

EARLY MUSIC PERFORMER



JOURNAL OF THE NATIONAL EARLY MUSIC ASSOCIATION

ISSUE 44

April 2019

I.S.S.N 1477-478X



Published biannually by Ruxbury Publications (Hebden Bridge) on behalf of
the National Early Music Association (NEMA)

Subscription is arranged by becoming a member of NEMA at a cost of £15 (all categories)
Contact: John Bence, Administrator (mail@earlymusicleicester.co.uk)

2

EDITORIAL

Andrew Woolley

3

ARTICLES

- ANTONIO LOLLI (1752–1802) AND HIS *ECOLE DU VIOLON EN QUATOUR*, OP.11

Simone Laghi

12

- THE GENESIS OF LOUIS-NICOLAS CLÉRAMBAULT'S *PREMIER LIVRE DE PIÈCES DE CLAVEÇIN*

Jon Baxendale

16

REVIEWS

- FRANÇOIS COUPERIN, *PIÈCES D'ORGUE*, ED. JON BAXENDALE

John Kitchen

- SANDRA MANGSEN, *SONGS WITHOUT WORDS: KEYBOARD ARRANGEMENTS OF VOCAL MUSIC IN ENGLAND, 1560–1760*

Andrew Woolley

20

- PUBLICATIONS LIST

Compiled by James Hume

SUPPLEMENT (ONLINE)

- ANTONIO LOLLI: *ECOLE DU VIOLON EN QUATOUR*, OP.11

Edited by Simone Laghi

COVER:

An engraving by Louis Lempereur of Louis-Nicolas Clérambault, from *Bibliothèque nationale de France: Gallica*
(<https://gallica.bnf.fr/ark:/12148/btv1b8416596t/>>)



EDITORS: Andrew Woolley and James Hume

EDITORIAL ASSISTANT: Stephanie Carter

EDITORIAL BOARD: Peter Holman (Chairman), Clifford Bartlett, Clive Brown, Nancy Hadden, David Lasocki, Christopher Page, Richard Rastall, Michael Talbot, Bryan White

Editorial

A year ago (*EMP* 42, Editorial) I highlighted the continuing problem of a lack of submissions to this journal and attempted to suggest its possible causes. I neglected to mention one possible solution that may improve the situation in the short term: the contacting of potential authors. I have been doing this regularly, but would encourage readers to recommend this publication to friends and colleagues; I am happy to receive submissions or enquiries about the review and publication process at any time. If you are also interested in reviewing a recent publication – especially scholarly editions or books on topics related to performance practice – or in writing reports on relevant events you have attended, such as conferences, please do get in touch.

In the present issue Simone Laghi, a recently graduated Ph.D. student from Cardiff University, discusses Antonio Lolli's unusual treatise on violin performance framed around a multi-movement etude for string quartet. The etude resembles a sort of compendium of the figurations and articulation patterns that a virtuoso violinist of the late eighteenth century could play and is offered as the online supplement available to NEMA members (<http://www.earlymusic.info/sheet_music.htm>). In the second article, Jon Baxendale elucidates the printing history of Louis-Nicolas Clérambault's *Premier Livre de Pièces de Clavecin*, which appeared when the number of published collections of harpsichord music in Paris and elsewhere was growing significantly. It complements his edition to be published by Cantando Musikkforlag AS this year.

An exciting development occurred last month with the electronic publication of the first nine issues of *Early Music Performer* with its predecessor, *Leading Notes*, all of which are now freely available via the NEMA website (see <<http://www.earlymusic.info/Performer.php>>). These publications offer fascinating insights into the state of early music performance and research in the UK in the 1980s and 1990s.

Thanks are due to Clive Brown and Francis Knights for assistance with this issue.

Andrew Woolley

March 2019

andrewwoolley [at] sapo.pt

Antonio Lolli (1725–1802) and his *Ecole du Violon en Quatuor*, Op. 11

Simone Laghi

Lolli's *Ecole du Violon en Quatuor* is a unique document that gives information on performance practice within the early string quartet tradition. The first edition of this set was published in 1783 in Berlin and Amsterdam by J. J. Hummel, and it subsequently appeared in London in 1785, during the author's visit to the British capital.¹ Several further editions followed in Paris (Sieber, 1791), Mannheim (Götz, 1791 or early 1792) and Offenbach (André, c.1794). The various editions are based on different plates.

This work was dedicated to the Prince Grigory Potemkin (1739–91):² Lolli had been working as concertmaster in St. Petersburg under the patronage of this nobleman and of the Empress Catherine II in 1774–7 and again in 1780–4, when he decided to leave, headed to London. Ironically, there are no surviving string quartets by Lolli.

Lolli's tutorial consists of a sequence of quartet movements in different characters. It

was published in parts, one for each instrument of the quartet: while the second violin, the viola and the violoncello generally accompany, the first violin plays the main line, mostly consisting of scales and arpeggios. The volume that contains the first violin's part opens with an introduction entitled 'Observations necessary to perform the following School' (*Observations Necessaires pour executer l'Ecole Suivante*), consisting of four points and a postscript annotation:³

OBSERVATIONS / Necessary to perform the Following SCHOOL

1. The Body must be placed in an easy and natural position.
2. Let the violin be placed in such a way that the head of the Instrument is at the height of the chin and vis-a-vis of the Face, the left hand turned as much as possible, in order to touch the Strings only with the tip of the fingers.
3. The right arm without adhering to the Body must act only from the Elbow to the wrist, and not at all from the Shoulder. The bow should be held lightly between the four fingers, and the thumb at half an inch from the frog.
4. To produce the most beautiful Sounds and to make audible with expression a perfect Equality, The bow must play the Strings perpendicularly one inch from the bridge. And in front of the mirror you have to learn to stand straight, and to play without twisting [your body]. NB. Before a Pupil can make use of the following principles, it is necessary for him to know the basic elements of Music, that is, the Scale, the Value of Notes, the tones and half-tones, and finally all the different tempi, as well as the symbols of natural, flat and sharp.

OBSERVATIONS / Necessaires pour executer l'ECOLE Suivante

1. *Que le Corps soit placé dans une position aisée et naturelle.*
 2. *Que le Violon soit placé de maniere que la tête de l'Instrument soit à la hauteur du menton et vis-a-vis du Visage, la main gauche tournée le plus possible, afin de toucher les Cordes absolument avec le boût des doigts.*
 3. *Le bras droit sans être collé au Corps ne doit agir que depuis le Coude jusqu'au poignet, et point du tout de l'Épaule. L'archet doit être tenue legerement entre les quatre doigts, et le pouce à un demi pouce de la hausse.*
 4. *Pour tirer de plus beaux Sons et pour faire entendre avec expression une parfaite Egalité, L'archet doit toucher les Cordes bien perpendiculairement à un pouce du chevalet. Et devant le miroir il faut apprendre à se tenir droit, et à jouer sans faire de Contorsions.*
- NB. *Avant qu'un Ecolier puisse faire usage des principes Suivans, il est necessaire qu'il connoisse les premiers Elemens de la Musique, c'est-a-dire, la Gamme, la Valeur des Notes, les-tons et demi-tons, et enfin tous les differens mouvemens, ainsi que le b carrs, b mols, et diezis.*

The four points mostly concern the position of the instrument and the posture of the performer. Point 1 recalls the importance of a graceful appearance; this aesthetic and practical rule is also reflected in the second sentence of Point 4. Point 2 focuses on the left arm and suggests turning the left hand inwards as much as possible, therefore positioning the elbow near the body, basically in front of the breast.

Particularly relevant to the use of the bow's arm is Point 3. This description of the right arm position, which is low in comparison with modern practice, is peculiar to the Italian violin school and can be found in other violin treatises of the late eighteenth century such as Galeazzi⁴ and Campagnoli,⁵ and as well as in later treatises by Baillot and Spohr.



Illus. 1. Antonio Lolli, *Ecole du Violon en Quatuor* (Hummel edition, 1783).

The order of the movements in Lolli's treatise is: Allegro Moderato (bb. 1–160), Adagio (161–85), Andantino (186–250), Adagio (251–71), Allegro Assai (272–348), Allegretto (349–79), Andante–Adagio–Allegro (380–436), Spiritoso (437–81). Tempo indications influenced the use of the bow: according to the violin treatises of the time, bowing and, consequently, articulations were strictly dependant on tempo and on the movement's *affetto*. At each speed, determined by the particular tempo marking, the violinist shall use a different part of the bow. Campagnoli provided very specific information about this rule: in the Adagio, the whole bow should be used; the Allegro Maestoso or Moderato must be played with the upper half of the bow, with a little rest in between each note; in the Allegro, the upper third must be used, with no rest in between the bow strokes (same for the Presto, which just requires faster bowing but in the same part of the bow).⁶ These instructions echo those in the Paris Conservatoire Method of 1803 written by Baillot, Kreutzer and Rode, which are extensively repeated in early nineteenth-century treatises based on that method.⁷

In the first violin part Lolli has added short annotations and remarks related to

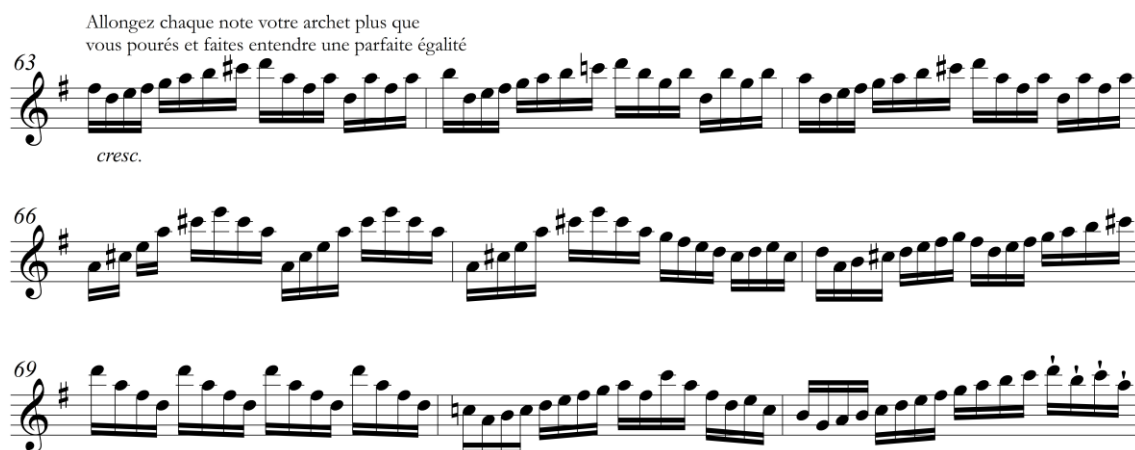
bowings and dynamics. Repeating figurations have been offered with rhythmic and slurring variants, as in bb. 86–7, which oblige the performer to experiment with different and contrasting bow-strokes (Ex. 1). Several indications require the bow to be used in its full length, or at least as much as possible, such as in b. 63: 'extend your bow on every note as much as possible in order to make audible a perfect equality' (*Allongez chaque note votre archet plus que vous pourés et faites entendre une parfait égalité*). Galeazzi appealed to the same principle: 'One must use as much bow as possible from the tip to the frog, both down- and up-bow, and especially in the adagio' (*Si deve tirare tutto l'arco da capo a piedi per quanto sia possibile, sia in giù, che in su, e specialmente negli adagio*).⁸ In the following passage Galeazzi adds: 'We already gave the rules to play detached notes [...], it remains to advise to play them truly equally; [...] one must give complete attention in order to make them all equal, and not only of equal length, but also equally detached' (*Le regole per fare le note sciolte le abbiamo già date [...], rimane solo da avvertire di farle bene eguali; [...] si usi dunque tutta l'attenzione di farle tutte eguali, cioè non solo di eguale durata, ma anche che siano ancora staccate egualmente*).



