Early Music REVIEW

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So we've reached our century. I don't think we'll be able to match Lara and knock up another three, but rumours that we were declaring (I hope our foreign readers understand cricket terminology) derived from a misreading of a sentence in the editorial of Issue 90 that I thought I had written so carefully to avoid that interpretation. Issue 100 seems a good place to explain our origins and how we grew out of *Early Music News*.

The first issue of that magazine appeared in August 1977, one of the few specific outcomes of a conference on Early Music recently held in an upper room at the Royal Festival Hall at the instigation of John Thomson, editor of *Early Music*. Its editor was Michael Procter (whose Lassus CD is reviewed on p. 15 of this issue). From Issue 2 I contributed a section called 'For Scholars and Performers', which turned out to be reviews of books and music. My first topic was the chansons of Hayne van Ghizeghem and Caron. By early 1979, Michael realised that the financial and organisational effort in running a monthly magazine would be better handled by an organisation, so *EMN* moved to the Early Music Centre and changed to A5 format. Its editor and printer was Peter Williamson, a landscape gardener from New Zealand who used it to acquire a new trade and has since become a specialist in the design and printing of concert programmes and publicity. *EMN* now incorporated a concert diary, and I had more space for reviews. This continued until the July/August issue 1992.

But the marketing element of the Early Music Centre felt that there was something naff about the small A5 format, so it was changed to A4 in September 1992 and received striking cover a year later. Up to then, the EMC Council, while offering moral support, was happy to leave editorial and financial responsibility to Peter Williamson, who charged specific costs but absorbed a lot of the administrative work. When the Council exerted more control and took full financial responsibility, it found that *EMN* made a loss. The hope that the new cover would encourage bookstall sales was vain, and the Council (with me having responsibility for *EMN*) had to consider how it might continue while paying a proper fee for editing, typesetting and printing.

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The council decided that Peter should continue to print it for the next six months, while we tried to work out how to make it viable. The Chairman and I separately played with the figures for a couple of weeks, but I stopped when I received a copy of a letter from the Chairman to Peter Williamson dispensing with his services. It was contrary to what the Council had agreed and also undermined my responsibility to the Early Music Centre Council, so I resigned.

None of this was publicised at the time, since the Chairman died a few weeks later, and it was obviously improper to draw attention to his unconstitutional behaviour.

I had been unhappy with aspects of the new EMN anyway. Apart from its appearance (I detest white print on black, and unjustified print is a rejection of five and a half centuries of printing tradition that a magazine concerned with the past should not perpetrate), I thought that there was room for a magazine that wasn't primarily a promotional organ. There was a need for more extensive cover of the wealth of new CDs, particularly since *Gramophone* was not very adventurous in including discs available from abroad; and I welcomed more space to review books and music. We also thought that a magazine about music should include some music as well. Hence *Early Music Review.*

We were helped to get under way by the Arts Council, which paid for the circulation of our first few issues to subscribers of *Early Music News* (which was not then circulated free). Subsequently we have supported ourselves. The impetus to change at Issue 100 again came from the Early Music Network (as the Early Music Centre had become). I was invited to a meeting early last year to discuss what might replace *EMNews* when it ceased publication later that year. Jeremy Burbidge (of Peacock Press and allied organisations) and I attended, and we each tendered separate proposals (though were in fact working together). The Early Music Network accepted Jeremy's, and we went ahead planning a scheme, which the Network seemed to be happy with. In the end, Jeremy and I parted company (though we continue to collaborate in other contexts and have retained Jeremy's proposed Diary editor). The EM Network has shown no interest in including in *EMR* the publicity they had intended to put into it had Jeremy's scheme (which is the one we are adopting from next month) gone ahead, and I have had no communication from the Network since last October. We were told that they had several thousand pounds allocated for setting up a successor to *EMNews* (though not for running costs): none of that has come to us (nor, apparently, to the London concert diary that Martin Feinstein has been producing since *EMNews* ended). But perhaps we should enjoy our independence.

We hope to use issue 101 to try to extend our readership. If you know anyone to whom it would be worth sending a sample copy, please let us know, and we will have advertising leaflets available if you think you can distribute any.

We thank you for your support, your friendly words of encouragement and your enthusiasm. *CB*

EDITION WALHALL

Clifford Bartlett

We've recently received a large batch of music from Edition Walhall. There are a variety of series, all except the Telemann edited by Konrad Ruhland (EW 363 & 372 in collaboration with Fred Flassig). There is no separate numbering within each series, but each item has an EW number, which should be used as an order number. I've a few copies of the extensive Walhall Baroque catalogue available. I've failed to get through to the web site, and an alternative address produced by Google had no catalogue. Address: Edition Walhall, Verlag Franz Biersack, Richard-Wagner-Str. 3, D-39106 Magdeburg, Germany. Fax +49 391 8 52 00 79 (or order via King's Music).

All scores come with parts and (if vocal) additional scores or chorus parts. Texts are not printed separately (except in one case, which I've noted) or translated: sales would probably benefit from English translations of German, and German and English translations of Latin. Some editions have no realisations, others do, and some have a blank stave to write your own. Score-readers are often expected to manage C clefs. Bass figures are placed inconsistently above or below the stave. Sometimes a continuo line that is unlikely to be played by a cello/viol is printed as a part (useful for performances with two keyboards or a theorbo or to avoid page turns), but in other cases it isn't. Most editions have a page or two at the end which would otherwise be blank filled with samples of other publications; while there are obvious merits in this, both for publisher and user, a facsimile from the source could often answer questions raised by the introductions. It is annoying that it is not always possible to tell what instruments are named in the source – those preceding the first bar of each stave are often editorial – and it is not clear whether the mention of two instruments against a single continuo part means that there were two parts or that they are just an editorial suggestions. Of course, two players can read one part, but the automatic inclusion of a cello or viol on 17th-century continuo lines should not be encouraged. It is assumed that *viole* in 17th-century mid-european sources implies viols, it is a at least as likely that they, and unspecified groups of string instruments in C1/C2 C3 C4 and F4 clefs, are likely to be violas and bass violin, especially if there are two treble-clef parts for violins above them. If I dwell on the instrumentation in the notes below, it is because questions I would be asking as a performer are not answered in the editions. The English introductions suffer from some unidiomatic translations. I've given prices in euros: the £GB price is about two-thirds lower, although with shops needing to mark up of because of the cost of post and exchange, it might be safer to expect UK prices to be about the same: even so, they are not expensive.

MUSIK FÜR VIOLA DA GAMBA

Anonymer Meister (H. I. F. Biber ?) *Salve Regina.* EW 372, €11.00. This is scored for a virtuoso gamba, a less elaborate alto (in high tenor range, mostly between the A below and A above middle C) and organ continuo. It survives in the Nonnberg Abbey in Salzburg (X.22). The edition is reissued from one published by Verlag Musica Pretioso in 1996. The set includes two scores, gamba part and figured bass, which seems to imply the need for a cello as well, though the MS only mentions organ. Does the MS source contain two bass parts? The stave-heading of the score has *Organo* against the full-size-print right-hand and *Basso* against the bass: slightly confusing. There is, though, no doubt that the work is worth performing, and Biber seems a plausible candidate as composer.

Johann Erasmus Kindermann *Canzon decima Quarta.* EW 363, €10.00. This is from Kindermann's *Canzoni, Sonate...* issued in two parts in 1653. The last piece in Book I is in four parts *a quattro Viol.* Ruhland deduces that the cleffing of C1 C3 C4 F4 implies viols rather than violins. These clefs are preserved in the score – are Germans more skilled in clef-reading than the British and Americans? – and the parts are printed both in the original and the customary modern clefs, which results in seven loose sheets of paper. Since the music fits on one side of the page, it might have been better to have eschewed the adverts on the back and put one version on each side: in my experience, the fewer bits of paper, the better. The bass part is a continuo, with the independent bass part indicated: it is not clear whether the original was thus or whether there were two parts. The editor used 'eine alte private Anschrift' but doesn't imply that it is a source of any authority, and since he has checked the original print, I'm not sure what the relevance of the intermediary is. There doesn't seem to be anything intrinsically violistic in the music, which is in four sections, all contrapuntal except for the second, whose chords offer a consort good practice material for unanimity. When playing it through I mentally heard it as recorder music, thought the parts only allow for this if the tenor can read alto or tenor clef.

