yorkshire Feast Song*, exist in authoritative sources, the former in a printed version of 1684 supervised by the composer, and the latter two in autograph manuscripts. Through a detailed comparison of Pindar's copies with Purcell's originals, Dr Herissone has identified five main categories of alterations that Pindar made to Purcell's compositions: 1) replacement of entire movements; 2) scoring changes; 3) alterations of repeated material; 4) changes to text and underlay and 5) minor alterations to rhythm, harmony and continuo parts. Several of Pindar's alterations are easily identifiable, thanks to his idiosyncratic copying (when he adds oboe parts to Purcell's choruses he always copies them below the string parts, whereas when he copies movements that Purcell provided with oboe parts, he copies them in the same place that Purcell put them, above the string parts), and dubious command of harmony (for example, an inability to distinguish clearly between 5-3 and 6-3 chords). Armed with the Busby facsimile and her analysis of Pindar's working

methods, Dr Herissone has examined 'Come ye sons of art' and revealed a host of passages that have been altered significantly, perhaps the most striking of which is the ritornello to 'Strike the viol'. In Pindar's version strings and recorders alternate, but Dr Herissone suggests that Purcell's original was written for strings alone. A notable addition that she has identified is the timpani part. None of Purcell's other court odes includes a timpani part, nor does *The Yorkshire Feast Song*. Pindar added one to the latter, and Dr Herissone suggests that he has done the same in 'Come ye sons or art', noting the ways in which the timpani line fails to follow the underlying harmonic and rhythmic phrase structures. Listening again to recordings of the ode alert to these problems reveals just how poor (comical even) the timpani writing is, and makes one wonder why no one saw this earlier (the present writer included!). It demonstrates just how prone we are to believe what we read, no matter what the musical evidence might be. Mozart's 'Twelfth Mass' is but one of the most obvious cases. In nineteenth-century Britain it was considered to be one of the composer's finest works, a conclusion that, on the grounds of musical style, seems incredible now, when the work is commonly thought to be the work of Wenzel Müller.

Although some of the minor details of Dr Herissone's argument will remain open to discussion amongst performers and musicologists, there can be little doubt that her overall conclusions are correct. No future serious performance of 'Come ye sons of art' can now be undertaken without reference to this research, and we can surely look forward to one or more new recordings based on her findings. They will likely serve to clear out our ears in a similar way to that by which restoration uncovers the colours of an old masterwork like da Vinci's *The Last Supper*. Full details of Dr Herissone's meticulous removal of the veneer applied by Pindar to Purcell's work, including reconstructions of several movements from the ode, can be found in 'Robert Pindar, Thomas Busby, and the Mysterious Scoring of Henry Purcell's "Come ye Sons of Art"' in *Music and Letters*, 88 (2007), 1-48.

A performance of her reconstruction of the ode will be given by the Leeds Baroque Choir and Orchestra at Clothworkers' Centenary Concert Hall at the University of Leeds on 11 November of this year.

The York Early Music Press

David Griffiths

The York Early Music Press (hereafter YEMP) was established in 2001 and is supported by the Heslington Foundation, the University of York Department of Music, and the York Early Music Foundation. It is complementary to the University of York Music Press, which publishes music by contemporary composers. The editorial board of YEMP consists of Paul Gameson (musical director of the Ebor Singers); David Griffiths (a former music librarian); Peter Seymour and Jonathan Wainwright (staff at the University of York Department of Music who are all scholars and performers); and Richard Shephard (composer and Visiting Fellow in Music at the University of York), who between them have a wide range of appropriate experience.

The main purpose of YEMP is the dissemination of high-quality scholarly performing editions, computer set, which are available as sheet music or on CD-ROM. Most of YEMP's sales have been by electronic means and the policy of making editions available in this way is clearly well liked. Purchasers have the option to buy multiple copies or a licence to make an appropriate number of photocopies for their own use. (YEMP publications have been bought by people from Belgium, Canada, Germany, Greece, Spain, Netherlands, the UK, and the USA.) The catalogue includes collected editions (both sheet music and on CD-ROM) as well as selected anthologies ideal for performing groups. The main guideline for the editorial board is to make the editions performer-friendly and purchasers may choose from various formats (e.g. some performers may prefer a blank line above a figured bass line to make their own realisations). Specialised information on matters of performance (e.g. pitch, forces, pronunciation, context, etc.) is available either as prefatory information or in extended form on CD-ROM. It is anticipated that future publications will include articles and handbooks on specific aspects of performance practice.