Ex. 1. Lolli, *Ecole du Violon en Quatuor*, bb. 85–87

The indication in b. 63 (Ex. 2) also calls for a perfect equality in the notes, a concept explicitly mentioned in the introduction; Lolli asked for every bow stroke to produce the same amount of sound, thus rejecting the baroque idea of *notes inégales*, intrinsic in the different structural quality of the pre-classical convex bow which naturally produced a stronger down bow and a lighter up bow. Lolli's instructions to play equally or use as much bow as possible recur before runs of relatively rapid notes (bb. 30, 63,

93, 244, 298, 322, 349, 437). This seems to perfectly adhere to the indications given by Mozart, Geminiani and Tartini that disregard the natural predisposition of a strong down-bow versus a light up-bow, thus making the direction of the bow non-influent with regard to the hierarchy of the bow-stroke. Leopold Mozart in his treatise requires that rapid notes be played with 'exact equality' (*genauen Gleichheit*), unless slurs are added to enrich the expression and to alter the natural alternation of down and up bows.⁹



Ex. 2. Lolli, *Ecole du Violon en Quatuor*, Violin I, bb. 63–71.

Geminiani had already warned in his treatise ‘not to follow that wretched Rule of drawing the Bow down at the first Note of every Bar’,¹⁰ in an effort to stimulate in the performer the ability to control and modulate the sound according to the musical intention, regardless of any technical disadvantage. The same concept can be found in Tartini’s *Lettera alla Lombardini*: ‘and above all during your study remember to begin the fugues now down-bow, now up-bow; and do not start always down-bow’ (*e sopra tutto in questi studj si arricordi d’incominciar le fughe ora con l’arcata in giù, ora con l’arcata in su; e si guardi dall’incominciare sempre per l’in giù*).¹¹ Nevertheless Bremner in 1777, citing Tartini’s letter as a purposeful set of instructions and thereby acknowledging its didactic value, stated that the idea of the up- and down-bow being interchangeable was useful as an exercise aimed at enhancing one’s technical abilities, but should not be implemented during a performance:¹²

There is, however, one practice recommended there [in Tartini’s letter] to which little attention may be paid, which is the beginning semi-quavers with an up-bow, a difficulty almost insurmountable, and of no great use when conquered; for if, according to the general opinion, there is but one best way of doing any thing, it must certainly be that which is followed by the generality of the best masters. Beside, such a practice if not universal, gives a disagreeable appearance to an orchestra, as it causes a contrary motion in the bows of those who play the same part.

The indication *egal* can be found in Pierre Rode’s *Douze Etudes*, in Study no. 3, which consists of a couple of pages of triplets in

3/4 time:¹³ in this instance the equality of the notes is strictly related to the rhythmical structure and is necessary in order to avoid inappropriate accents and to stress the beginning of each triplet that would alternately be played down and up. Study no. 12 from the same collection contains the indication ‘*sosten et egualmente*’, applied to a repeated sequence of semiquavers under a slur: in this case, the adverb *egualmente* refers to maintaining the dynamic level, as stressed by the other adjective *sosten[uto]*.¹⁴ We must also be aware that the adjectives *egal* and *inegal* could at times apply to a rhythmic pattern (*notes inégales*) or can be related to a dynamic necessity (equal: steady, not diminuendo or crescendo): its specific meaning in each instance can only be inferred from the musical context. In Rode’s Study no. 3, the author warns that it would not make sense to apply *inegalité* to the triplets, while in no. 12 the idea of playing *inegal* is discarded, and the given instruction is instead aimed at preventing the playing of a diminuendo throughout the slur, as would naturally happen. In Lolli, the amount of recurrent indications throughout the text suggests the author’s peculiar partiality towards the use of a remarkable quantity of bow with evenness between up- and down-bows: this principle would contradict the idea of a slow and short (or compact) bow stroke, necessary to perform a *notes inégales* pattern.

In the years around the publication of Lolli’s *Ecole*, the spread of the modern conception of a bow as a concave stick would have overcome the differing strengths of up-bow and down-bow, thus supporting an already widespread technical and musical ideal of a more sustained sound. The term *soutenez* (sustain),

recurrent in Lolli's tutorial, applies to slurred figures, just as a singer would sustain a melisma over a syllable with a single breath, without gaps in the sound production. It also looks plausible to think that Lolli's bow stroke was a steady one, and that he was not keen on losing the contact between the string and the hair.¹⁵

Ornamentation and Articulation indications

There are three different symbols that indicate the trill in the treatise, and they can be identified as having different meanings. Their application is consistent and governed by the musical context.

<i>tr</i>	Trill from the upper note
⌘	Trill from the main note
⌘	Trill from the lower note

With regard to articulations, there is no differentiation between dots and strokes, as the only adopted symbol is a sort of reverse drop.

Analysis of the individual movements

Allegro Moderato (bb. 1–160)

This section opens with a harmonization of a G major scale in whole notes and aims at enhancing the ensemble's intonation. The opening statement is to be played softly (*tout bas*). In b. 16 the idea of the *messa di voce* appears, as the author requires the ensemble to apply a crescendo and a diminuendo on each note. Arpeggios on the scale are introduced from b. 30, with bow variants. Each arpeggio prepares or resolves a harmonic progression, while the three lower instruments sustain the harmony. In b. 51 the four instruments join into a unison that leads into b. 52, where the author presents a contrast between a *piano* and *sostenuto* (*Soutenez*) long slur followed by a scale in semiquavers, which is to be played *forte*. This structure is repeated three times, while the viola plays two-by-two slurred quavers to lead the tempo. In this passage the author presents the issue of how to play dynamics in relation to rhythm, requiring the first violin to maintain the tempo regardless of dynamic changes. The section proceeds with arpeggios and scales in thirds which occasionally involve a dialogue between

the two violins, with occasional double stops in the first violin as the second violin takes the lead. A brief melodic interlude in bb. 82–4 is followed by another three measures of passage-work for the violin that lead into a long cadence. At the long cadence the first violin plays a trill from the main note on a tenuto f' # as the three lower instruments play an identical quaver figure, first slurred two-by-two and then *forte* and staccato – thus requiring once again a different technique to be employed within same passage, which is played slurred and then staccato, and at different dynamic levels. The movement continues alternating arpeggios over rhythmic patterns: a particularly tricky section appears in b. 124, as the first violin plays a broken arpeggio and the second violin plays broken octaves reaching fifth position: in this bar, the required synchronicity and intonation between the two upper parts necessitates notable ensemble skills. From b. 132 the broken arpeggio figuration of the first violin develops into sextuplets, accompanying a melody in the second violin which ends with a general fermata in b. 140, followed by a section marked *Un poco più Presto*, featuring several homorhythmic semiquaver sequences where the four instruments apply a variety of bow strokes (one staccato and three slurred; four staccato). In b. 149 the two violins play in thirds a descending progression leading to b. 152, where the first violin is required to play triplets involving the interval of a tenth and a specific slurring pattern, while maintaining the rhythm dictated by the quavers in the second violin and viola parts. The last bars of this movement present the first violin with fingered octaves, a quite demanding technique which is telling of Lolli's remarkable ability.

Adagio (bb. 161–85)

In this relatively short melodic section, the first violin is required to play with expression and sustains the bow stroke, suggesting the idea of longer phrasing. Quavers coupled by slurs should be played in the same bow stroke, with a gentle separation between the slurs (see b. 161, third and fourth beat). An interesting peculiarity is the direction in b. 172 to play the trill from the lower note, but when the same passage appears in b. 175, the trill is from the main note. The London edition specifies twice the trill from the main note, while the Sieber and André

editions both use the trill from the lower note twice. The variant presented in the first edition seems a legitimate option and is probably correct. In bb. 176–9 the first violin and the

viola engage in a melody in octaves which requires the performers to make an agreement and to conform their articulations.



Ex. 3. Lolli, *Ecole du Violon en Quatuor*, Violin I, bb. 186–90

Andantino (bb. 186–250)

This section begins with an indication related to fingering: a passage that could well be performed in first position is to be played in second position. Despite this not being a natural choice for a modern violinist, there are interesting reasons that support this unexpected instruction. Within the tonality of F major, the open string a' represents the third of the triad and would be too loud and possibly too high in pitch in a non-equal-tempered system. Therefore, the adoption of the second position obliges the performer to use the third finger to cover the a' on the open d string. At the same time, the fifth f–c'' covered by the first finger would prove more solid and reliable than if played with the second finger. The only issue related to this position is the c'' appoggiatura, followed by the b' b: by adopting the second position, it is necessary to change string between the appoggiatura and the main note, which was generally not deemed recommendable in practice. Nevertheless, the b' b would be the only note outside the 'comfort-zone' of the second position, and the important note in the passage is the c'' appoggiatura: Galeazzi clearly states that 'One ought not change position, unless it is unfeasible [to do otherwise]' (*Non si deve mutar portamento per una nota sola; purché la cosa sia praticabile*), and if we follow this rule, then the second position would provide a better timbre and a safer solution, also considering the initial *piano* dynamic.¹⁶

In more recent times, the violinist Joseph Szigeti suggested a similar solution in passages that involved semitone steps (but not a whole tone, as in Lolli's example) played on two strings, stating that 'in some cases this playing of adjoining repeated figures on two strings [...] gives the passage added spice'.¹⁷ The fingering suggested by Lolli must certainly be taken into consideration as it would emphasise the folkloristic and song-like character of the

Andantino theme. The section then proceeds with a unison passage of the two violins who play double stops in sixths (bb. 190 and 192), and harmonised in thirds and sixths, with the second violin briefly taking the lead (bb. 191 and 193). From b. 194, the first violin is required to play an arpeggio over three- and four-note chords: there are no indications from the author about how to perform these arpeggios, but in the meantime the second violin plays written-out triplet arpeggios in quavers and the viola proceeds in duple quavers, resulting in an interesting rhythmic combination. The cello holds an f pedal, acting as a reference for intonation. In b. 206 there is a Lento passage in B♭ major, with a melody that recalls the Adagio at bb. 176–9. After reaching the dominant in b. 216, the section goes on with a theme in G minor, which becomes increasingly complex for the first violin after a written-out cadenza in b. 221, leading to an arpeggio sequence involving octave-playing and mixed bowing techniques, reaching f'''. Again, there is a contrast between first violin sextuplets (playing double-stopped tenths) and viola and cello quavers. This section ends with a Più Allegro (bb. 235–250) where the first violin performs figuration already heard in bb. 149–51 (Ex. 4).