MUSICA SPECIOSA

Johann Rudolph Ahle *Seht euch für.* EW 367, €17.50. There is no indication of what one should expect from the title of this series: I don't think it implies that music in other series isn't *speciosa* (beautiful)! This is scored for SAT and continuo (the bottom stave of the edition is labelled *Organo + Basso*; but it is not made clear whether

that is indicated in the source) with four *Flauti o Violin.* The title page translates these as *4 Blockflöten oder 4 Streichinstrumente*, but the strings vanish from the heading in the score. The original clefs of these parts are C1 C1, C3 and F4. The upper three parts have manageable ranges, but the bass ranges from the cello bottom C to the note below middle C as notated (presumably sounding an octave higher). As the introduction points out, the text about 'false prophets in sheep's clothing' is not the usual pastoral matter that as associated with recorders.

Antonio Bertali *Laudate Dominum.* EW 373, €16.50. This setting of the shortest psalm is for SATB with two violins and continuo; there is a brief solo for tenor or soprano at the beginning of the Gloria.

Johann Joseph Fux *Rondeau á 7. EW 331*, €16.00. This has concertino parts for violino piccolo (played scordatura and tuned up a minor third) and bassoon, with the rondeau theme played by violin, 2 violas and *basse de violon*, with continuo. The bassoon mostly doubles the continuo line, even in the rondeau sections, where the piccolo violin is tacet, but has a couple of episodes of semiquavers.

Andreas Hofer *Lauda Jerusalem Dominum; Laudate pueri Dominum.* EW 390, €18.50. By an odd coincidence the name of Hofer cropped up in conversation a few minutes before I opened this score: if anyone knows whether his *Adeste fideles* uses anything resembling the text that emerged in England a century later, please tell us. These two psalms are for bass solo with two violins and continuo (again, it isn't clear whether a stringed bass instrument is specified). Both need some virtuosity from the singer and a bottom D.

Johann Erasmus Kindermann *Canzon Undecima "Ut Re Mi Fa Sol La"; Canzon Duodecima.* EW 364, €11.00. This is from Book I of the 1655 *Canzoni, Sonate...* (cf EW 363 reviewed above). The violone part is missing, but it seems to have been identical with the continuo, so no reconstruction is needed apart from adding *+basso* and *–basso* marks. It is quite difficult to extract information from the introduction: why can it not state clearly which of the two books the pieces come from and what, if any, instrumentation is given for the parts (apart from the generic *Violis* of the source's title page)? The edition assumes violins. Both pieces are of interest; Canzon XI uses the hexachord throughout without seeming to be in any way showing off, and the reason for selecting Canzon XII – because it is the only one in triple time – pays off. I'm puzzled about the last bar: perhaps the antepenultimate note of violin 1 should be a semibreve.

Alessandro Poglietti *Zwei Sonaten à 4 in D and G.* EW 359, €19.00. Both these pieces have two parts in treble clef for violins and one in C1 for violetta; the Sonata in D has a fagotto, the Sonata in G a Viola da basso (cello or bass violin or gamba), and there is a continuo bass, unfigured in the Sonata in D, that does not require an additional melodic instrument. The editor is convinced that the *violetta* is a treble viol, whereas the smallish viola used for viola I parts would seem a more plausible suggestion. The treble clef is used in the parts, while inconsistently the score retains the C1 clef for the first piece but has G2 in the second. The writing is quite open, with passages of 'soloistic' duetting.

Jacob Scheiffelhut *Lieblicher Frühlings-Anfang, oder Musikalischer Seyten-Klang (1683). I. Suite in d. II. Suite in h.* EW 337. €18.00. This is the first two of the eight suites in Scheiffelhut's 1683 publications: the other six are in EW 339, 341 & 343. The scoring is for four-part strings in a modern configuration (2 violins, viola and cello) with continuo. Each suite has seven movements: Präludium (in three sections), Allemand, Courant, Ballo, Saraband, Aria and Gigue. The scoring is quite busy, with the viola as active as the violins. These are not as French as the German suite was soon to become, and are surprisingly good for a composer I'd never heard of.

LAUDATE DOMINUM IN CHORDIS ET ORGANO

Stefano Bernardi *Sinfonia concertata quinta "All' Epistola".* EW 330, €11.00. This series does have a clear definition: sacred instrumental music. Bernardi's Sinfonia is from his *Concerto Academici* op. 8, Verona c. 1616 and is, we are told, the first piece to be explicitly designated for playing at the Epistle. No scoring is specified in the source, which has G2G2C2C3C4F4 clefs. The editor suggests two cornetti and four trombones, which is fine, or two violins and 4 viols, which in a church context is less plausible, and anyway why not violin-family lower strings? It's a very jolly piece, and far from hiding 'La bella Franceschina' (not identified by the editor) amidst the counterpoint, she appears prominently in one of the treble duets. The allusion to 'Come to the cookhouse door' is no doubt accidental. This is hardly a sophisticated piece (the editor's comparison with Gabrieli is ludicrous), but it is entertaining in a suitable context – but presumably not when the Epistle is sombre.

Andrea Cima *Capriccio à due* Codex Caioni *Sonata: Surge [propera amica mea].* EW 384, €10.00. It is wise for anyone editing a piece that is readily available in facsimile to check it very carefully. The Capriccio from Cima's 1610 set has several trivial mistakes – accidentals that should be marked editorial (but the sharps in 50 are not in the source and should be deleted), a superfluous tie between bar 30 & 31, and strange barring that doesn't match that of the source. It is, however, unlikely that Ruhland can have looked at the *partitura* (continuo score) of the original print. It is almost regularly barred and, more important, has two imitative entries in its upper stave that are not included in the *canto* part so are presumably intended for the organ (bars 38-40 and 48-50). There is no mention that the note values are halved. The anonymous trio from a Budapest MS (edited from its modern edition) is a curious pairing, since the Cima is for treble and bass, while the anonymous piece is a genuine trio for treble, alto and bass and needs a bass instrument (for which there is no part).

Meister C. M. (Kremsier, 17. Jh.) *Sonata Resurrectionis.* EW 333, €11.00
Meister C. M. (Kremsier, 17. Jh.) *Sonata Sancti Thomae.* EW 334, €10.00
Both of these pieces are from the Kromeriz archive (Br. IV/189 & IV/134). The Easter piece is richly scored for two clarini, two violins, two violas, a gamba or trombone (alto clef), a violone (8' no doubt) and organ. The positioning of the figures in the score above the organ part makes them look as if they belong to the violone. The opening movement is mostly a series of duets by the pairs of trumpets, violins and gamba/violone; then follow two movements without trumpets. Their return in the final movement in triple time is less exciting. The St Thomas sonata is presumably for Doubting Thomas rather than Becket, whose feasts fall four days before and after Christmas respectively. Here there is just one trumpet with two violins, two violas and a combined bass/organ part. The editor offers two suggestions for C.M.: *Caesarea Majestas* (i.e. the Emperor Leopold) or Christoph Maysenberger. BC tells me that the Emperor is usually indicated by S. M. C.

PUER NATUS IN BETHLEHEM

Johanne Rudolphe Ahle *Tröstet, tröstet mein Volk.* EW 356, €16.00. The interesting feature of this is its scoring for four recorders and continuo, with high and low tenor voices – the upper one is nominally an alto, but with a range from the F below middle C to the A above, is sensibly notated in the edition as a tenor, though ladies with the range would enjoy it too. The four recorders (original clefs C1, C1 C3 and F4 = SSTB instruments) mostly play homophonically; the voices have some imitation but often sing in thirds, possibly reflecting the words of the text, 'Comfort ye, comfort ye, my people.' The composer is Ahle senior, from his *Neu-gepflanzter Thüringischer Lustgarten* I, 1657 – 'Perfect Houseplants' is not such a silly name for a modern ensemble!