YEMP brings to all its publications the latest scholarship both in editing and performance terms. Editions include full prefatory information, a statement of editorial method, and commentary, as well as relevant performing information; this might include matters of scoring, original forces, pitch, context, pronunciation (provided by Professor Alison Wray of Cardiff University), etc. Background information such as biographies of composers (especially for those less familiar) and translations will be included, and may be used (with appropriate acknowledgement) by, for example, performers and promoters for programme notes. The editions are produced at original performance pitch, as far as this is understood at the time of publication, though some vocal music may be available at other pitches to suit the available forces or the performing context.

The current list of YEMP's publications comprises nineteen editions of early music, prepared with one exception (Miranda Caldis' editions of masses and motets of Franciscos Leondaritis) by members of its editorial board, including works by Blow, Boësset, A. Gabrieli, Gombert, Hebden, Helfer, W. Lawes, Leondaritis, Sweelinck, and Victoria. John Blow is represented by his Latin motets, some of his earliest surviving works; and the French composers Jean Baptiste Boësset (1614-1685) and Charles d'Helfer (died after 1664) by some of their masses. There are also settings of the mass by Andrea Gabrieli, the sixteenth-century Greek composer Franciscos Leondaritis, and Victoria. From Sweelinck there are twelve motets from his collection *Cantiones sacrae* (1619); and a mass and some motets from Gombert, whose works were edited specifically for performance by the Hilliard Ensemble. A local York connection can be seen in the sacred works of William Lawes, who is thought to have lived there in 1644; and in the six string concertos by John Hebden (*c.* 1701-1765) who lived and worked there in the 1730s. These latter, available in a score and set of parts, are the only instrumental works so far published.

York-based editors are currently preparing editions of Restoration music (especially celebratory odes) by Blow and Daniel Purcell, and motets by Gombert. Other editors currently preparing editions for YEMP include Peter Aston of University of East Anglia (anthems by Jeffreys) and Jane Gosine of St Johns, Newfoundland (works by Charpentier).

Review of: Rebecca Herissone, *'To Fill, Forbear, or Adorne': the Organ Accompaniment of Restoration Sacred Music*, RMA Monographs, 14 (Aldershot, 2006).

PETER HOLMAN

Broadly speaking, continuo playing in the seventeenth and eighteenth centuries can be divided into two separate traditions. The older of the two grew out the sixteenth-century practice of doubling sacred polyphony on the organ, and remained largely, but not exclusively, related to church music throughout the Baroque period. The more recent tradition, which can essentially be characterised as avoiding rather than doubling the part or parts being accompanied, seems to have developed in late seventeenth-century French secular music, and spread from there to other countries around 1700. The problem, of course, is knowing which tradition is appropriate for which period and type of music. One regularly sees editions which provide an 'avoiding' realisation of the eighteenth-century type for types of music that probably need a 'doubling' one, such as the early seventeenth-century Italian sonata, the church music of Monteverdi and his contemporaries, or the polyphonic motet in seventeenth-century Germany. To judge from recent recordings, professional continuo players are not much more enlightened in this respect than the musicologists who write out realisations.

English music has an important contribution to make to this subject. The English were not much given to writing continuo treatises (or, for that matter, any type of music treatise) in the seventeenth century; the earliest seems to be Matthew Locke's *Melothesia* of 1673. However, English sources do contain a large number of written-out parts which offer invaluable evidence for the way keyboard players accompanied in the seventeenth century. This is partly because English keyboard players came to figured bass relatively late, and partly because English composers 'formed the organ part express', to quote Roger North, 'because the holding out the sound required exact concord, els the consort would suffer' (Herissone, p. 10). In a relatively brief article some years ago ('"Evenly, Softly and Sweetly Acchording to All": The Organ Accompaniment of English Consort Music', *John Jenkins and his Time: Studies in English Consort Music*, ed. A. Ashbee and P. Holman (Oxford, 1996), pp. 353-382) I looked at the surviving keyboard parts for consort music by William Lawes, John Jenkins and their contemporaries, and pointed out that they essentially provide a doubling type of accompaniment, though the number and type of inner parts varies considerably from genre to genre and composer to composer. I also pointed out that that the consort music of some leading keyboard players, including Orlando Gibbons, Thomas Tomkins and Matthew Locke, does not have written-out keyboard parts, and suggested that this was

because they improvised keyboard accompaniments in consort music from their autograph scores, and transmitted the practice of score-reading to their pupils and followers.