In this instance, the author requires the playing of the six semiquavers up, in the same bow, with a subtle articulation in between each slur (*portato*). This indication, which makes the whole sequence sound more flowing, could be applied in several similar instances in music contemporary with the treatise, and it is telling that, despite writing out the indication in the text, the author did not feel it necessary to add any further slur or other symbols that could graphically describe the instruction. A series of double-stopped quavers for the first violin, with the second and the viola supporting in unison an octave lower, closes this section.



Lolli, *Ecole du Violon en Quatuor*, Violin I, bb. 235–7.

Adagio (bb. 251–71)

This section shall be played ‘avec expression’: in this flowing melody the four instruments have a chance to dialogue in pairs for a bar or a portion of it, entering and leaving the main theme and taking care not to break the phrasing. There are no relevant technical implications apart from a necessarily polished ensemble playing.

Allegro Assai (bb. 272–348)

The author requires this section to be performed ‘en badinant’, that is in a playful way and almost joking around. The idea is then to add another aspect of ensemble playing beyond technical matters, and to embrace a joyful atmosphere of a four-part pleasant conversation, as the string quartet was often referred to in the late eighteenth century. In the initial part (bb. 272–96) the two violins are closely intertwined in a 3/8 dance rhythm, and the viola joins the dance in b. 290 as the second violin takes on ostinato figuration in semiquavers. After b. 297 (a grand pause), the violin is again busy with broken arpeggios in an ambiguous tonal environment, full of chromatic passages and intervals which require polished intonation (diminished fifths and sevenths with their inversions).

Allegretto (bb. 349–79)

This section focuses on playing at speed in the first violin, in a sort of moto perpetuo, with sudden answers by the second violin who must promptly jump into the flow of demi-semiquavers. The passagework mostly consists of scales, but also includes arpeggiated broken chords and scales in thirds. Despite the relatively fast speed required, the author states that each note should be played with as much bow as possible.

Andante, Adagio and Allegro (bb. 380–436)

These three sections are linked together. The Andante (until b. 389) is basically homorhythmic among the three higher instruments (the first violin in double stops, the other two instruments

doubling an octave lower), and the cello contributes with some elaboration and maintains the rhythmic pulse. The Adagio (b. 390), ‘avec Beaucoup de Grace’, presents written-out embellishments for the first violin. The challenge is to present the embellishments as an integral part of the melody, maintaining the vertical organisation of the ensemble as well. In bb. 391, 392 and 393 the second violin and the violoncello are in charge of leading in to the following bars in homorhythmic semiquaver passages on the fourth beat. The 3/8 Allegro starting in b. 404 resembles the Allegro Assai, with the first violin playing arpeggios and scales, this time with different articulations, which often involves three slurred semiquavers followed by three staccato semiquavers.

Spiritoso (bb. 437–81)

According to Leopold Mozart, Spiritoso should be slower than Allegro,¹⁸ but as we move towards the end of the century, Campagnoli and Galeazzi suggest it should be faster.¹⁹ The main difficulty of this last section concerns the two violins playing in thirds, with the first violin most of the time transposing an octave higher, reaching an astonishing b^{\flat} which is on the edge of the end of the fingerboard on a violin with a modern set up. This suggests that Lolli’s violin’s fingerboard was quite similar to a modern one, even if it is possible to stop a note near the bridge without pressing the string onto the fingerboard.²⁰ This pitch is unusual as well as unrealistic in most string quartet repertoire up to the present day, and certainly was far beyond the reach of the average eighteenth-century fiddler.

Conclusions

In this method, Lolli explored the limits of the violin and uses the three lower instruments of the quartet to create a musical structure that provides support, reference and guidance to what essentially is a *transcendental etude* in four parts, which reaches beyond the standard repertoire of the 1780s and is looking forward to

the nineteenth century, and in particular to Paganini. The main concerns of the author seem to be agility and virtuosity, conforming to the judgement given by Rangoni about the author:²¹

High speed, and not much sweetness; much lightness and little expression, and not much substance; a lot of that extravagant and bizarre difficulty that astounds without moving.

Molta velocità, e poca dolcezza; molta leggerezza e poca

espressione, e poco fondo; molta di quella difficoltà stravagante e bizzarra che sorprende senza muovere.

Nevertheless, it would be wrong to belittle the technical advancement of Lolli's technique, and the diffusion of this practical treatise appears to be remarkable considering the average skill of amateurs of the time. This work establishes a net gap between the *dilettanti* and the professionals, setting a distance that was destined to grow wider and wider in the following decades.

All translations in this article are by Simone Laghi. This article accompanies a music supplement available to members of NEMA published at <http://www.earlymusic.info/sheet_music.htm>.

¹ The London edition was advertised by the author himself (*Morning Herald*, 12 April 1785): 'Mr Lolli respectfully informs the Public, that he has composed a Work for the instruction of the Lovers of Music, entitled l'Ecole du Violon, or the School for the Violin; which is sold at Messrs. Longman and Broderip's, in the Haymarket, and in Cheapside; of Mr. Welcker, in Coventry-street; Mr Napier, in the Strand; or at No. 17, Great Poultny-street, Golden-square'. The first page of the first violin parts reports: 'Engrav'd by J. Sherer [recte: J. B. Scherer], n.º 47 Hay-market'.

² The dedication appears on the titlepage of the editions by Hummel and Sieber.

³ From the first edition, published in 1783 in Berlin and Amsterdam by J. J. Hummel.

⁴ Francesco Galeazzi, *Elementi Teorico-Pratici di Musica con un Saggio sopra l'Arte di Suonare il Violino* (Rome: M. Puccinelli, 1796), p. 86, About the left arm, ¶33: 'Regola IV. 33. Il manico del Violino, non deve tenersi in fuori, cioè fuor del corpo del Suonatore, ma sì bene in dentro verso il petto'; ¶34. 'Il gomito del braccio sinistro deve tenersi ben piegato, e voltato in dentro al possibile anche appoggiandosi sul corpo, se bisogna'. About the right arm Galeazzi suggest a low but comfortable position, underlining that the violinist's posture must necessarily be agreeable to the sight: p. 95, ¶50, 'La mano, il gomito, e tutto il corpo del braccio che sostiene l'arco, deve trovarsi nel medesimo piano, o come volgarmente dicesi, tutto a un paro. Dimostrazione: questa è la più comoda situazione, e la più naturale e che per conseguenza cagiona minor fatica; oltredichè disdice anche sommamente alla vista il suonare colla parte superiore del braccio alta, e l'inferiore bassa, o al contrario'.

⁵ Bartolomeo Campagnoli, *Nuovo Metodo della Meccanica Progressiva per Suonare il Violino Op. 21* (Milan and Florence: G. Ricordi, Pozzi & Co., 1826–7), 2. About the left arm: '9. Bisogna tenere il gomito rivolto il più che possibile al centro del corpo in maniera che la punta si ritrovi quasi in mezzo del petto, si può anche appoggiare il gomito quando necessario [...]'. About the right arm: '1. Il braccio che sostiene l'archetto non deve tenersi nè troppo alto, non troppo basso, ma in una posizione naturale come si terrebbe in tutt'altra azione indifferente'. The publication year of Campagnoli's treatise is yet to be clearly defined. Breitkopf & Härtel published it in 1823 (see the advertisement in the *Allgemeine Musikalische Zeitung*, Intelligenz-Blatt, no. 3, May 1823). According to plate numbers, the Italian and French edition by Ricordi appeared slightly later, between 1826 and 1827. Nevertheless, Campagnoli had written to Artaria already in 1796 mentioning the intention of raising a subscription for his violin method entitled *Die Kunst die Violine gut zu Spielen* or *L'art de bien jouer du Violon* (the letter is conserved at the Staatsbibliothek zu Berlin. Digital copy: <https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN647197952>). According to this letter, the publication of this work should have started by Easter 1797, but only if the necessary number of subscribers was reached. Further research about the publishing process of this method is required, as a substantial part of the text seems derived from the Paris Conservatoire *Method* and even more from Galeazzi's *Elementi*.

⁶ Campagnoli, *Nuovo Metodo*, 16.

⁷ Pierre Baillot, Rodolphe Kreutzer, Pierre Rode, *Methodes du Violon* (Paris: Faubourg, 1803), 129–30. Given the uncertainty about the publication date of Campagnoli's method, it is difficult to say which source was the first published, but certainly the recurrence of such instructions mirrors a widely acknowledged practice. I am grateful to Clive Brown for advice on these points.

⁸ Galeazzi, *Elementi*, 150, ¶146.

⁹ Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Lotter, 1756), 123. For an English translation, see Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (Oxford, rpt. 1988), 114.

¹⁰ Geminiani, *The Art of Playing on the Violin*, Op.9 (London: by the author, 1751), 4.

¹¹ Giuseppe Tartini, *Lettera del defonto signor Giuseppe Tartini alla Signora Maddalena Lombardini* (Venice: Colombani, 1770), 5.

¹² Bremner, *Some Thoughts on the Performance of Concert Music*. For a full transcript of this text see Neal Zaslaw, 'The Compleat Orchestral Musician', *Early Music*, 7 (1979), 46–57.

¹³ Pierre Rode, *Douze Etudes Pour le Violon* (Paris: Launer, after 1830).

¹⁴ Baillot et al., *Methodes du Violon*, 135. In the violin treatise by Baillot, Kreutzer and Rode in the section entitled 'Sons Soutenus Fort' the adjective *également* is strictly related to the concept of sustained sound: 'Le SON SOUTENU doit être également fort d'un bout à l'autre de l'archet'. Therefore, in this case, rhythmic *inegalité* is not referred to, but dynamic evenness, as in Rode's Study no. 12.

¹⁵ This is confirmed by an article that appeared in the *Allgemeine musikalische Zeitung*, n. 37, 12 June 1799, 579.

¹⁶ Galeazzi, *Elementi*, 132, ¶110.

¹⁷ Joseph Szigeti, *Szigeti on the violin* (New York, 1979), 55. I wish to thank Giovanni Dalla Vecchia for bringing this source to my attention.

¹⁸ Leopold Mozart, *Violinschule*, 48.

¹⁹ Campagnoli, *Nuovo Metodo*, 10; Galeazzi, *Elementi*, 36, ¶50.

²⁰ Unfortunately it is impossible to know the precise fingerboard length of Lolli's violin, but the long passagework from bb. 439 to 454 would have been quite impractical with a short baroque-style fingerboard. The music in this case is a sign that the instrument was evolving into its current form.