Giacomo Carissimi *Salve, salve puellule.* EW 338, €15.00. This survives in half a dozen sources, some with two violins, some without. The edition is taken from one in Kromeriz, which has a misplaced violin I between bars 116 and 136; the editor makes the obvious correction, but doesn't say if it follows the other sources. It is for tenor (or soprano) solo, with a roughly rhymed text which really needs to be set out separately – anyone trying to print it in a programme will have layout problems. (It isn't against the principles of the series, since the Schmelzer text is printed thus.) The lengthy vocal melismas should not stretch the soloist too much, and the modest range is mostly between the Fs. There is also an edition by Ewerhart (Bieler *Cantio Sacra*, 48)

Gottfried Finger *Pastoralle.* EW 386, €12.00. This is listed in the Viola da Gamba Society catalogue as being for two viols and continuo; but there seem to be two slightly different bass parts, one figured, so it is probably for three viols (AAB in terms of clefs, though by this period perhaps for three basses) and keyboard or lute, though it will work perfectly well with just two viols. The edition adds the subtitle *über 'Resonet in laudibus'*, derived from the use of the carol in the last section. Finger is now rather better known than he was in 1995, when the preface was written.

Johann Heinrich Schmelzer *Currite accurite.* EW 321, €17.00 (score), €29.00 (set of part), €3.90 (chorus score). This is a richly-scored piece for 2 violins, SATB lower strings (probably labelled *viole* in the source – we are not told – but more likely to be for violin-family than viols, despite the editor's contrary opinion), continuo (does the double stave-heading *Organo & Violino* refer to two extant parts? – with *viola* IV doubling the continuo part so much, it seems unlikely) and SATB soli and chorus (though there is the usual ambiguity about *tutti*, and the work can be performed with just four voices). The parentheses in the previous sentence show the problems of interpretation when the editor does not give enough information about the source. It's a lengthy motet – 241 bars – but doesn't seem quite strong enough for its size. According to BC, the Gloria is a rehash from another Schmelzer piece.

Georg Victorinus *Magnificat VI. Toni super 'Dies est laetitiae'.* EW 332.€13.00. This is for SS/TT, B and continuo, published in *Philomena Caelestis* (1624). I don't understand what the preliminary clefs mean (C4 for the top part, G2 for the second) or why there needs to be further alternation other than between the trio and chant (this is an alternatim setting). And to say that such a manner of performing Magnificats was common in Munich in Lassus's time is unnecessarily specific: it was normal throughout catholic Europe. The music is pleasantly contrapuntal, though a bit thin: the voices need a solid organ backing. I'm not convinced by the middle voice entering on the fourth for verse three: perhaps the bass should be F.

TELEMANN

Georg Philipp Telemann *Sechs Ouverturen nebst zween Folgesätzen TWV 32:5-10 fürs Clavier* Herausgegeben von Brit Reipsch. Facsimile. EW 307, €19.00. There have been several editions of this set (listed in note 14 of the informative introduction). This facsimile is of interest, apart from presenting the music in its original form (with only the C1 clef preventing easy legibility) as another example of an engraver known for his work on Bach's *Clavier Übung*, Balthasar Schmid. The music itself is more enterprising than some of Telemann's keyboard output. The translation of the introduction is embarrassing, with *Klavierwerke* translated as *pianoforte music* several times, despite an explanation that 'für Klavier' meant at the time for harpsichord or organ. This is in the series *Magdeburger Faksimile Offizin.*

Georg Philipp Telemann *Singe-, Spiel- und Generalbassübungen TWV 25:39-85 ... for voice & basso continuo.* Revidierte Neuausgabe herausgegeben von Wolf Hobohm. EW 301, €18.00. This contains 48 single-stanza songs, one to a page, with figured bass and realised upper

stave. As songs, they are pretty and pleasing; the curiosity is that they are presented as models for figured bass students to try. As such, they are both valuable and depressing: one hopes that students soon passed beyond this level. I'm not sure how much one can learn from this about how Telemann would really like the songs to be accompanied: they don't seem at all artistic, and break one basic rule that one usually tries to follow – not to play above the soloist. But other lessons, such as getting your hands into the right position for a whole phrase, may be sudied from it. The earlier edition by Max Seiffert is more scholarly, with fewer notational modernisations. This is in the series *Musikalische Raritäten*.

We have left a considerable number of new publications, large and small, for next month, partly because the Byrd Newsletter is so extensive this year, partly to make sure that there is a great variety of matter for Issue 101, which we hope to circulate widely to encourage subscriptions.

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DENIS STEVENS (2 March 1922 – 1 April 2004) was a scholar with an extremely broad range of interests as well as a pioneering performer of early music. Non-specialists will know him from his Novello edition of Monteverdi's *Vespers*. He edited the first *Musica Britannica* volume, recorded Dunstable and much else. But already by the time I met him, at a recording session of D'India in 1972, he was out of touch with developments in performance practice, and became isolated and embittered in his later years. *CB*

RAVENS VIEW

Simon Ravens

I wouldn't want to make superlative claims for any of my own performances or recordings. One thing I would claim though, and with some confidence, is a prize for one of the *oddest* single performances of a piece of Renaissance music – certainly one of the oddest ever to clamber on to the dizzy heights of Wigmore Hall's stage and from it, out onto the transmitters of Radio 3.

The performance involved a four-part Victoria hymn, (*Veni Creator Spiritus* if I remember correctly, though believe me, I have tried hard to forget). Two singers sang the chanted verses – so far, so conventional. But the polyphonic verses were played in an organ transcription by... well, he's a reader of this journal and would probably thank me for not being reminded. During these organ verses the words were not sung, but spoken by me, in a gravelly attempt to pass myself off as a Roman priest. Odd? Well, odd to those used to hearing their Victoria sung by the Tallis Scholars, perhaps, but in terms of performance practice, it was probably the most right-on piece we presented that day.

Our historical source for that concert was a well-known quote by the English cleric Gregory Martin, who wrote in his 1581 *Roma sancta* of how a man may walk round the churches of Rome and find a different performance style in each place. So the programme I devised took as its premise the idea that on Christmas morning 1581 a man was walking around the churches of Rome in which, by chance, he happened to hear the successive movements of the same Palestrina mass, interspersed with propers by other composers active in Rome. Each piece was performed by a different permutation of singers, wind instruments and organ. The most damning thing I can say about that programme of mine is that it was *clever*. I realise now in my dotage that clever programmes may serve the intellectual vanity of the programmer, but if they also serve the music it strikes me as little more than a coincidence. In this case, for the duration of the performance we never, as a group, had a chance to coalesce into a coherent sound-world: to their credit, the BBC politely declined to broadcast a Carpentras motet which had me wishing that the stage of the Wigmore Hall had an automatic trap-door.

To return to that Victoria hymn, though, I had always been puzzled by one sentence of Gregory Martin. 'And that verse which the Organs doth playe, one of the quyre in the meane time with a base voice very leasurely, rather sayth then singeth which there is common, in other places I have not seene it'. On good musicological advice, I took this as licence to present a polyphonic work as a sort of cross between an organ hymn and Max Bygraves' *Deck of Cards*. For what it is worth, at the time of delivery I was actually quite comfortable with speaking my lines. Afterwards, though, a friend in the audience asked me, ahem, what I had been grumbling about when the organ was playing. I referred her to my programme note. 'What programme?' she asked. Apparently the hall had not, as promised, provided the audience with my brief explanatory note to our performance. *Ouch!* When I realised this, my life – or at least the last hour of it – passed before me in one excruciating cringe. What on earth must the audience have been thinking? Frankly, they could only be thinking that I'd lost it.