Now Rebecca Herissone has done a similar job for Restoration sacred music. The format she has chosen (a short book of 141 pages rather than a 30-page article) allows her to discuss the surviving organ parts in more detail, and to provide many more and more extensive music examples. This is particularly valuable because there are cases in the modern editions of the church music of Pelham Humfrey, Matthew Locke, John Blow and Henry Purcell where the style of the realisations are to a greater or lesser extent at variance with the evidence provided by the surviving organ parts. She shows convincingly that the general Restoration practice was to double rather than to avoid, though her conclusions, summarised on p. 112 (and further summarised here) are rather more sophisticated than those I was able to develop. She points out (1) that the organ books are more than just short scores; they include important contrapuntal or melodic details; (2) that original figuring seems to be an alternative rather than a supplement to the written-out material in the parts, and also often includes melodic lines derived from the vocal parts; (3) that melodic lines in the voice parts are often simplified or changed so that they fit conveniently under the fingers – which suggests that they should be regarded as 'prescriptive' (telling the player what to play) rather than 'descriptive' (just telling him what is in the original); and (4) that independent material in organ parts copied by John Blow and John Gostling is further evidence that their parts should be thought of as prescriptive rather than descriptive.

In general, Dr. Herissone's arguments are extremely convincing, and are richly expounded with detailed reference to the sources. She has also looked to some extent at the Continental background. I also touched on this in my article, but she has had access to more recent scholarly work, such as Arnaldo Morelli's 'Basso Continuo on the Organ in Seventeenth-Century Italian Music', *Basler Jahrbuch für historische Musikpraxis*, 18 (1994), pp. 31-45, Lars Ulrik Mortensen, '"Unerringly Tasteful"? Harpsichord Continuo in Corelli's op. 5 Sonatas', *Early Music*, 24 (1996), pp. 665-679, and Cleveland Johnson's 'Polyphonic Keyboard Accompaniment in the Early Baroque: an Alternative to Basso Continuo', *Early Music*, 26 (1998), pp. 51-64. They confirm the picture provided by the English sources: that the style of playing was essentially to double melodic and contrapuntal lines, even in genres such as Monteverdi's solo vocal music or Corelli's sonatas and concertos that are normally played today with an 'avoiding' type of accompaniment. This is in face of the evidence of such things as solo vocal lines given in the organ *partitura* of Monteverdi's 1610 Vespers or contrapuntal lines provided in the fugues of Corelli's sonatas and concertos – which, of course, are normally thought of today as 'descriptive' rather than 'prescriptive'.

I have two reservations about Dr Herissone's conclusions. Chapter 5 is entitled 'The Unusual Case of Matthew Locke', and is focussed on the autograph organ part for his fine verse anthem 'How doth the city sit solitary'; it is printed in full with the voice parts in an appendix on pp. 122-131. The organ part is interesting not least because it is notated a fifth higher than the voice parts (which seems to provide evidence of a 'ten-foot' transposing organ in Restoration Oxford). But Dr. Herissone's main point is that it and other related Oxford sources appear to preserve a style of accompaniment that, while essentially doubling in the full sections, provides much more independent material in the verse sections than is customary in other Restoration organ books. She is at rather a loss to explain why this is so, but I would like to suggest that it is because Locke, born in 1621-2 and thus a generation older than Humfrey (born 1647), Blow (born 1649) and Purcell (born 1658-9), was brought up with the pre-Civil War idiom in which consorts or instruments were used to provide polyphonic accompaniments to verse sections. There are, of course, several Locke anthems with surviving instrumental parts of this sort, 'When the son of man shall come in his glory', 'The Lord shall hear thee in the day of trouble' and 'I will hear what the Lord God will say' (with its unpublished first part 'Lord, thou hast been gracious'). I argued in *Four and Twenty Fiddlers: the Violin at the English Court 1540-1690* (Oxford, 2/1995), pp. 394-395 that these pieces were written for the early Restoration Chapel Royal, and were intended to be performed with cornetts and sackbuts playing the instrumental lines – a survival of pre-Civil War practice. Given that some pre-Civil War consort anthems exist in versions with an organ reduction replacing the instrumental parts, it may be that 'How doth the city sit solitary' was first written as a consort anthem, and that the autograph organ part reflects Locke's attempt to retain as much detail of the contrapuntal consort writing as possible. Or it could be that this part (and the other Oxford sources she discusses) was just influenced by early seventeenth-century organ transcriptions of consort anthems.