²¹ Giovanni Battista Rangoni, *Saggio sul gusto della musica col carattere de' tre celebri sonatori di violino i signori Nardini, Lolli, e Pugnani* / *Essai sur le goût de la musique avec le caractère de trois célèbres joueurs de violon, Messieurs Nardini, Lolli & Pugnani* (Livorno: Masi, 1790).

The Genesis of Louis-Nicolas Clérambault's *Premier Livre de Pièces de Claveçin*

Jon Baxendale

The publication of Louis-Nicolas Clérambault's *Premier livre de pièces de claveçin* was announced by its engraver, Claude Roussel, in the fashionable Parisian journal *Mercurie galant* in May 1702. Roussel had 'released a book of harpsichord pieces by M. Clérambaud [sic], organist, dedicated to the Duke of Orléans'.¹ It was published 'chez l'auteur' and available for purchase from the composer, Henri Foucault – a *marchand* whose premises were located on Rue Saint-Honoré – and Roussel, whose shop was situated on 'rue St. Jacques au dessus des Mathurins'.² Roussel flourished between 1682 and 1725, producing maps, as well as editions of music for a number of composers.³ The engraving is elegant with a well-proportioned layout that demonstrates an experienced hand, contains few errors and shows a fastidious approach to detail. It also displays some innovation through the use of round punches for noteheads, straight beams for quavers and readable though compact notation that avoids mid-movement page turns.

The dedicatee, Philippe d'Orléans, was the nephew of Louis XIV and later Regent for the five-year-old Louis XV after his great-grandfather's death in 1715. It is unlikely, though, that Philippe provided patronal support for Clérambault who, even at the tender age of 19, had an income that placed him firmly in the top tax class for organists and harpsichord masters in Paris.⁴ Instead, the dedication is an example of an etiquette to which many authors of the period adhered, usually as a means of courting favour among the noblesse for their often self-financed publications.

The title-page of the first edition carries a date of 1702, which Roussel altered when an enlarged second impression was released two years later. It also notes that Clérambault had acquired official rights to print and sell the book. Known as a *privilege du roy*, it was not only a means by which the state could censor publications but also a convenient way of generating income for the royal coffers. A costly process, it permitted the printing and sale of books, engravings and music for a set period and afforded protection from unscrupulous 'Graveurs, libraires et imprimeurs', against whom substantial fines were threatened should sanctioned publications be reproduced.⁵ A *privilege général* had been required for printed material since the early 1500s but new ordinances had come into effect in October

1701 that provided two additional alternatives. The *privilege simple* cost just five *livres* and was the least expensive but did not protect authorial rights, whereas the *local* was cheaper but only allowed sales within the municipality.⁶ It is unlikely that Clérambault's *privilege* was anything other than a *général* but the period it covered is unknown as records between November 1700 and September 1703 are now lost. However, he secured 15-year blanket privileges in September 1710 and February 1725 to cover 'all pieces of music of his composition, both vocal and instrumental, French and Italian cantatas, sonatas, motets, pieces for organ and harpsichord and other airs for one or more voices [1710]'.⁷ A note on page 15 of the first impression suggests that a similar licence might have been sought in 1702 since it indicates that this was to be the first of a series of publications of organ and harpsichord music that would be released periodically.⁸

The author advises that he will work to please the public and will have pieces for the harpsichord or organ engraved every six months; those who would like particular pieces, easy or in modern performance style, need only contact him; his dwelling is at the Grand Saint-Remy in Rue Saint Jacques, at the bookseller's.

There was nothing new in the idea that music could be disseminated in this format. The

Ballard family of printers had been issuing music periodicals since 1621 and, between 1695 and 1725, Christophe Ballard published monthly collections of vocal works to which Clérambault contributed on eight occasions between 1697 and 1704.⁹ Following Ballard's example, Louis Marchand attempted a similar plan with the first of what was intended as a series of publications which would alternate between harpsichord and organ works. The first volume, *Pièces de Clavecin*, was released in 1699 with the promise:¹⁰

The author will provide the public every three months a suite of harpsichord pieces alternating with a suite of organ pieces in each tone.

This was followed by a now-lost book of organ music (*Mercur galant*, January 1700). Marchand, however, seems to have abandoned his plans thereafter and while we do not know why, it created an opportunity for Clérambault to undertake a similar project. Though costly and ambitious, the provision of new material that would feed the growing appetite of Parisian musical society was an excellent means of self-promotion and should have provided a steady source of income.

The first instalment of Clérambault's projected periodical publication contained a collection of ten pieces in C major with two extra dances in C minor: an allemande of the grand French type and a sprightly Italianate *giga*. At first glance, the combination of major and minor modes might appear unusual, but did occur in the music of, for example, Rameau (*Premier livre de pièces de clavecin*, 1706) or Couperin (*Premier livre de pièces de clavecin*, 1713). Catherine Cessac suggests that the juxtaposition of keys was for aesthetic purposes.¹¹ Citing a similar pairing in the examples in Clérambault's *Règles de l'accompagnement*, she implies that the minor movements were integral to the whole. However, this is improbable: in this instance, the keys were likely to have been chosen for practical reasons and Cessac seems not to have considered Clérambault's intention to provide a series of publications for which the two C minor dances could have been intended as an appetiser. If so, it was an intelligent move since they demonstrate disparate styles that would have appealed to conservative musicians who had yet to embrace the vogue for *le goût italien* as well as a modish elite that was beginning to turn its back

on *le goût français*. But having conceived and executed the first part of his plan he abandoned it immediately. It may be that production costs made the project too expensive but as the first French publication of harpsichord music from a known musician of any substance since 1699, it is reasonable to argue that it would have engendered more than a passing amount of interest. Yet the abrupt cancellation of future issues suggests a reception that was far from the one Clérambault expected and while there might have been any number of reasons for this, there is a possibility that, inadvertently or otherwise, Marchand was responsible.

It had been three years since Marchand's *Pièces de Clavecin* had first been available and although this undoubtedly met with a degree of success, the cost of production combined with a promise to release new music every few months probably resulted in a print run that was short enough for copies to have become scarce. It must be considered that the Amsterdam publisher Estienne Roger had released a bootleg version of Marchand's pieces in 1701. With a distribution network of cosmopolitan proportions, Roger's inexpensive editions enjoyed a good reputation across Europe; thus Ballard's decision to release Marchand's 1699 publication under his own auspices in 1702 might have been an attempt to counter this competition at a local level. Assigning it the new title of *Livre Premier: Pièces de Clavecin*, it was supplemented by a second book at the same time.¹² However, Marchand had lived long on a reputation that might be regarded as akin to superstar status in today's society and was anecdotally renowned for his capricious temperament and self-aggrandisement.¹³ With that would have come a degree of antagonism toward his peers and there are no reasons to think that he acted out of character when promoting his own music. We cannot be sure at what point in 1702 his publications were released but it is likely to have been after Roussel's *Mercur galant* announcement in May. Clérambault would have been all too aware of the dangers of competing against someone of Marchand's character and reputation in what was a relatively local market. Had Marchand's publications appeared beforehand, Clérambault's only sensible response would have been to wait for any enthusiasm engendered by them to have subsided before releasing his own. It is reasonable to argue,

therefore, that Clérambault's publication was the earlier of those printed in 1702 and that it was eclipsed by Marchand's volumes when they became available. Fresh imprints bearing the date 1703 indicate that Marchand's success was to continue until well into that year, which might explain the two-year hiatus before Clérambault

released his augmented second impression. Its title-page was altered to read 1703 and 1704 respectively for its engraving and publication, with three new pieces added as an appendix to complement the existing C minor dances, though as a result the C minor pieces appear out of suite order (Illus. 1).



Illus. 1. Clérambault, *Premier livre de pièces de clavecin*, Prelude in C minor, opening.

Why the extra pieces were appended rather than placed according to the intended sequence in performance needs a little exploration. Few alterations would have been necessary as only four of the existing page numbers required amending before the new engravings were added in sequence. But this would only have occurred had the new impression been a reprint. What we have instead is possible evidence of a poor reception of the first edition, with enough copies remaining that the addition of several folios to the end became the only practical solution.¹⁴ It may also be that the second impression came with a degree of obfuscation on Clérambault's part since the strategy adopted appears to have been one of repackaging and relaunching the book as if new.

If so, it was a clever ploy: the last imprint of Marchand's music in 1705 suggests the popularity it had in 1702 was waning and the time was ripe for new material to come onto the market. In its stead, Clérambault's *livre* was ostensibly a new publication which provided fresh material that might not, with luck, have had to compete with other new books. It seems that on this occasion his timing was more fortunate since no other known harpsichord music was published before 1705. We can only guess at its reception: the application for blanket *privileges* in 1710 and 1725 makes mention of 'pieces d'orgue et de clavecin' but whether this indicates that copies remained to be sold, an intention to reprint the 1704 volume or a desire to publish further harpsichord works remains unknown.

Note: this article uses RISM sigla. See <<http://www.rism.info/sigla/>>.

¹ *Mercurie galant*, May 1702, 422: 'mis au jour un livre de pieces de clavecin de M. Clérambault [*sic*], organiste, dédié à Monsieur le duc d'Orléans'.

² Ibid. Clérambault's address does not appear on the title-page but on p. 15 of the 1702 impression. 'Chez l'auteur', combined with the name of an engraver and point of sale usually indicates that the publication was self-financed.

³ Roussel's scores include: Louis Marchand, *Pièces de Clavecin* (1699, whose plates were to be reused by Christophe Ballard for Marchand's 1702 *Pièces de Clavecin: Livre Premier*); Nicolas de Grigny, *Livre d'Orgue* (1699); Guillaume-Gabriel Nivers, *Les Lamentations du prophète Jérémie* (1704); Jean-François Dandrieu, *Livre de clavecin* (1705) and *Livre de sonates en trio* (1705); André Campra, *Motets à I, II, et III voix ... livre quatrième* (1706); Jean-Philippe Rameau, *Premier livre de pieces de clavecin* (1706); Pierre Dumage, *I.^{re} livre d'orgue* (1708); Marc-Antoine Charpentier, *Motets mêlez de symphonie* (1709); Philippe Courbois, *Cantates françoises, à I. et II. voix* (third imprint, 1710); Robert de Visée, *Pièces de theorbe et de luth, Mises en partition, dessus et basse* (1716); Louis Thomas Bourgeois, *Cantates françoises ou Musique de Chambre ... Livre II* (1718).

⁴ F-Pan, Z/1h/657, *Rolle des sommes qui seront payées par les Organistes et Professeurs de Clavecin de la Ville et fauxbourgs*. The tax due from 'Clérambault' was eight *livres* (fasc. 2). By comparison, Marc-Antoine Charpentier paid 12 *livres* (fasc. 3) and Louis Marchand 10 (fasc. 6).