However much this reminiscence may sound like the ramblings of a mild psychotic to his therapist, it is actually sparked off by something tangible, which is the beautiful new recording of Victoria by the falsettist Carlos Mena, accompanied by laud and cornett (Harmonia Mundi HMI 987042). Mena's programme includes the Advent motet *Ne timeas Maria*, which holds a special place in my affections, since it was the work which made me realise that the Renaissance style could be at once superficially simple and fathomlessly beautiful. At that time, in the mid-eighties, my university chamber choir performed the work unaccompanied SATB. By the mid-nineties Montserrat Figueras was recording the same work accompanied by three viols; in other words, without plural voices, but with the individual lines preserved. And now, a further ten years on, again we have a single voice, but this time with the other parts only being intimated by a plucked instrument.

If one were to plot the above three performances on a graph, they would appear to form a straight line taking us away from the received notion of choral polyphony. Yet it is just possible that they actually form part of a wide-ranging circle, which in time will bring us back to – or close to – where we came in. I have a suspicion that much of what performers, myself included, have been involved in over the last decade can best be seen as a reaction to the hegemony of the 'a capella heresy'. When we serve up Victoria's meaty polyphony on a bed of vihuela or, rather less digestibly, the rusks of my spoken voice, we are really delving into the back of the ingredient cupboard.

Despite my apparent cynicism, I think our roundabout route of performing styles will prove to be far from futile. Along the way, I hope that singers will have picked up, from instrumentalists such as Jordi Savall and Juan Carlos Rivera, stylistic sensibilities we would not have dreamt of twenty years ago. By the time we all get back together as a choir, with or without instruments, I would like to think that we will not shed the liberties we have picked up along the way.

REVIEWS OF BOOKS

Clifford Bartlett

A PHILOSOPHICAL ESSAY OF MUSICK

Jamie C. Kassler *The Beginnings of the Modern Philosophy of Music in England: Francis North's* A Philosophical Essay of Musick *(1677) with comments of Isaac Newton, Roger North and in the Philosophical Transactions.* Ashgate, 2004.xiv + 243pp, £40.00. ISBN 0 7546 0139 0

The mid 17th century was a fruitful time for investigation into acoustics, particularly in England in the circles around the Royal Society, and the book places the 1677 *Essay* into this context. The *Essay* itself is printed on pp. 135-200. I would suggest that readers who are primarily musicians rather than scientists should read it before the explanatory text; it is, for those with some experience of the prose of the period, more clearly written, and its tone is lost in the editor's topic-by-topic discussion. Since we are accustomed to consult books about music of the period in facsimile, one wonders why the *Essay* had to be reset. Kassler's interest is primarily scientific, and judging by one particular howler, she isn't very familiar with the musical activities of the time, particularly among the viol-playing North family. On p. 165, the phrase 'fore-stroke and back-stroke in musick' is explained by a quote from Simpson's *Compendium* describing down and up in the context of beating time, whereas 'North' is obviously writing about bowing. It is odd that a book that is pedantic enough to place editorial commas (not always necessary) in square brackets, gives no indication on the title page that Francis North's authorship is, however plausible, a conjecture.

I'm no scientist, so found the writing heavy. Two specific remarks worried me.

a. Page 4, note 19: *The term 'modern', as used in this study refers to the period from the seventeenth century to the closing decade of the nineteenth century, whereas the term 'modern philosophy of music' refers to a narrower period, 1677-1877.* Kassler's definitions seem entirely in the Humpty-Dumpty style of 'When *I* use a word... it means just what I choose it to mean – neither more nor less'. It is, of course, sensible to define a word that has a variety of meanings, but Kassler's choice makes *modern* begin a century or two after the historian's usage and end just as the popular usage of 'modern art' begins.

b. Page 99: the middle paragraph begins *We now know...* and throughout there is an assumption that the study of acoustics is a matter of discovery that leads towards certainty. That seems to be philosophically (in the modern sense) doubtful, and my wife (who taught biology until she became a mother and music-publisher) was suspicious of some of the 'certainties' on how the brain perceived sound that follow that remark. Surely most scientific knowledge is provisional?

The introduction traces the background to the *Essay* and the sources of the ideas it contains, and gives an insight into the controversies of the time. Appendices have a summary of the Essay from the *Philosophical Transactions of The Royal Society*, a letter from Newton to John North with a few comments on the *Essay*, notes by Roger North on the *Essay*, and biographies of various candidates for the anonymous friend to whom the *Essay* was directed. This is a thorough presentation of the work in hand, though directed more to students of the history of science than to musicians.

THE BURNEYS AT PLAY

Ian Woodfield *Salomon and the Burneys: Private Patronage and a Public Career* (Royal Musical Association Monographs, 12). RMA/Ashgate, 2003. 83pp, £35.00. ISBN 0 7546 3612 7

My main criticism is of the title. The story of the decline of Salomon's reputation during the 1780s, only to be revived by his good fortune in being in the right time and place to entice Haydn to London on the death of Nikolaus Esterházy in the autumn of 1790, is of far less interest than the letter-journals that Susan Burney (1755-1800) sent to her sister Fanny. These total some 650,000 words, the sections used here being 27 letters from 1787-8 surviving in Armagh Public Library. These are quoted at length to show how leading musicians handled the social problems of making music in aristocratic households and used the connection made to further their professional careers. But what is interesting is the chance to view music-making in its social context. Susan obviously loved and understood music, but had limited technique, and her worries about playing with the distinguished visiting violinist (the lesser-known Schöner, rather than Salomon) are movingly apparent, as is Schöner's tact in handling the situation. The letters reveal characters like a novel, and it would have been fascinating to have had this group of them edited for their own right – the information on Salomon, interesting though it be, could have been presented in a normal journal article. No doubt the letters will eventually appear in full: meanwhile, this is a tantalising, if expensive, foretaste. For more information, search for Molesworth Phillips on the web where you will also find information about Susan's unsatisfactory husband, who is otherwise remembered for his association with Captain Cook, or more specifically check the website

www.nottingham.ac.uk/hrc/projects/burney/letters.phtml

which gives information that could have been presented succinctly in the book. The price seems high, especially as Fanny Burney has a loyal fan club which a bit of marketing could have reached.

MUSIC IN LONDON

Andrew Benson-Wilson

CHARPENTIER ANNIVERSARY

The anniversary celebrations for Marc-Antoine Charpentier continue apace, with Florilegium's offering (19 March, Wigmore Hall). A medley of some of his smaller scale pieces opened the show, the most memorable being the *Ouverture pour quelque belle enterprise* with its rich five-part scoring. Thomas Guthrie sang the *Troisième Leçon de Ténèbres du Mercredy Saint* with his usual emotional, rich voice. The Hebrew letters that introduce each verse are enclosed within instrumental interludes, although in this performance the long silences between those and the subsequent text rather deconstructed the structure of the work, making the Hebrew text stand alone rather than introduce a text. (I should add that I have not checked a score, so this might be an intended feature). Boismortier's secular cantata *Diane et Actéon* suffered from a soprano who never quite landed securely onto her notes, particularly in the higher registers. In addition, in the second aria, the instruments did not manage to reflect the mood set by the singer, notably as she 'enjoyed sweet sleep until dawn'. I had problems with the harpsichord player's ornamenting of the first note of his continuo accompaniment – a habit which, I suggest, draws rather too much attention to a supporting player. He was also overdoing it in Charpentier's Sonata à 8, drowning out the lovely viola da gamba solo of Reiko Ichise with some heavy-handed playing and, later, challenging Ashley Solomon's flute to a duel through some over-busy right hand figurations and a percussive left hand. A shame, because otherwise the instrumental playing was very good. The concluding *Ouverture de La Comtesse d'Escarbagnas* is a very silly piece, and was given added silliness in a not entirely successful semi-staging from the four male singers, which included trying to chat-up the instrumentalists. Of the singers, Andrew Tortise was particularly impressive with his 'Ah! Quelle étrange extravagance'.