My other reservation concerns her treatment of the eighteenth century. She writes (pp. 113-114) that the later sources imply 'a shift towards improvised chordal accompaniment in music by the new generation of composers. Several two-stave organ parts from the same late period include detailed

figuring, have passages where the right-hand stave is blank, and incorporate obbligato organ accompaniments, and these seem to confirm the increasing reliance on figured bass and independent accompaniment by the early eighteenth century'. I am sure that is true, but it is not the whole story. Fully written-out two-stave doubling accompaniments for contrapuntal pieces continued to be included in manuscript organ books. For instance, a late eighteenth-century example in my possession includes fully written-out parts for anthems by Daniel Farrant, Palestrina (arranged by Henry Aldrich), William Croft, Charles King, James Nares and Thomas Sanders Dupuis. When figured basses were replaced by written-out realisations in English publications around 1800 (including, of course, editions of early music), contrapuntal pieces continued to be given doubling organ parts. Interestingly, in Vincent Novello's volumes of Purcell's sacred music, published in the 1820s, the organ parts double not just in contrapuntal passages but also in string sections and even in vocal solos. This style of realisation continued through the nineteenth century, and can still be seen in the early volumes of the Purcell Society edition, begun in 1878. Thus one could perhaps argue that the practice Rebecca Herissone describes so fully and interestingly never really went away.

But these are small reservations. Anyone interested in accompanying Restoration church music in a stylish way needs to read this book – as, of course, should anyone interested in the wider Continental tradition from which it derives, and for which it provides such useful and detailed evidence.

Review:

Richard Maunder, *The Scoring of Baroque Concertos* (Boydell Press, 2004); Neal Zaslaw and John Spitzer, *The Birth of the Orchestra: History of an Institution 1650-1815* (Oxford, 2004); Simon McVeigh & Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* (Boydell Press, 2004)

Clive Brown

The historically-informed performance of older music has become an increasingly prominent aspect of music making during the past 100 years, and much has been written about performing practice. There remains, however, much to be investigated, and the three books under consideration here each makes a valuable contribution to our knowledge. Yet the relationship between what is known by scholars and what is done by performers remains equivocal. Our attitudes in this respect are very much coloured by the circumstances of our times.

The performance of non-contemporary music and the revival of forgotten compositions from past epochs went hand in hand during the nineteenth century. A selection of works by composers such as Gluck, Haydn and Mozart was among the earliest secular music to gain and retain a place in the repertoire of concert hall and opera house. A few sacred works by Handel, alongside more specialist liturgical music, also had a continuous performing tradition before the nineteenth century within rather restricted circumstances. During the nineteenth century the great works of Haydn, Mozart and especially Beethoven were widely seen as setting criteria of excellence against which the music of more recent composers could be measured. But this was a time when modern bows were evolving, and the construction of wind instruments was changing radically, while the constitution of orchestras and the manner of their direction were subject to major developments. The preservation of these repertoires, therefore, was generally accompanied by a continual process of contemporisation. While a few influential musicians, such as Mendelssohn, revered and, to a degree, maintained inherited traditions of performance associated with Classical repertoire (but not, for obvious reasons, Baroque), others, such as Liszt and Wagner, had no compunction about bringing all repertoires 'up to date', both with respect to style (phrasing, tempo etc.) and even, in Beethoven's symphonies for instance, altering the score to accommodate the new capabilities of more recent instruments. For the most part, there was little interest in retaining or reviving old instruments or attempting to preserve the performing forces or conditions of earlier repertoires. Moscheles's interest in the harpsichord, Fétis's questionable performances of early

music, and other such ventures remained isolated attempts. The nineteenth century was quintessentially an era of progress. It was, nevertheless a century in which the evolving discipline of history, often linked with a burgeoning sense of national identity, encouraged a growing interest in and documentation of the past. One by-product of this was the extensive exploration of documentary sources of old music, which gave rise during the second half of the century, to a large number of collected editions and 'Denkmäler' containing pre-nineteenth-century composers' music; most of this, however, rested unperformed on library shelves for many decades. The twentieth century, on the other hand, saw a progressively growing interest in unfamiliar repertoires and in the performance of older music according to historical principles. The increasing availability of cheap recordings in the second half of the century played a major part in disseminating rare repertoires and broadening the spectrum of performance styles.