⁵ '[...] against all engravers, booksellers and printers' (Gaspard Le Roux, *Pièces de clavessin* (Paris, l'Auteur, 1705), *Extrait*). Le Roux goes to greater lengths than most others by warning that the reproduction of his music would result in a fine of 3,000 *livres*.

⁶ Michel Brenet, 'La librairie musicale en France de 1653 à 1790, d'après les Registres de privilèges', *Sammelbände der Internationalen Musikgesellschaft*, 8. Jahrg., H. 3. (1907), 401–66, at 402 and 411. Brenet reports that the cost of a *privilege général* had risen to 60 *livres* by the middle of the century for an octavo or folio imprint of up to 1,500 copies.

⁷ F-Pn, Ms Français 21950, 18 September 1710: '[...] toutes les pieces de musique de sa composition, tant vocale qu'instrumentale, cantates françoises et italiennes, sonates, motets, pieces d'orgue et de clavecin, et autres Airs, à une ou plusieurs voix'. Also, Ms Français 21953, 27 February 1725.

⁸ 'L'auteur donne avis qu'il continuera de travailler pour faire plaisir au public, et sera graver tous les six mois quelque suite de pièces de CLAVECIN ou d'ORGUE; | CEUX qui souhaiteront des pièces particulières, faciles, ou d'exécution à la moderne, n'auront qu'à s'adresser à lui; sa demeure est dans la rue Saint Jacques, au grand Saint-Rémy, chez un Marchand Libraire'.

⁹ Pierre Ballard: *Airs de cour* 1621 to 1628; Robert Ballard (and later Christophe): *Airs de différents auteurs* 1659; Christophe Ballard: *Recueils d'airs sérieux et à boire*. A detailed overview of *Recueils* and the circumstances of its publication is found in Jean-Philippe Goujon, 'Les Recueils d'airs sérieux et à boire des Ballard (1695–1724)', *Revue de Musicologie*, 96/1 (2010), 35–72.

¹⁰ Louis Marchand, *Pièces de Clavecin* (Paris: l'Auteur, 1699), title-page: 'l'auteur donnera au public tous les 3. mois une suite de Pièces de Clavecin alternativement avec une suite de Pieces d'Orgue de chaque ton'. No record is known to exist of Marchand securing a *privilege du roy* in 1699 and while he might have forgotten to present his credentials to the guild of Paris booksellers, there is also the possibility that he only pretended to have one. Brenet records that this was not an infrequent occurrence, especially among younger self-publishing composers ('La librairie musicale en France de 1653 à 1790', 411).

¹¹ Louis-Nicolas Clérambault (Paris, 1998), 23.

¹² See also, footnote 4. The Roger edition was to remain available until 1744 after the death of Michel-Charles Le Cène, who had run the business since 1723. Roger's questionable business activities saw the bootlegging and distribution of other publishers' works on an international level that included most publications of harpsichord music by French composers that included Lebègue, Marchand, Dieupart, D'Anglebert and Le Roux. An overview of Roger's activities and reproductions of his catalogues is found in Rasch, Rudolf, *The Music Publishing House of Estienne Roger and Michel-Charles le Cène 1696–1743* (<www.let.uu.nl/~Rudolf.Rasch/personal/Roger/Roger.htm>) (Utrecht, 2012). We can be sure that the Marchand books were released simultaneously since although a dedication to the King is found in *Livre Premier*, *Livre Second* contains a fawning poem by Saint-Lambert that extolls Marchand's virtues.

¹³ An announcement in the August 1699 issue of *Mercurie galant* (189) concerning his forthcoming *Pièces de Clavecin* publication reports: 'La réputation de Mr Marchand est si bien établie à la Ville & à la Cour, & avec tant de justice, qu'il n'y a pas lieu de douter que les Ouvrages ne soient recherchés du Public avec un fort grand empressement ...' (M. Marchand's reputation is so well-established in the city and court, and with [so] much justification that there is no reason to doubt that the works will be sought by the public with great eagerness).

¹⁴ It would also have been the easiest option since, like most publications, the volume would have been sold *en blanc* (as unbound single sheets).

François Couperin *Pièces d'Orgue*, Edition by Jon Baxendale

Cantando Musikforlag AS (2018); ISMN 979-0-2612-4441-1; 352 NOK (£31)

John Kitchen

This elegant new edition of Couperin's *Pièces d'Orgue*, published in 2018 to celebrate the 350th anniversary of his birth, is the first to include the relevant plainchant which is an integral part of the *alternatim* mass. This delivers the mass-text in sections, divided between a plainchant choir and the organ, the latter replacing half of the text. Every movement of the mass ordinary apart from the Credo was performed liturgically in this way; some organ movements are based on the relevant chant. By Couperin's day the practice was well-established, and he would have been familiar with it from his teens. (He was already playing regularly in St. Gervais after his father's death in 1679.) Many organists improvised the organ *versets*, but there was also a demand for published movements for *alternatim* use; along with those of Nicolas de Grigny, Couperin's are considered the finest examples from an extensive repertoire. These *versets* are beautiful and graceful music, but they have much more impact when heard in conjunction with the chant. The inclusion of chant in Baxendale's edition means that it supersedes all of its predecessors.

Couperin composed his two masses, the *Messe pour les Paroisses* and the *Messe pour les Convents* (or '*Convents*') in 1690 at the age of only 21. When Alexandre Guilmant produced his otherwise reliable edition in 1903 the composer was believed to have been the elder François Couperin (c.1631–c.1710), François le grand's uncle. During the 1920s, further research confirmed the masses to be the earliest known works of the younger François – remarkably mature and polished compositions for someone of his years. (Regrettably, he wrote no further organ music for the rest of his life.) By 1932 further source material had come to light, and in that year Éditions de l'Oiseau-Lyre published, as their very first volume, a fine new edition by Paul Brunold which was several times reprinted. In 1982 l'Oiseau-Lyre presented a revision of Brunold, the work of Kenneth Gilbert and Davitt Moroney. This has an informative

preface, in which they discuss (among much else) the merits and limitations of previous modern editions, including one dating from the 1970s by Norbert Dufourcq; of this they are critical, pointing out its unreliability. Since 1982, Gilbert/Moroney has been the preferred modern text of most organists. (A Fuzeau facsimile has been available since 1986, and the music is now available online, both in facsimile and in various editions.) As Baxendale points out, the Gilbert/Moroney edition is now nearly 40 years old, and so his new critical edition, complete with an erudite and extensive preface, given in both English and French, is welcome.

Couperin published the masses not in engraved editions, but in authorised manuscript copies; only the title-page is engraved. Baxendale thoroughly explores the complicated history of the source material in a preface modestly headed 'A few background notes'. The source known as 'Carpentras' is the only known authorised copy, dating from 1690; while not in Couperin's own hand, and the work of more than one copyist, it is the most authoritative. The other main source is known as 'Versailles', in which both masses are in the same hand; the copyist was responsible for the *Messe pour les Convents* in Carpentras. Although a major source, Baxendale explains why in his view Versailles does not have the authority attributed to it by Gilbert and Moroney in 1982. Other later copies are also considered, but they add little, save for minor variants, to the two principal sources. Like the original Carpentras volume, Baxendale's edition presents the two masses in oblong format, on good quality paper and in beautifully clear print. Clefs are modernised, and important variants given in small type above or below the staff; original beaming of quavers is retained. The standard of editorial work throughout is exemplary, including extensive critical notes.

The initial organ movements of the *Paroisses* Kyrie, Sanctus and Agnus place the plainchant *cantus firmus* in the pedal, but sounding *en taille* on the pedal 8' *trompette*, in the

tenor; the sources notate it thus on two staves. Baxendale offers each of these movements both in this original layout, and also on the now customary three staves with the pedal at the bottom. I am not sure this was really necessary, but perhaps some will find it easier to read presented in this way. Couperin notates on three staves only in the *tierce en taille* and *cromorne en taille* movements, as well as in trio movements and sections.

It is well known that French organ composers of this period (and indeed many up until our own time) almost always had specific registrations in mind; particular sounds are indispensable to an effective performance of the music (unlike, say, a Bach fugue which retains its integrity with whatever registration is chosen). Couperin follows this tradition, and in some movements gives remarkably detailed instruction, perhaps most notably in the fourth movement of the *Paroisses* Gloria: 'Dialogues sur les Trompettes, Clairon et Tierces du G.C. Et le bourdon avec le larigot du positif'. (The plurals here are probably wrong; more than one trumpet or *tierce* on the grand orgue was most unusual in Couperin's day, and he certainly did not have these resources at St. Gervais.) Baxendale collates various contemporary registration and interpretative instructions – from Lebègue (1676), Raison (1688), Boyvin (1690), Corrette (1703) and others – and presents these in a useful table in the preface. Each Couperin movement is listed in order, with comments appropriate to each, and Baxendale adds a few glosses of his own. Although much of this information was published by Fenner Douglass in his monumental *The Language of the Classical French Organ* (original edition 1969) it is helpful to have it readily to hand in this new edition. Baxendale notes that organists today may be surprised by the prescribed use of the *tremblant fort*; five sources indicate its use in the big *grands jeux* movements, that is, with the powerful reeds and cornets. When heard on an eighteenth-century French organ, the effect is rather

alarming to us; but apparently it was customary then. It is interesting how tastes change.

Baxendale's notes on performance style and ornamentation are excellent. Again he lavishly quotes contemporary sources, but interprets what they say – which is not always unambiguous – most perceptively. His discussion of the *port de voix*, where he quotes Bacilly, Saint-Lambert and Gigault, is especially absorbing. Finally, there is helpful advice about performing the plainchant included in the volume. The *Messe pour les Paroisses* is based on the well-known *Cunctipotens genitor Deus* chant, and Baxendale uses the version from the *Graduale Romanum* (Paris, 1697) which varies considerably from the familiar but anachronistic *Liber Usualis* version. Because it was intended for religious houses which used a variety of plainsong masses, the *Messe pour les Convents* is not based on chant, but freely written. In the edition Baxendale chooses the *Missa de Ste Cecile, tone VI*, from a Parisian source of 1687. Appendices give complete plainsong propers, again from a late seventeenth-century source, for those who wish to perform the whole mass liturgically. Baxendale notes that the chant was sometimes inflected with accidentals, ornamented, and sung in a measured style. A few modern performances have attempted this, such as one recorded in 2002 on the Triton label with Marie-Claire Alain and the vocal group Sagittarius.

The musical text is accurate, although there is a missing accidental on p. 33 (bar 43) which is easily spotted, and a misplaced dot on p. 70 (bar 11) which initially causes confusion; p. 73 of the edition gives a facsimile of the page from Carpentras showing the correct rhythmic notation. There are also a few misprints in the written text: 'Solonelle' (p. 1) should have been noticed. (In Carpentras this word is spelled 'Solemnelle'.) These are minor quibbles, however.

It is very much to be hoped that this new edition will encourage many more performances of Couperin's wonderful music, played in conjunction with the chant.