If this anniversary year brings anything of benefit it should be the elevation of Charpentier's *David et Jonathas* to top-rank status. It is an absolute delight, and should stand head and shoulders above the greatest of Lully's operas (under whose deadening regime Charpentier was forced to work). Written for the Jesuit boy's Collège Louis-le-Grand, it was originally presented alongside the spoken tragedy *Saül*, with the five movements of the opera interspersed between the five acts of the play in what must have been a mind- and bum-numbingly lengthy evening. At least one writer has suggested that the work was written as a warning to the boys (and priests?) against masturbation and more mutual entertainment, so keeping them in their seats for many hours probably helped in that quest. Musically the most striking thing about the work is Charpentier's building up of vast musical structures, many years before Mozart's extended operatic final choruses. As the work was preceded by the spoken tragedy, there was less need for recitative, so he could concentrate on larger-scale set-piece sequences, for example at the end of Act 1, where military rejoicing is held together by a repeated refrain – a similar refrain structure is also used in Act 4. Act 2 concludes with a massive chaconne as David and Jonathan celebrate the peace. The Choir and Orchestra of the Age of Enlightenment was directed by the striking French conductor Emmanuelle Haïm (27 March, Barbican) in a powerful and moving performance featuring some outstanding singing, notably from Paul Agnew, on outstandingly good form as David. Emmanuelle Haïm's considerable operatic experience was evident in the strong projection of the various characters and in her encouragement of some spectacularly expressive singing from the chorus and soloists. Although her conducting style is rather curious, with much use of clenched fists and karate chops, she becomes totally absorbed in the music and imparts her intense emotional involvement to the performers largely through bodily and facial gesture. Of the other major soloists, Daniel Auchincloss also impressed with a voice that ranged between countertenor and haute-contre and a declamatory power that he managed to combine with beauty of tone. Of the singers drawn from the choir, I was particularly taken with the youthful Grace Davidson. The orchestra relished the ravishing tonal colour, with much use of flutes and recorders amongst the woodwind, and a particularly colourful continuo group.

BACH AND FRIENDS

As their name implies, The Bach Players specialise in the performance of JS Bach, and their concert (St James Piccadilly, 5 March) included three Lenten cantatas and movements from the Art of Fugue. This cooperative group are not heard that often, but always manage to come up with the goods when they do appear – as reflected in the impressively sizeable audience. Instrumentally they play with a mellow and warm string tone and with a degree of delicacy and sensitivity that, sadly, seems to be going out of fashion nowadays. The opening cantata, *Widerstehe doch der Sünde*, was blessed by the sumptuous contralto voice of Hilary Summers. She merged her early long-held note almost imperceptibly with the strings – the first of many lovely moments. Her extraordinary voice, venturing well into a tenor register at times, was ideal for the gentle menace of Bach opening aria. The build up of power at the end of the central recitative was also extremely well done, as were the chromatic lines of the concluding aria. Hilary was joined by Gillian Keith, Charles Daniels, Peter Harvey and Catherine Latham (recorder) for *Himmelskönig sei willkommen*, almost a mini St John Passion with its succession of very personal arias

and minimal recitative. Peter Harvey overcame the rather four-square pulse of 'Starkes Lieben' by the fluidity of his voice, aided by the articulation of the instrumentalists. One very attractive aspect of The Bach Players is their collective structure – if anybody was giving directions it was done so subtly that it was barely noticeable. Although it is not easy to describe, I do sense a musical difference in these sorts of performances over the strongly conducted and directed variety – I don't think musicians are alone in working better within a cohesive group of like-minded individuals.

Amongst the many recent anniversaries is the 40th of The Monteverdi Choir. I associate them with performances of Bach's B minor Mass, not least through sitting in the front row with my, then, very young daughter at a magical performance in the Queen Elizabeth Hall many years ago. So it was good to hear them perform that work once again at St John's, Smith Square (23 March), with The English Baroque Soloists and Sir John Eliot Gardiner. Quite apart from questions of authenticity, in the circumstances, it was entirely appropriate that all the soloists should have been drawn from the choir – with some generally pretty impressive results, particularly from Samuel Evans in 'Et in Spiritum Sanctum' and Clare Wilkinson in the 'Agnus Dei'. The chorus was similarly sound, although the sopranos occasionally struggled with their higher notes, notably in 'Cum Sancto Spiritu', and there were one or two other glitches at key moments. I liked the way that they kept the 'Osanna' light and frothy, rather than *con belto*. The orchestra was on very good form, with a pleasantly warm string tone, and some lovely solos from Alison Bury and others. The direction was typically revealing, with many of the movements run together. The key central movements of the *Symbolum Nicenum* were beautifully done, although I wasn't sure whether the violin blows in the 'Crucifixus' were meant to sound quite so lyrical, rather than aggressive. There were several magical cadences, including the end of 'Et incarnatus' and the Amen of the Creed.

The Parley of Instruments opened their 25th anniversary concert series with a programme of JS and JB Bach, Buxtehude, Pachelbel, Baltzar and Tunder (Wigmore Hall, 24 March). The first three works featured the triple violin format beloved of central and north German composers of the time, including Baltzar's impressive Pavan and Galliard in C, with its contrasting slow moving rising motif set against faster descending passagework, and Pachelbel's ubiquitous Canon, together with its less-ubiquitous accompanying Gigue, the latter given a delightful hoedown rendering. Buxtuhude's cantata *Mein Herz ist bereit* is one of his more curious vocal works with a slightly anarchic form, giving each line a different treatment that seems far removed from word painting or, indeed, the mood of the text. For example, his accompaniment to the text of the psaltery and harp includes vigorous repeated notes on the violins. Tunder, who preceded Buxtehude at Lübeck, was represented by *O Jesu dulcissime*, in many ways a more successful work. Gail Hennessy gave a lovely reading of the reconstructed Bach Oboe Concerto in F, and later joined with Stephen Varcoe for Bach's *Ich habe genug*, with its heartrending second aria, 'Schlummert ein, ihr matten Augen'. Stephen Varcoe brought an impressive depth of emotion to these works, with his lyrical and thoughtful singing. Indeed, this was the hallmark of the whole concert – a sense of musical restraint, avoiding the excesses that many groups seem to feel that they need to project the music. Playing of such a high standard, imbued with such musicality, is really all that is needed, and it is encouraging that groups like The Parley of Instruments have remained steadfast in their musical approach. Long may they reign.