There have been two principal strands in the twentieth-century revival of historical performing practices. One might broadly be described as organological, involving the study and revival of old instruments and of historical ensembles. The other may be designated stylistic, and centres upon the study of treatises and other historical texts that might be used as the basis for recreating an appropriate manner of performing on these instruments in particular repertoires. In practice, however, the ways in which modern performers play historical instruments is often determined less by evidence, than by the instinctive application of techniques acquired in learning modern instruments, modified slightly by the different characteristics of the older instrument. In many cases, too, the choice of a particular form of instrument, as well as decisions about the size and constitution of ensembles is frequently conditioned by convenience rather than scholarship. The reasons for this state of affairs are complex. On the one hand there is no consensus about what musicians are trying to achieve. Opinions run the whole gamut from a naïve belief that styles commonly employed by successful professional 'historically informed' musicians genuinely represent historical practice, to a more sophisticated attitude in which, historical truth (whatever this is conceived to mean) being unattainable, players of period instruments will set about creating their own 'post modern' style. Somewhere between these extremes are the many musicians who are truly interested in discovering what the evidence can tell us about past practices and, where professional pressures and commercial considerations permit, in employing them in their own performances. To do this, however, they need not only time and the will to experiment, but also clear practical guidance.

The three books under consideration here are all, in their different ways, welcome additions to the literature. Two of them deal directly with matters of performing practice, while the other is concerned more with the style and context of a particular repertoire. Simon McVeigh's and Jehoash Hirschberg's *The Italian Solo Concerto* provides a fine companion piece to Richard Maunder' s *The Scoring of Baroque Concertos.* The one examines the rich repertoire of Italian concertos from Vivaldi to Tartini, charting cross currents and stylistic influences, while the other, focusing on a wider range of repertoire, deals with a quite specific aspect of the number of players required to perform Baroque concertos in the manner envisaged by their composers.

McVeigh and Hirschberg begin by demolishing the persistent myth that Vivaldi composed the same concerto some four hundred times. In the first few chapters, they show convincingly the variety of his approach to form and rhetorical gesture, which never quite corresponds to the stereotypical ritornello form often attributed to him. Thereafter, they compare and contrast his approach and output with that of his contemporaries and immediate successors. The titles of the later chapters clearly outline the scope of this part of the study: Rome: Renovating Tradition; The Venetian Orbit; From Venice across the Alps; Platti and d'Alai – the Common Taste; Bologna: Overthrowing Tradition; A Tale of Two Cities: Milan and Venice; Turin and the French Connnection; Padua, Tartini and 'la maggior perfezione del buon gusto'. For many readers of *Early Music Performer*, the principal value of this book will be its exploration and appraisal of a repertoire that provides rich resources for amateur musicians; the clear and readable analytical discussion of the works will also foster the kind of understanding that is helpful to an effective performance. There is little specifically about performing practice in the book. One reference to style of performance, concerning Tartini and Somis, may perhaps be misleading. The authors suggest that Somis bequeathed to his successors 'a powerful bow-stroke, a rich tone and a grand eloquence that stood in contrast to the more delicate nuances of the Tartini School' (p. 277). Although they give no supporting evidence for this statement, it seems to be based upon the assumptions of Peter Walls and others that the known 'delicacies' of some of Tartini's most famous pupils (especially Nardini and Ferarri), particularly with respect to bowing, reflected the master's style. There is, however, contradictory evidence. Leopold Mozart, who clearly based his approach on Tartini's style in many respects, particularly admired a firm and 'manly' bowstroke; and C. D. F Schubart, who was a notable connoisseur of mid eighteenth-century violin playing, described Tartini as having a 'deeply-cutting

bowstroke', a ' majestic and stately employment of the bow', and as 'pulling-out the notes right down to their roots', contrasting this specifically with the more delicate playing of Nardini and Ferrari. But this is a small quibble in the context of a thoughtful and extensive study of repertoire that has previously been quite imperfectly understood.