Sandra Mangsen, *Songs Without Words: Keyboard Arrangements of Vocal Music in England, 1560–1760*

Boydell and Brewer (2016) xvii + 282 pp., £80.00 (hardback); £19.99 (e-book)

Andrew Woolley

The practice of transcription or arrangement and its musical legacy have not fared well in music histories and while historical arrangements find a place in modern concert programmes, much remains to be explored. Then as now arrangements give ensembles or individuals access to new repertoire. Yet for reasons including the continuing rigid attachment musical canons, and limited representation in modern editions, there remains a tendency to favour ‘original’ music. The result is a musical impoverishment but also a historical distortion, since the purist approach is a modern phenomenon. It is with a wish to draw attention to an undervalued body of keyboard music – mostly arrangements of music originally for solo voice with accompaniment – and to begin to set the historical record straight that Sandra Mangsen’s book has been written.

The title suggests the period under consideration covers almost the entire field of early English keyboard music, though there is no attempt to do so systematically or exhaustively and there are gaps: the first chapter is concerned with arrangements of vocal music by the late sixteenth and early seventeenth-century virginalists, while the next goes on immediately to arrangements of arias from operas produced in early eighteenth-century London. In effect, after a short introduction outlining the historical status of arrangements and their modern reception, Mangsen offers a series of case studies that she believes support the view that keyboard arrangements of vocal music in English sources should be taken seriously. She certainly makes a good case but it is not the best approach if one wishes to argue for their historical significance or to understand more fully the creative impulses guiding them. A chapter on the late seventeenth century would have at least shown how keyboard composers continued to adopt vocal models and would have drawn attention to continuities between the practices of the virginalists (such as the use of division technique) and those of

eighteenth-century composers working in an entirely different musical idiom.

Mangsen adopts a number of strategies to highlight the quality of the music under consideration and its viability for modern performance. There is little need to do this with the settings of popular tunes by the virginalists; Mangsen’s treatment offers a useful panorama of the material available, drawing on existing source studies and editions. The same cannot be said, though, for the arrangements of early eighteenth-century opera arias with which most of the book is concerned. The central figure in this later repertoire, William Babell (1688–1723), was an accomplished composer, who in the second decade of the eighteenth century made a specialisation of performing solo keyboard versions of opera aria arrangements, most of which were published at the time in three collections published in 1709, 1711 and 1717. It is clear that they were intended as vehicles for his performances as a virtuoso harpsichordist; their flourishes and cadenza-like passages place them apart stylistically from most arrangements of the time. Babell, born in Hannover, arrived in England with his father, the French wind player and copyist Charles Babel (d. 1716) around 1698, eventually becoming a musician of some importance in London; his cosmopolitan background meant that he was fully conversant in contemporary Italian styles (the influence of the Vivaldian concerto style is evident in his concertos for recorders) and he is not likely to have been very familiar with native English traditions of arranging vocal music. Indeed there is some evidence to suggest (a point not considered by Mangsen) that Babell would have played his arrangements with accompaniment in the manner of concertos.¹

Babell’s idiom represented a near-total break, thus it is hard to see how it alone might contribute to an understanding of how English arrangements of vocal music in the early eighteenth century developed. To accomplish

this, Mangsen would have needed to take into account more sources; a notable omission for the early eighteenth century is the extensive collection copied by John Reading the younger (?1685–1764) held at Manchester Public Library and Dulwich College. Nevertheless, this is a welcome attempt to take seriously a figure frequently dismissed. Mangsen traces the evolution of Babel's arranging technique, drawing attention to how he integrated complete textures, not just the voice part and bass, into his arrangements – a departure from the work of immediate predecessors who seem to have relied entirely upon treble–bass skeleton scores. Babel's ornamentation of the arias is also discussed and generously illustrated; executed in the right spirit it could come off brilliantly in performance. Mangsen's somewhat eccentric suggestion is to envisage a scenario derived from the original dramatic contexts of the arias, speculating that contemporaries might have attached significance to these arrangements because of their knowledge of theatre performances. Whether or not that was the case she encourages players today to try out something similar; alongside extensive music examples – sometimes of complete arias – much space is given to plot descriptions and translations of aria texts.

The final chapter considers mid-eighteenth-century sources, which despite being called 'After Babel', further isolate Babel's work from wider English practice, since the arrangements under consideration are generally simple translations of treble and bass parts that publishers tended to favour in the eighteenth century. This part of the book is useful though for providing data on the contents of these collections, which has not been published previously.

This book offers a useful introduction to selected repertoires of vocal music arranged for keyboard in England between the sixteenth and eighteenth centuries and also charts some territory that will be unfamiliar to most readers. Many of the sources are now available via modern editions, facsimile editions or online reproductions and the book itself provides a starting point for performers by including extensive musical examples. It falls rather short as a historical survey, however, and it remains unclear if keyboard arrangements of vocal music were a discrete area of compositional activity to which successive musicians in England contributed. Such a survey could probably be written but it would depend on scrutinising a larger quantity of sources.

¹ Peter Holman, 'Did Handel Invent the English Keyboard Concerto?', *The Musical Times*, 144 (2003), 13–22, at 19.

Recent Publications Relating to Performance Practice

Compiled by James Hume

Ad Parnassum, Vol.16/no.32 (October 2018)

Articles

Nieves Pascual León, Tres suites de danzas para conjunto instrumental: nueva contribución a la figura de W. C. Printz (1641–1717) en el tercer centenario de su fallecimiento
Giorgia Malagò, Le lettere di Giuseppe Tartini come fonte per la storia dell'insegnamento strumentale

Review Article

Stephanie Klauk, *Boccherini Studies*, Volume 5

BACH: Journal of the Riemenschneider Bach Institute, Volume 49, No. 2 (2018)

Roundtable articles

Vasili Byros, Thinking in Bach's Language, Teaching in His Shoes: How the *Thomaskantor* Structured My Syllabus as a Modern-Day *Notenbüchlein* or *Zibaldone*
Derek Remeš, Teaching Figured Bass with Keyboard Chorales and C. P. E. Bach's *Neue Melodien zu einigen Liedern des neuen Hamburgischen Gesangbuchs* (1787)

Article

Lim Bing Nan Mick, A Mystery Unraveled: Who Composed the Gutenberg 300th Anniversary Cantata?

Book review of

Robert Marshall and Traute Marshall, *Exploring the World of J. S. Bach: A Traveler's Guide*
David Schulenberg, ed., *C. P. E. Bach*

Brio, Vol.55/2 (Autumn/Winter 2018)

Article

Tony Trowles, The Music Collections of Westminster Abbey Library

De musica disserenda, Vol 14, No 1 (2018)

Articles

Michael Talbot, Precious Offerings from Pomerania: Three Concertos and a Sinfonia by Christian Michael Wolff (1707–1789)
Dinko Fabris, 'Espone le cose sue partite a tutti per indurli alla meraviglia dell'arte sua': considerazioni sulle partiture di musica polifonica in Italia fino all'edizione Molinaro dei madrigali di Gesualdo (1613)
Marc Desmet, In Search of Sources in Jacobus Handl's *Opus Musicum*: The 'Instructio ad Musicos' and Its Significance in Relation to the Composer's Plan

Early Music, Vol.46/4 (November 2018)

Articles

Natascha Mehler, Steinunn Kristjánsdóttir, and Ralf Kluttig-Altmann, The Sound of Silence – A Ceramic Horn and its Role in Monasticism in Late Medieval Iceland
Jamie Savan, Revoicing a 'choice eunuch': The Cornett and Historical Models of Vocality

Eric Jas, *Salve Jhesu summe bone*: A Recovered Motet of Pierre de la Rue?

Ronald Broude and Mary Cyr, *Partition réduite* and *partition générale* in the age of Louis XIV: Reassessing the Relationship

John Rice, Music in Arcadia: Batoni's Portrait of Giacinta Orsini and Aurisicchio's Cantata on the Departure of her Father

Andrew Pinnoch, The Rival Maids: Anne Killigrew, Anne Kingsmill and the Making of the Court Masque *Venus and Adonis* (Music by John Blow)

Thomas McGeary, Vice Chamberlain Thomas Coke and Italian Opera in London: New Documents

Katelyn Clark, *To Anacreon in Heaven*: Observations on Gender and the Performance Practice of London's Anacreontic Society Song (c.1773)

James Cook, Early Music Online Survey: A Round-Up of Recent Websites Relating to Early Music

Book and music reviews of

Jonathan E. Glixon, *Mirrors of Heaven or Worldly Theaters? Venetian Nunneries and their Music*

Roz Southey and Eric Cross, eds., *Charles Avison in Context: National and International Musical Links in Eighteenth-Century North-East England*

Antonio Salieri, *Requiem, with Two Related Motets*, ed. Jane Schatkin Hettrick

Early Music, Vol.46/3 (August 2018)

Articles

Anna Zayaruznaya, New Voices for Vitry

Karl Kügle, Vitry in the Rhineland: New Discoveries

Karen Desmond, 'One is the loneliest number...': The Semibreve Stands Alone

David Catalunya, Insights into the Chronology and Reception of Philippe de Vitry's Ars Nova Theory:

Revisiting the Mensural Treatise of Barcelona Cathedral
Cory Gavito, Thinking in Chords, Improvising Melodies: A New Manuscript Attribution and the Oral Recovery of 17th-Century Guitar Songs

Timothy Chenette, Order Within Disorder: What Kinds of Tonal Plans Exist in Gesualdo's *Tenebrae Responsories*?

Shanti Nachtergaele, From Divisions to *divisi*:

Improvisation, Orchestration and the Practice of Double Bass Reduction

Patrizio Barbieri, *Abate* Wood in Rome: The *ingegnossissimo mattematico* Who Made the First Pianoforte 'that was brought to England'

Adam Whittaker, A Sound Connection with the Past: Recordings of Early Music in Screen Media

Book reviews of

Margaret Bent, *Magister Jacobus de Ispania, Author of the 'Speculum musicae'*

Fausta Antonucci and Anna Tedesco, eds., *La 'Comedia nueva' e le scene italiane del Seicento. Trame, drammaturgie,*

contesti a confront

Martin Hillman, *Thomas Sanderson's Account of Incidents: The Edinburgh Music Society 1727–1801 and its Impact on the City*

Early Music Review (January 2019)

Music reviews of

Johann Baptist Georg Neruda, *Concerto for Horn (Trumpet) and Strings E Flat Major*, ed. Dominik Rahmer

Wolfgang Amadeus Mozart, *Erste Lodronische Nachtmusik*, ed. Felix Loy

Sampson Estwick, *Trio Sonata in A minor*, ed. Alan Howard

Jacques-Martin Hotteterre, *Deuxième Suite de Pièces*, arr. and ed. Gordon Callon

Thalia, A Collection of Six Favourite Songs, ed. Simon Fleming

Moirá Usher, *Introduction to Unbarred*

Jan Dismas Zelenka, *Six Settings of 'Ave regina coelorum' (ZWV 128)*, ed. Frederic Kiernan

John Eccles, *The Judgment of Paris*, Eric J. Harbeson

The Hymn Cycle of Vienna 16196: Late Sixteenth-Century

Polyphonic Vesper Hymn Settings from the Habsburg Homelands, ed. Lilian P. Pruett

Canzoni Francese, Libro Primo: Ottaviano Scotto's 1535 Collection of Twenty-three Chansons for Four Voices, ed. Paul Walker

William McGibbon, *Complete Sonatas*, ed. Elizabeth C. Ford

English Keyboard music 1650-1695: Perspectives on Purcell, ed.