BEETHOVEN AND MENDELSSOHN

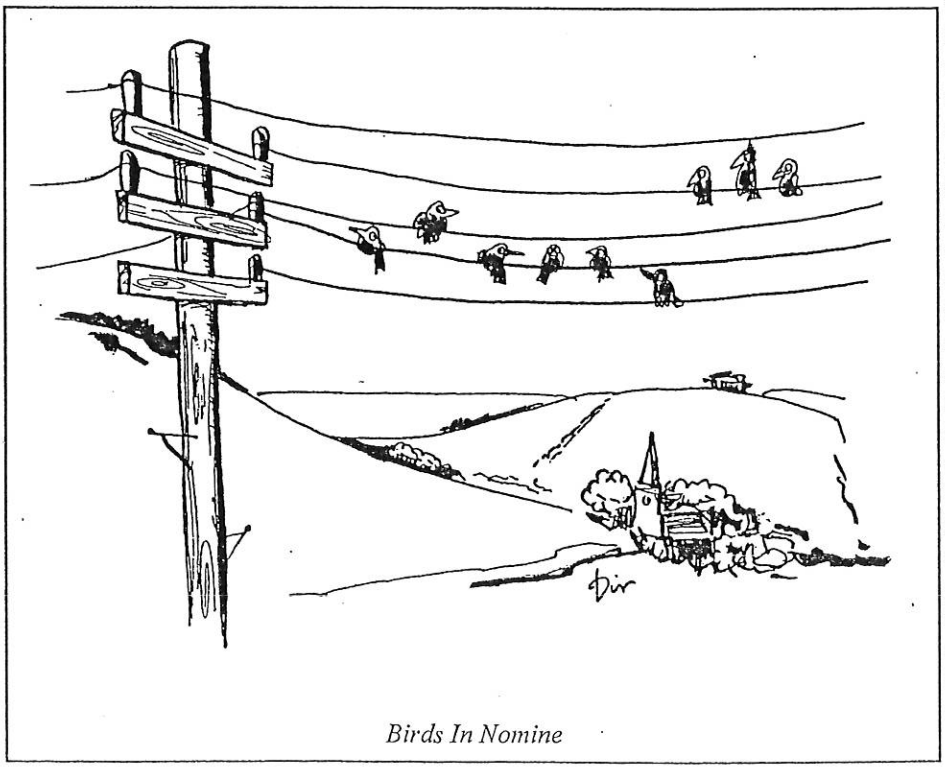
The most recent of the Orchestra of the Age of Enlightenment's Beethoven Piano Concerto series featured the 2nd (and first-written) concerto (Queen Elizabeth Hall 10 March). In comparison with Emanuel Ax, the soloist in their last concert, Imogen Cooper adopted a far more 'romantic' style in her fortepiano playing, lingering over individual notes, leaning into phrases and making abrupt jumps into *sotto voce* passages. Even in the recitative that replaces the expected cadenza at the conclusion of the Adagio, marked *con gran espressione*, I found her expression just a little too *gran* for my tastes. There also seemed to a discrepancy between the piano and orchestra in the articulation of the opening passage of the last movement, with the piano accenting the second beat, but the orchestra accenting the first. The OAE showed that they are perfectly capable of doing crescendos in the opening Rossini Overture to *Semiramide*, with its colourful use of five horns (should HIP bands have bumpers?) and bassoon and piccolo solo. My only criticism was that the timpanist was positioned too far away to the right of the stage, acoustically separate from the rest of the instruments. Weber's thundering Overture to *The Ruler of the Spirits*, with its flights of fancy for the cellos, acted as a second half prelude to Mendelssohn's Fifth Symphony, the *Reformation*. I must admit that I am not a lover of this curious work. The message, such as it is, seems to be treated rather inconsequentially, particularly considering the number of people that have died in the conflicts between Catholics and Protestants, and the musical treatment of chorales is far more successful in Mendelssohn's organ sonatas. Although I would not agree with the composer himself, who threatened to burn the score, I think it is more suited to academic study than concert performance. Even Mark Elder never quite managed to break away from the tonic/dominant bombast of much of the piece. Instrumentally, it is a treat for this early music reviewer to be able mention the ophicleide and contra-bassoon.

OPERA

Nicholas Hytner's 1988 staging of *The Magic Flute* is now approaching legendary status at the English National Opera, with no fewer than 10 revivals. The latest run (I saw it on 18 March) shows that it has lost none of its

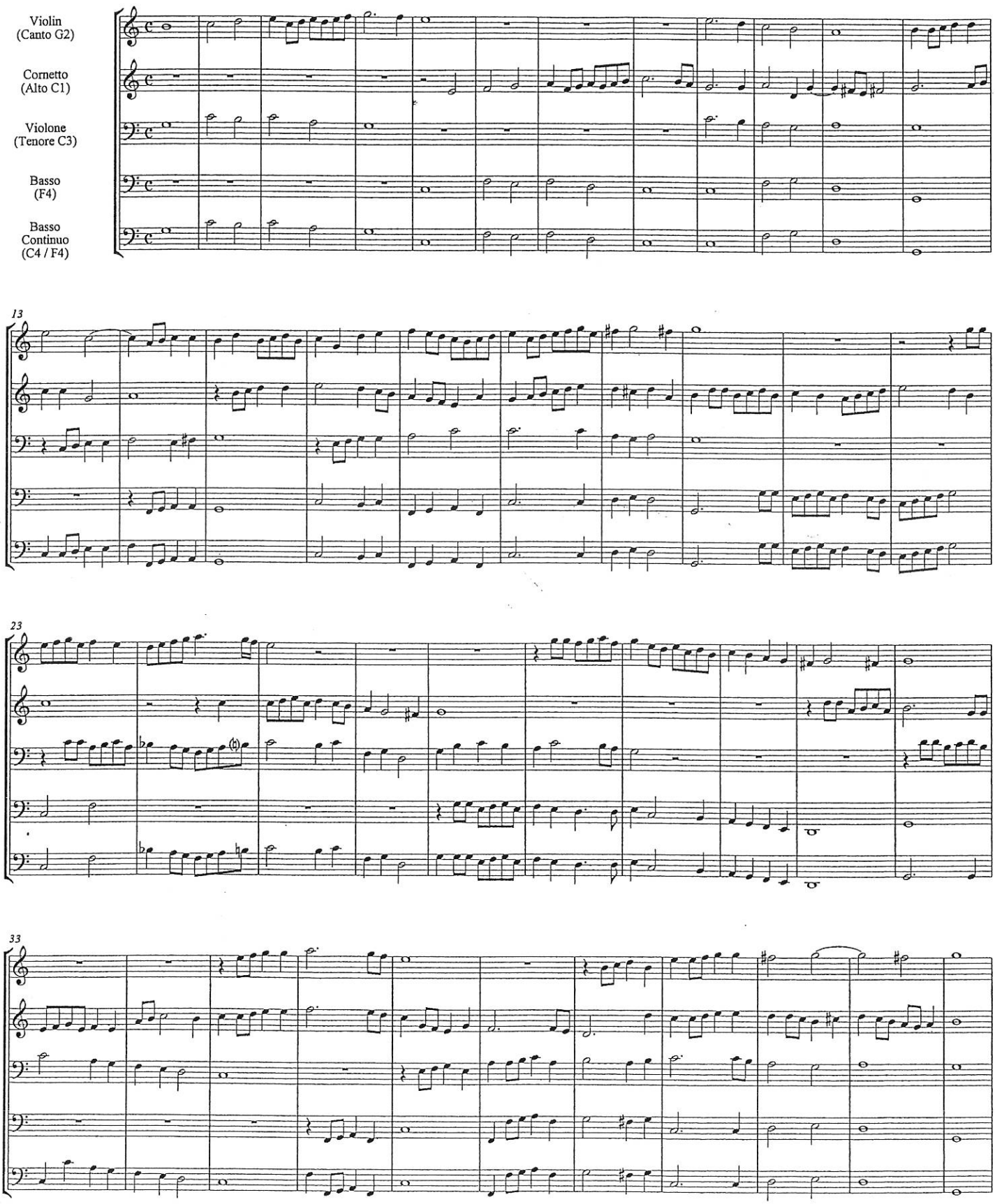
sparkle. Indeed, it has gained some new sparkle with the restoration of the original sets and costumes. It was an entirely appropriate work with which to celebrate the re-opening of scrubbed up and re-gilded Coliseum, successfully restored to its 1904 colour scheme. It was also an ideal work to promote some new young singers as principals on the Coliseum stage, notably Carolyn Sampson as Pamina. Her first appearance with ENO a couple of years ago involved her singing precariously from a terrifying looking scaffold gantry high above the proscenium arch, so I imagine she was glad both for her extraordinarily rapid promotion and for the slightly more earthbound staging. Although she allows her natural vibrato much freer reign than in her normal early music singing, it is one of the nicest vibratos around, never getting in the way of perfect intonation. For a newcomer in such exposed roles, she also showed remarkable confidence and stage presence, and her voice reveals a genuine emotional depth, notably in 'Ach, ich fuhl's'. Toby Stafford-Allen was outstanding as Papegeno, although his accent wandered around the countryside somewhat. Toby Spence (Tamino) and Sarah Tynan (Papagena) also impressed, although the Queen of the Night suffered from some screechiness on the night that I was there. It is not usual for me to praise the orchestra of the ENO, but their ability to switch from Wagner's *Ring* the night before to Mozart was remarkable, even if there were occasions when they could have been a bit more articulate. Nicholas Kraemer was an excellent choice as conductor, knowing just when to hold back the often brisk pulse to allow the drama to evolve. The chorus (usually another enemy of mine) also turned in an excellent performance. Their diction was clear and precise – indeed the spoken and sung words of all were crystal clear. The acoustics of the Coliseum have been dramatically improved – there is far greater presence from the orchestra and from the large stage. If you are one of the few people who haven't yet seen this production, do go – it is one of the finest ever and will surely remain in the ENO's repertoire for many more years. Even if it owes more to pantomime that to Masonic mystery (to the extent that Monostatos was booed at his curtain call!), it remains magical.