Richard Maunder's book deals with much of the same repertoire, although he goes beyond Italian concertos to consider similar works in the rest of Europe. In contrast, though, he focuses directly on matters of performing practice. The principal concern of the book is articulated in his Introduction. He acknowledges that more recent performances have paid increasing attention to 'details of baroque performance practice such as correct interpretation of ornament signs and of imprecisely notated rhythms,' but states that 'A more fundamental question, however, has hardly ever been asked, let alone answered. What was the size and make-up of ensembles the composers expected?' His study concentrates largely on the substantial resource of surviving original performing material, which shows, he claims, 'beyond reasonable doubt that – with a few well understood exceptions – concertos were normally played one-to-a-part until at least 1740'. He also investigates a number of other important aspects of continuo practice and shows that 'different practices were current at different times and places', and that the standard modern continuo group of harpsichord, cello and bass is by no means what the composers envisaged in all cases. The Introduction helpfully discusses these issues together with related ones, such as the meaning of *Solo* and *Tutti* markings in the parts, giving the reader a useful digest of the issues that are elucidated later in the book by a detailed forensic examination of the documentary evidence. At the end of the Introduction Manuder also mentions a supplementary function of the book, which is to draw attention to 'some unjustly neglected masterpieces that certainly ought to be revived'. The book divides into two main sections, dealing successively with the periods 1685-1725 and 1725-50; in the first he includes chapters on Bologna, Venice, Rome, Germany and Holland, and England, while in the second he deals with concertos in Italy, Germany, The Low Countries and France, and England. Maunder's powers of reasoning are impressive, and it would be hard to dispute his principal conclusions, which are supported by a mass of carefully analysed evidence. All in all, it is an important study that deserves to be carefully read by all those who claim an interest in the historically informed performance of baroque concertos. Amateurs and small ensembles will doubtless be delighted to reclaim this repertoire for themselves with the confidence that they are performing it (as far as forces are concerned) according to the composers' expectations; whether larger professional and amateur ensembles will be content to be deprived of it is another matter.

John Spitzer's and Neal Zaslaw's *The Birth of the Orchestra* is a very different kind of book. Whereas McVeigh's and Hirschberg's, and Maunder's studies are both, in some respects, a 'tough read', requiring close and careful attention to the details of the argument, *The Birth of the Orchestra* covers a broader canvas in a way that will be of greater interest to the general reader. This is not to suggest that it lacks detail. Indeed, the book contains a mass of very specific historical data and is generously supplied with illustrations and plates that make important iconographical evidence available to the reader (although, because of the reduction in size necessary to fit them on the page, some of the intricately-detailed illustrations are so difficult to interpret that the verbal description in the text is necessary to make sense of them). The great strength of this book lies in the sweep of the narrative, supported and enriched at all stages by fascinating and valuable evidence of the kinds of ensembles that were used for particular repertoires and in particular circumstances. It can be read either as a chronicle of one of the central developments in the history of Western music between the Renaissance and the Industrial Revolution, but it may also be used as a reference work for those seeking particular information about the great diversity of circumstances and practices that characterised the development of large ensembles during this period. In an introduction the authors provide a range of examples, selected from musical treatments of the Orpheus myth from Monteverdi to Haydn, to illustrate the changing nature of ensembles over time, and investigate the etymology of the word 'orchestra', before summarising the principal phases and aspects of its evolution. The subsequent chapters tell the story of that evolution chronologically in elegant and lucid prose. After a chapter on 'Pre-orchestral Ensembles', Lully and Corelli are identified as key figures in the emergence of elements that are fundamental to the concept of an orchestra, and the specific conditions in Italy, France, Germany and England are examined in separate chapters. In a series of four chapters the classical orchestra, its physical arrangements, performance practices, and personnel are considered, before two final chapters deal with 'The Birth of Orchestration' and 'The Meaning of Orchestra' (an entertaining discussion of ways in which, at the time of its emergence as a central element of European music making, the orchestra was used as a metaphor for social and political concepts). The reader will find not only an engaging narrative, but also much useful information about particular issues of size, proportions and practices that will be valuable both to students and practioners.

Recent Articles on Issues of Performance Practice

Compiled by John Cunningham

Journal of the American Musicological Society Vol. 59/ iii (Fall 2006)

Book Review:

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