Andrew Woolley

Early Music Review (December 2018)

Book and music reviews of

François Couperin, *Pièces d'Orgue*, ed. Jon Baxendale

Lorenzo Bianconi and Maria Christina Casali Pedrielli, *I ritratti del Museo Della Musica di Bologna: da padre Martini al Liceo musicale*,

Eighteenth-Century Music, vol. 16/1 (March 2019)

Articles

Thomas Tolley, James Cervetto and the Origin of Haydn's D Major Cello Concerto

Huub van der Linden, Eighteenth-Century Oratorio

Reform in Practice: Apostolo Zeno Revises a Florentine Libretto

Book and music reviews of

Dietrich Bartel, trans. and ed., *Andreas Werckmeister's Musicalische Paradoxal-Discourse: A Well-Tempered Universe*

Olivia Bloechl, *Opera and the Political Imaginary in Old Regime France*

Gianluca Bocchino and Cecilia Nicolò, eds.,

Jommelliana. Un operista sulla scena capitolina. Studi sul periodo romano di Niccolò Jommelli

Emily H. Green and Catherine Mayes, eds., *Consuming Music: Individuals, Institutions, Communities, 1730–1830*

Ellen Lockhart, *Animation, Plasticity, and Music in Italy, 1770–1830*

Birgit Lodes, Elisabeth Reisinger and John D. Wilson,

eds., *Beethoven und andere Hofmusiker seiner Generation: Bericht über den internationalen musikwissenschaftlichen Kongress, Bonn, 3. bis 6. Dezember 2015*

Stewart Pollens, *Bartolomeo Cristofori and the Invention of the Piano*

Carlo Canobbio, Vailij Pashkevich and Giuseppe Sarti, *Nachal'noe upravlenie Olega (The Early Reign of Oleg)*, ed.

Bella Brover-Lubovsky

John Sheeles, *Suite of Lessons for the Harpsichord or Spinnet, Book 1 (1727); Suite of Lessons for the Harpsichord or Spinnet, Book 2 (c.1730)*, ed. Michael Talbot

FoMRHI Quarterly, 140 (March 2018)

Articles

Mimmo Peruffo, The Set-up of 4- and 6-Course 18th Century Mandolins: A Few Considerations

John Downing, From Monofilament Silk Lines to Acribelle Violin Strings

Barry Pearce, The Specification of Stringed Instrument String Configurations

FoMRHI Quarterly, 139 (December 2017)

Article

Andrew Atkinson, Is this the Bench that Launched a Thousand Lutes? A Possible Workbench and Tools of Northern Italian and South German String Instrument Makers of the Late 1500s.

Handel News, 74 (January 2019)

Articles

Ruth Smith, Handel's Brockes Passion: A Unique Composition

Kate Shaw, 'The first great English oratorio': Handel's *Athalia*

Robin Darwall-Smith, Bringing *Athalia* Home: Handel & the Sheldonian Theatre, Oxford

Historical Performance, vol. 1 (2018)

Articles

Elizabeth Elmi Singing Lyric in Late Quattrocento

Naples: The Case of a Neapolitan Songbook

Massimo Ossi, Improvisation, Authorial Voice, and Monteverdi's Ambivalence

Jonathan Oddie, *Stretto fuga* and Sequential Schemata in the Keyboard Fantasies of Orlando Gibbons

Edward Higginbottom, A Play on Words

Robert G. Rawson, "For the Sake of Fullness of Music in the Choir" – Performance Practice and the Double Bass at the Kroměříž Court

George Barth, Effacing Modernism, or How to Perform Less Accurately Through Listening

Nick Wilson, What's the Problem? Cultural Capability and Learning from Historical Performance

Journal of the Alamire Foundation, Vol.10/1 (2018)

Articles

Giuseppe Gerbino, 'Bringing before the eyes': De Rore, *Enargeia*, and the Power of Visual Imagination

Alejandro Enrique Planchart, Cipriano de Rore's *Da le belle contrade*. An Ovidian Work and Precursor of the *Seconda prattica*

David Crook, The Sacred and the Secular in Post-Tridentine Church Music: De Rore, Lasso, and the Magnificat *Da le belle contrade*

Alanna Ropchok Tierno, Birds, Vegetables, and Sharp Objects: Symbolism and Polyphonic Masses from a Sixteenth-Century Lutheran Castle

Peter van Tour, Improvised and Written Canons in Eighteenth-Century Neapolitan Conservatories

Journal of the American Musicological Society, Vol.71/3 (Fall 2018)

Article

Nicholas Mathew, Interesting Haydn: On Attention's Materials

Book reviews of

Luisa Nardini, *Interlacing Traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts*

Ruth I. DeFord, "Tactus," *Mensuration, and Rhythm in Renaissance Music*

Victor Coelho and Keith Polk, *Instrumentalists and Renaissance Culture, 1420–1600: Players of Function and Fantasy*

Journal of Musicology, Vol.36/1 (Winter 2019)

Article

Carlo Lanfossi, Ghosting Agrippina: Genealogies of Performance in Italian Baroque Opera

Journal of Music History Pedagogy, Vol.9/1 (2019)

Articles

Rebecca Cypess, Historical Thinking and Individual Creativity: Teaching Primary Sources on Performance

James Brooks Kuykendall, Armchair Philology in the Post-Truth Age

Journal of Music Theory, Vol.62/2 (October 2018)

Article

Carmel Raz, An Eighteenth-Century Theory of Musical Cognition? John Holden's *Essay towards a Rational System of Music* (1770)

Journal of Seventeenth-Century Music, Vol.24/1 (2018)

Articles

Federico Schneider, Rethinking Claudio Monteverdi's Seventh Book of Madrigals (1619) via Giovan Battista Marino's *La lira* (1614)

Valerio Morucci, Musical Patronage and Diplomacy: The Case of Prince Paolo Savelli (†1632)

Nieves Pascual León, A Newly Recovered Collection of Canzonettas (1679) by Wolfgang Caspar Printz

Book and music reviews of

John Hajdu Heyer, The Lure and Legacy of Music at Versailles: Louis XIV and the Aix School

Jacques Champion de Chambonnières, *The Collected Works*, ed. Bruce Gustafson and Denis Herlin

Peter Wollny, *Studien zum Stilwandel in der protestantischen Figuralmusik des mittleren 17. Jahrhunderts*.

Dinko Fabris and Margaret Murata, eds., *Passaggio in Italia: Music on the Grand Tour in the Seventeenth Century*

Luigi Cacciaglia, *Le "giustificazioni" dell'Archivio Barberini: Inventario*. Vol. 1, *Le giustificazioni dei cardinali*

David Dolata, *Meantone Temperaments on Lutes and Viols*

Music & Letters, Vol.99/3 (August 2018)

Articles

María José de la Torre Molina, 'After the Fashion of Spain': Music, Dance, and Identity in the Work of Francis Carter (1772–1773)

Book and music reviews of

The Anne Boleyn Music Book (Royal College of Music MS 1070),

Intro. by Thomas Schmidt, David Skinner, and Katja Airaksinen-Monier

Hyun-Ah Kim, *The Praise of Musicke, 1586: An Edition with Commentary*

Michael Fleming and John Bryan, *Early English Viols: Instruments, Makers and Music*

Eric Chafe, J. S. Bach's *Johannine Theology: The St John Passion and the Cantatas for Spring 1725*

Martin Nedbal, *Morality and Viennese Opera in the Age of Mozart and Beethoven*

Ellen Lockhart, *Animation, Plasticity, and Music in Italy, 1770–1830*

Music & Letters, Vol.99/2 (May 2018)

Article

Ross Duffin, 'She Stoops to Conquer' and its Lost Songs

Book and music reviews of

Luisa Nardini, *Interlacing Traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts*

Benjamin Brand and David J. Rothenberg, eds., *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism*

Motets from the Chansonier de Noailles, ed. Gaël Saint-Cricq with Eglal Doss-Quinby and Samuel N. Rosenberg

Lisa Colton and Tim Shephard, eds., *Sources of Identity: Makers, Owners and Users of Music Sources Before 1600*

Mauro Calcagno, *Perspectives on Luca Marenzio's Secular Music*

Colin Timms and Bruce Wood, eds., *Music in the London Theatre from Purcell to Handel*

Jean-Paul Montagnier, *The Polyphonic Mass in France, 1600–1780: The Evidence of the Printed Choirbooks*

Stewart Gordon, *Beethoven's 32 Piano Sonatas: A Handbook for Performers*

The Musical Times, Vol.159/4 (Winter 2018)

Article

John Arthur, The Watermark Catalogue of the Neue Mozart-Ausgabe: Some Addenda and Corrigenda

The Opera Quarterly, Vol.34/1 (December 2018)

Book review of

Emily Wilbourne, *Seventeenth-Century Opera and the Sound of the Commedia dell'Arte*

Plainsong & Medieval Music, Vol.27/2 (October 2018)

Book and music reviews of:

Thomas Arentzen, *The Virgin in Song: Mary and the Poetry of Romanos the Melodist*

Fifteenth-Century Liturgical Music, IX: Mass Music by Bedyngham and his Contemporaries, tras., Timothy Symons, ed. Gareth Curtis and David Fallows

Revista de musicología, vol. XLI/2 (2018)

Articles

David Andrés Fernández and Alejandro Vera Aguilera, De la polifonía alcanto llano. Reconstruyendo las prácticas músico-litúrgicas en la Catedral de Santiago de Chile (1721–1840)

Oriol Brugarolos Bonet, Del piano de Joseph Alsina a los pianos delos hermanos Munné: construcción y comercio de pianos en Barcelonade 1788 a la década de 1830

Rivista Italiana di Musicologia, no. 53 (2018)

Article

Irene Maria Caraba, I bassi per esercizio d'accompagnamento all'antico: Giuseppe Giacomo Saratelli e la tradizione del partimento in area veneta

New from Boydell and Brewer/University of Rochester Press

Michael Maul (trans. Richard Howe), *Bach's Famous Choir: The Saint Thomas School in Leipzig, 1212–1804*

K. Dawn Grapes, *With Mornefull Musique: Funeral Elegies in Early Modern England*

Margaret R. Butler, *Musical Theater in Eighteenth-Century Parma: Entertainment, Sovereignty, Reform*