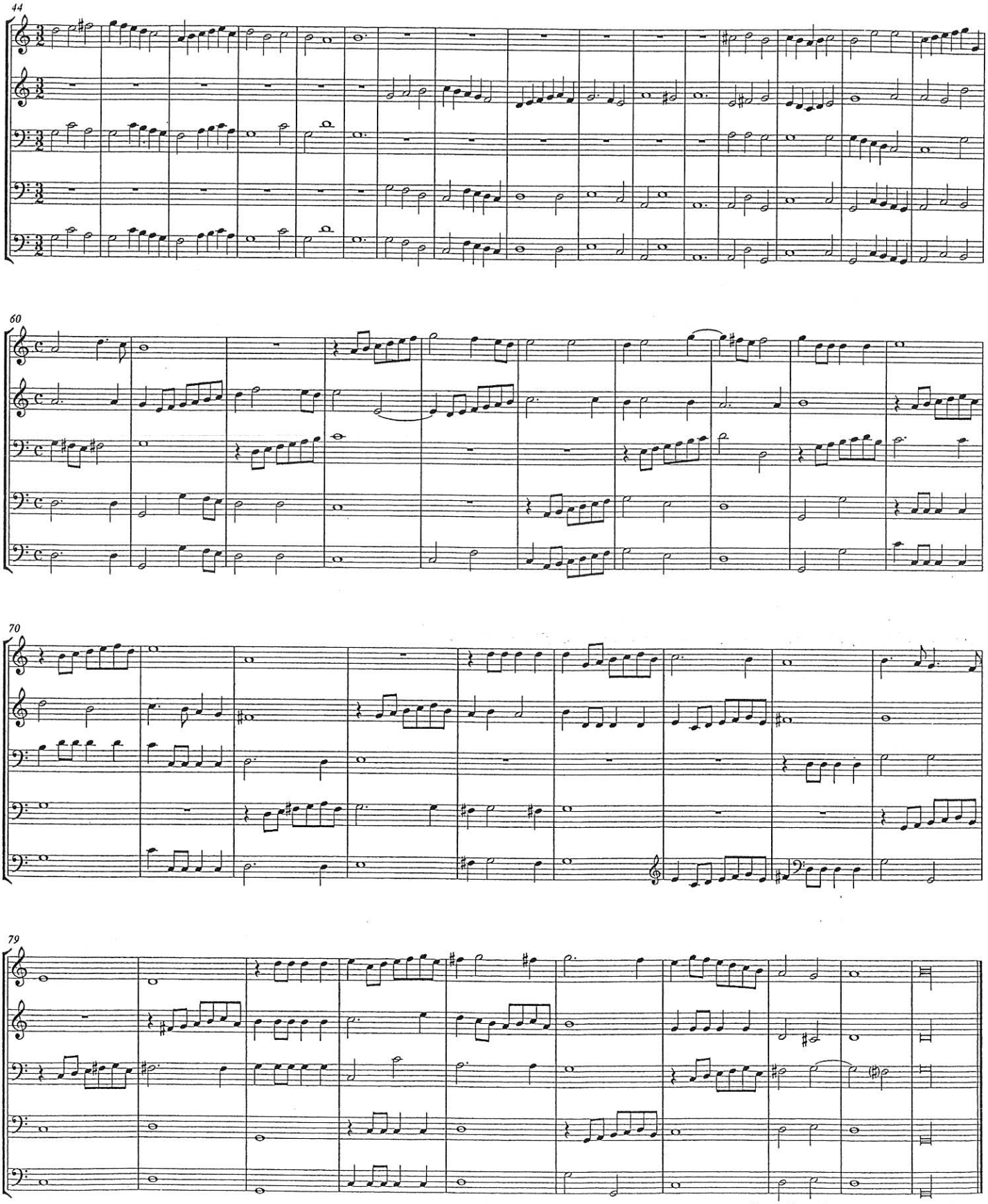
William Christie turned up at the Royal Festival Hall in his less than familiar role of director of Zurich Opera for a performance of Handel's *Radamisto* (22 March) – a semi-staged version of the current fully-staged Zurich show. The orchestra was the period instrument off-shoot of the normal Zurich Opera orchestra, with the name La Scintilla. It produced some impressive sounds, and featured some particularly effective continuo players (Jory Vinikour *harpsichord*, Brian Feehan *archlute* and Christine Theus *cello*). As far as I could tell, the young singers were straight from the Zurich stable, rather than being bought in specifically for this opera. Although they might not have had the experience of some older singers, and may not have been Handel specialists, I was enormously impressed with many of them – indeed, they could sing the socks off many an established opera singer in London's mainstream companies. Marijana Mijanovic was the undoubted star in the title role – an immensely striking figure in her white trouser suit (helpfully, all the male roles, although all sung by women, actually dressed to look like men), she sang with an emotional intensity that is rare is one so comparatively young, her 'Ombra Cara' was unbelievably heartwrenching, as were her angrier outbursts. Liliana Niketeanu was nearly as impressive as Zenobia, Radamisto's wife, the pair of them making an extremely well matched couple, physically, emotionally and musically, their voices blending beautifully with each other. Malin Hartelios also impressed as Polissena, with a nice control of her vibrato which, when it did appear, was fast enough to be absorbed into the vocal timbre rather than standing alone as a separate, and distracting, element. The fully staged version must have been fascinating to watch, judging by the stylish gestures and movements of the cast. William Christie was in his usual invigorating form, adept at revealing hidden corners in the music, although I found his foot-tapping increasing irritating. Even with such an experienced conductor as Christie, I am inclined to see foot tapping as a sign of the failure of a conductor's hand gestures – quite apart from the fact that such noises are often more audible to the audience than the far reaches of the orchestra.



Birds In Nomine

A. Cima: Capriccio. A 4





Si replica alla proportione se piace
[repeat from Bar 44 if you wish.]

CD REVIEWS

CHANT

Gregorian Chants in Hungarian Schola Hungarica, László Dobszay and Janka Szandrei *conductors* 63' 49"
Hungaroton Classic HCD 32157

This is quite an interesting and unusual collection of mostly familiar music based on Advent, Christmas, Epiphany, Holy Week, Easter and Pentecost, plus a national hymn and a sequence. The sources used are historical taken from Hungarian Codices and the Hungarian Protestant Gregorian gradual books of the 16th century. The source is quoted for each chant, although I have no means of verifying them. Without knowing this, the casual listener could easily assume that they are hearing a standard performance of popular chants – the melodies are familiar and, for those of us who do not speak Hungarian, the use of the Hungarian language becomes unnoticeable unless attempting to follow the texts. The performance was recorded at the Conference Hall of the Mayor's Office in Budapest 1st District – it sounds uninspiring, but may not be. Whilst this will be considered by many to be quirky, it is a well produced collection and shows a serious interest in the Hungarian traditions rather than just emulating the Gregorian norm. My only negative criticism, and it is a personal one, is that at times the singers are too distant, causing an impenetrable blend of voices, whereas I prefer to hear the characteristics of individual voices within the group. *Tony Brett*

The Story of Job in Gregorian Chant and Polyphony Schola Hungarica, Janka Szendrei & László Dobszay *cond.* 62' 32"
Hungaroton Classic HCD 32239