Bryan White, *Music for St Cecilia's Day: From Purcell to Handel*

New from Brepols

Marie-Alexis Colin, *French Renaissance Music and Beyond: Studies in Memory of Frank Dobbins*

Birgit Lodes, Sonja Tröster and Stefan Gach, eds., *Ludwig Senfl (c.1490–1543): A Catalogue Raisonné of the Works and Sources. Vol. 1: Catalogue of the Works* (Open Access: Brepols Online)

David Burn and Grantley McDonald, eds., *Music and Theology in the European Reformations*

Thomas Schmidt and Christian Thomas Leitmeir, eds., *The Production and Reading of Music Sources: Mise-en-page in Manuscripts and Printed Books Containing Polyphonic Music, 1480–1530*

New from University of California Press

Laurenz Lütken, *Music of the Renaissance: Imagination and Reality of a Cultural Practice*

New from Cambridge University Press

Iain Fenlon and Richard Wistreich, eds., *The Cambridge History of Sixteenth-Century Music*

Simon Keefe, *Mozart in Context*

New from University of Illinois Press

Honey Meconi, *Hildegard of Bingen*

New from JSCM Instrumenta

Mary E. Frandsen, comp., *Worship Culture in a Lutheran Court Chapel: Sacred Music, Chorales, and Liturgical Practices at the Dresden Court, ca. 1650–1680* (Open Access)

New from University of Michigan Press

Nicholas R. Jones, *A Poetry Precise and Free: Selected Madrigals of Guarini*

New from Routledge (incorporating Ashgate)

James Cook, *The Cyclic Mass: Anglo-Continental Exchange in the Fifteenth Century*

Joseph M. Ortiz, *On the Origin and Progress of the Art of Music by John Taverner*

New from Ut Orpheus

Francesco Geminiani, *Dictionaire harmonique (1756) – Guida Armonica Op. 10 (1756) – A Supplement to the Guida Armonica (1758) – The Harmonical Miscellany (1758)*, Opera Omnia, vol. 14, ed. Richard Maunder and Rudolf Rasch

New from A-R Editions

Jheronimus Vinders, *Collected Works, Part 1: Motets and Secular Works*, ed. Eric Jas

Jheronimus Vinders, *Collected Works, Part 2: Masses*, ed. Eric Jas

Giovanni Maria Nanino, *Complete Madrigals, Part 3: Il terzo libro de madrigali a cinque voci (1586) and Madrigals First Published in Anthologies, 1588–1610*, ed. Christina Boenicke and Anthony Newcomb

The Hymn Cycle of Vienna 16197: Late Sixteenth-Century Polyphonic Vesper Hymn Settings from the Habsburg Homelands, ed. Lilian P. Pruett

Canzoni francese, libro primo: Ottaviano Scotto's 1535 Collection of Twenty-Three Chansons for Four Voices, ed. Paul Walker

Pierre Gillier, *Livre d'airs et de symphonies mêlez de quelques fremens d'opéra (1697)*, ed. Kathleen Gerrard

Francesco Barsanti, *Sacred Vocal Music*, ed. Jasmin Melissa Cameron

Samuel Michael, *Psalmodia Regia (Leipzig, 1632)*, ed. Derek L. Stauff

Andrea Cima, *Il secondo libro delli concerti (Milan, 1627)*, ed. Christine Suzanne Getz

John Eccles, *The Judgment of Paris*, ed. Eric J. Harbeson

Jan Dismas Zelenka, *Six Settings of 'Ave regina coelorum' (ZWV 128)*, ed. Frederic Kiernan

William McGibbon, *Complete Sonatas*, ed. Elizabeth C. Ford

New from Bärenreiter

George Frideric Handel, *Te Deum in B flat major (Cannons) HWV 281*, ed. Graydon Beeks

George Frideric Handel, *Parnasso in festa per gli sponsali di Teti e Peleo HWV 73*, ed. Teresa Ramer-Wünsche

Joan Cabanilles, *Selected Works for Organ, vol. III*, ed. Miguel Bernal Ripoll and Gerhard Doderer

Jean-Philippe Rameau, *Spectacles de Fontainebleau: Symphonies from 'Daphnis et Egle' RCT 34 and 'Les Sibarites' RCT 57*, ed. Érik Kocevar and Sylvie Bouissou

Johann Sebastian Bach, *Concerto for Violin, Strings and Basso Continuo in G minor, rec. from BWV 1056*, ed. Wilfried Fischer, arr. Martin Schelhaas

Johann Joseph Rösler, *Concerto for Pianoforte and Orchestra no. 2 in E flat major*, ed. Alena Hönigavá

François Couperin, *Pièces de clavecin, Second livre (1717) for Harpsichord, with 8 Préludes and 1 Allemande from 'L'Art de toucher le clavecin' (1716–1717)*, ed. Denis Herlin

New from Breitkopf & Härtel

Johann Sebastian Bach, *Complete Organ Works, vol. 9, Choral Partitas*, ed. Reinmar Emans and Matthias Schneider

Johann Sebastian Bach, *Complete Organ Works, vol. 10, Individually transmitted Organ Chorales II*, ed. Reinmar Emans and Matthias Schneider

Johann Kuhnau, *Three Motets for Five-Part Mixed Choir a cappella*, ed. David Erler

Johann Kuhnau, *O heilige Zeit, Cantata for Christmas*, ed. David Erler

Orlando di Lasso, *Complete Edition, vol. XVII: Motets IX*, ed. Bernhold Schmid

Johann Baptist Georg Neruda, *Concertino for Corno da Caccia, Strings and Basso Continuo in E flat major*, ed. Ludwig Güttler

New from Carus

Marc-Antoine Charpentier, *Te Deum, H 146*, ed. Hans Ryschaw

George Frideric Handel, *Judas Maccabaeus*, ed. Felix Loy Schütz

New from Centre de Musique Baroque Versailles

François-Joseph Gossec, *Symphonie à dix-sept parties*, ed. Louis Castelain
Jean-Féry Rebel, *Pièces pour le violon, vol. 1: Première et Troisième suites*, ed. Cyril Lacheze
Jean-Féry Rebel, *Pièces pour le violon, vol. 2: Deuxième suite en ré mineur*, ed. Cyril Lacheze
Marc-Antoine Charpentier, *Petits Motets, vol. 4a: motets à 3 voix et instruments II – a. motets avec voix de dessus*, ed. Shirley Thompson
Marc-Antoine Charpentier, *Petits Motets, vol. 4b: motets à 3 voix et instruments II – b. motets pour voix d'hommes*, ed. Shirley Thompson
François Couperin, *Ariane console par Bacchus*, ed. Christophe Rousset & Julien Dubruque

New from Edition HH

Joseph Bodin de Boismortier, *Four Trio Sonatas, op. 78*, ed. Michael Elpinstone
Maurice Greene, *La Libertà*, ed. Michael Talbot
Johann Adolph Scheibe, *Three Flute Sonata Op. 1*, ed. Michael Elpinstone
John Sheeles, *Suites of Lessons for the Harpsichord or Spinnet, Book 1 (1724)*, ed. Michael Talbot
John Sheeles, *Suites of Lessons for the Harpsichord or Spinnet, Book 2 (c.1730)*, ed. Michael Talbot
Christian Michael Wolff, *Flute Concerto in G major*, ed. Michael Talbot
Christian Michael Wolff, *Sinfonia in B flat major*, ed. Michael Talbot

New from Edition Walhall

Carl Friedrich Abel, *Pembroke Collection Sonatas 17–23 for Viola da gamba and b.c.*, ed. Leonore and Günter von Zadow
Berliner Gambenbuch (Anonymous, 1674): Selected Pieces for Viola da gamba solo, ed. Marcellus Jany and Leonore von Zadow
Edward Finch, *Cuckoo Sonata in C Major for Alto Recorder and b.c.*, ed. David Lasocki
Marin Marais, *Pièces à une et à deux violes – Livre I (facsimile)*, ed. Ruedy Ebner
Pietro Torri, *Sonata in C major from the Sibley Manuscript for Alto Recorder and b.c.*, ed. David Lasocki

New from Stainer & Bell

Mass of the Blessed Virgin Mary According to the Use of Salisbury, Part I & II, Early English Church Music, vols. 59 and 60, ed. John Harper with Sally Harper and Matthew Cheung
Salisbury
English Keyboard Music 1650–1695: Perspectives on Purcell, Purcell Society Companion Series, vol. 6, ed. Andrew Woolley
Restoration Music for Three Violins, Bass Viol and Continuo, Musica Britannica, vol. 103, ed. Peter Holman and John Cunningham

New in the Web Library of Seventeenth-Century Music

Luis Coronado, *Four Passions*, ed. M. Grey Brothers

New from Ut Orpheus

Luigi Boccherini, *Six Sextets for Strings Op. 23*, Opera

Omnia vol. XIX, ed. Fabrizio Ammetto and Christian Speck

Luigi Boccherini, *9 Quintets for Guitar, 2 Violins, Viola and Violoncello*, Opera Omnia vol. XXII, ed. Fabrizio Ammetto and Christian Speck
Chaconnes and Grounds from English Baroque Masters for Melody Instrument and Continuo, ed. Nicola Sansone
Muzio Clementi, *Sonatas for Piano or Harpsichord Op. 7–10*, Opera Omnia, vol. VIII.2, ed. Luca Lévi Sala and Rohan H. Stewart-MacDonald
Jan Ladislav Dussek, *String Quartet Op. 60 No. 1, String Quartet Op. 60 No. 2 and String Quartet Op. 60 No. 3*, ed. Renato Ricco and Massimiliano Sala
Jan Ladislav Dussek, *The Sufferings of the Queen of France for Piano or Harpsichord*, ed. Chiara Corona and Andrea Coen
Michelangelo Falvetti, *Il Diluvio Universale. Dialogo a 5 voci (1682)*, ed. Giampiero Locatelli, Fabrizio Longo and Nicolò Maccavino
Pietro Antonio Locatelli, *Sonata in G minor 'Leufsta' for Violin and Continuo*, ed. Fulvia Morabito and Massimiliano Sala
Benedetto Marcello, *Estro poetico-armonico. Parafrasi sopra Salmi (Venezia 1724–26), Vol. 7: Psalms 36–43 and Estro poetico-armonico. Parafrasi sopra Salmi (Venezia 1724–26), Vol. 8: Psalms 44–50*, ed. Maria Antonietta Cancellaro and Andrea Coen
Claudio Monteverdi, *Vespro della Beata Vergine (Venezia 1610)*, Sacred Works, vol. 2, ed. Melita Fontana
Niccolò Piccinni, *Mass in D Major*, ed. Adriano Cirillo
Johann Christian Schickhardt, *6 Sonates Op. 5 for Treble Recorder, 2 Oboes, Viol and Continuo, vol. 3: Sonatas Nos. 5–6*, ed. Nicola Sansone
Antonio Vandini, *6 Sonatas for Violoncello and Continuo*, ed. Antonio Mostacci and Paolo Poti