This recording of chant and polyphony which was made at the 13th century Calvinist Church at Ocsa in Hungary is based on two sources from the 13th and 14th centuries. The Offertory, 2nd movement, is taken from the Old Roman Gradual in the Lateran Basilica which is now held in the Vatican. The rest of the material is from a Hungarian Antiphonal from the Anjou Era (around 1360). All chants on this CD are sung in Latin. I thoroughly enjoyed listening to this recording. The chant is sung clearly with each piece being given a different vocal treatment to provide variety. Tuning is excellent throughout and the four short polyphonic sections are delicious – three by Victoria and Robert Parsons' popular *Ave Maria*. The booklet is sufficient but not generous. It gives a description of the story of Job and its liturgical usage along with the chant texts in Latin, Hungarian and English. The description of the two conductors and the singers amounts merely to a list of names. Several other CDs are advertised on the back cover of the booklet which appear to be highly interesting so I feel that more background information would be useful. *Tony Brett*

MEDIEVAL

Gace Brulé Oliphant
Alba ABCD 182

I can't remember a disc with pictures of the performers that are so offputting: Why the grins in the first of them? and merrymaking in the field is surely the wrong image for the aristocratic trouvère that is the subject of the disc. The booklet is curious: why does the fact that half his songs end on D imply that he sung them himself, and why might major thirds mean they had instrumental accompaniment? Provided that you are happy to accept that such songs were accompanied and were performed rhythmically (though here not in any doctrinaire way), there is much to enjoy, with some beautiful tunes that do sound across the centuries even if the half of the texts which are printed white-on-gray are illegible. This Finnish group are very talented, though perhaps they should concentrate on music that is less hypothetical. *CB*

Machaut *Motets*. The Hilliard Ensemble
ECM New Series 1823 472 4022 62' 33"

I was looking forward to playing this in an ancient hotel in Rheims, but sadly I couldn't find the disc to take with us and we drove past without stopping. I hope I can find it for next month. *CB*

15th CENTURY

Isaac *Missa Paschalis a6* Ensemble Officium, Wilfried Rombach *dir.* 71' 06"
Christophorus CHR 77267
+ extracts from *Choralis Constantinus* and *Resurrexi* a6

It is surprising that this rich six-part setting of the mass by Heinrich Isaac hasn't been recorded more frequently than it has. A 1983 recording on the EMI Reflexe label (CDM 7 63063 2) by the Hilliard Ensemble and Kees Boeke Consort is notable for its clean precision and the successful blend of voices and instruments. While the performers on the present recording may occasionally fall short in matters of precision, the fuller all-choral sound impressively emphasises the rich sonority of Isaac's writing. Furthermore, the ordinary of the mass is set in a context of relevant propers by Isaac taken from his *Choralis Constantinus* with a plainchant Offertory. In an intelligent piece of programming, Wilfried Rombach has located a six-part setting of the Introit *Resurrexi* by Isaac in a Munich choirbook, and it provides an extremely appropriate opening to the recording. There is some very enjoyable singing here, and if the tuning isn't always of the superlative standard we expect from early music singers these days, this shouldn't deter you from purchasing this important CD.
D. James Ross

16th CENTURY

Escobar *Missa in Granada c. 1520* Ensemble Cantus Figuratus, Dominique Vellard *dir.* 55' 59"
Christophorus CHR 77263
+Peñalosa *O decus virgineum, O Domina sanctissima, Pater noster* & chant

For this reconstruction of a mass of around 1520 in Granada Cathedral, the voices of the Ensemble Cantus Figuratus are joined by shawms and sackbuts of Les Haulz et les Bas to produce a combined sound which is both impressive and successfully blended. Increasing documentary evidence, some of which is cited by Ian Harrison in the programme notes, supports the use of loud wind instruments in the polyphonic elements of early-16th-century Spanish services, and the present recording helps to confirm the validity of this approach. The singing and playing are suitably forceful and bombastic for a service taking place a mere thirty years after the expulsion of the Moors, but the wind players manage sufficient subtlety to allow for a successful blend with the voices. The propers are drawn from a Gradual printed in Granada in 1507 and are for the *Officium Virginis Marie in sabbatis*. The reconstruction also features three fine works by Escobar's contemporary and acquaintance Francisco de Peñalosa, but ultimately it is Escobar's muscular melodic lines which impress most here. *D. James Ross*

Lassus *Lagrime di San Pietro, Melancholia* Hofkapelle, Michael Procter *dir.* Christophorus CHR 77255 76' 36"

It is odd that one can play a disc twice and from two very different impressions. I first heard it driving through France as a substitute for the missing Machaut, and was unimpressed. EB demanded a very low volume while she was driving, and trying it again at home louder I was far more impressed. The solo voices make a very full sound, don't hang around too much admiring the passing scenery but focus on their destination. Apart from some unsteady passages, especially in *Melancholia*, the main problem is the lack of verbal clarity: I couldn't even hear what language was being sung during the Italian *Tears*. The Italianate Latin of *Melancholia* was more convincing, though the performances were a bit rougher in, for example, *In hora ultima*.* If you have not heard of Lassus's *Melancholia*, don't feel ignorant: this is the first outing of the title, suggested by the conductor for a group of 13 motets that begins *Unus Dominus, una fides*. The otherwise excellent booklet neglects to say where they survive and where to find an edition (vol. XV of the *Sämtliche Werke* until the A-R version appears); the *Lagrime* are in *Das Chorwerk* 34, 37 & 41, though with the chiavette pieces untransposed – the CD gets it right. *CB*

** I was intrigued by its text when I came across* In hora ultima peribunt omnia: tuba, tibia et cythara, jocus, risus, saltus, cantus et discantus *a few years ago and Alan Lumsden edited it for Beauchamp Press. Does anyone know its source?*

Porta *Requiem 5* Ensemble vocale *Speculum Musicae*, Marina Malavasi 60' 28" Bongiovanni GB 5615-2
Deus in adiutorium a6, Memento Domine David a8

This is the first recording of these works by Porta (1529-1601), and I cannot imagine that there will be very many more, at least not in emulation of this one. The Requiem is sombre, with touches of elegance, and a rumbling low tessitura: even the top (alto) line rarely rises above the mud of the general texture. It shows more signs of life towards the end, when phrases build up in a way that reminds me of Scarlatti's *Stabat Mater*. The performance is turgid, although a good effort is made at dynamic contrast and phrasing. The first beat of the bar is always heavy, and the sound swells nauseatingly onto each beat. There are several ragged entries, and the dismal sound at one entry ('Quantus tremor est futurus') is unforgivable: one singer obviously started in the wrong key and quickly adjusted, but this take certainly should not have got past the first edit.

There is more musical interest in the two psalms, and since these are sung by single voices, as opposed to the two or three to a part in the Requiem, the music has more of a chance to fight its way through the foggy sound. The director, Marina Malavasi, must be a powerful character to get so much expression out of her band of men, and she is good at achieving directional impetus. But the overall result, despite some moving and exhilarating moments, is rather dreary. *Selene Mills*

The Fitzwilliam Virginal Book Byron Schenkman *hpscd*, Maxine Eilander *harp* Centaur CRC 2638
Anon, Bull, Byrd, Farnaby, Edward Johnson, Morley, Philips, Picchi, Sweelinck, Tomkins, Warrock

Peter Holman will review this next month.

17th CENTURY

Biber *Sonatas for strings* Seattle Baroque Centaur CRC 2615 64' 55"

Seattle Baroque is one of my favourite groups and this Biber disc, which we missed on release in 2002, was kindly supplied by Centaur Records to be included in an anniversary year round-up of Biber recordings. I would not want anyone celebrating the death of Biber to miss such a treat. There are seven of the *Sonatae tam Aris quam Aulis servientes* of 1676, the six-part *Pauernkirchfahrt*, and two anonymous keyboard partitas which are beautifully played by the always-captivating Byron Schenkman. There is no suggestion that the latter have anything to do with Biber, but they do provide a striking contrast to the very rich sound of five- and six-part strings. Most of the excitement of this recording comes from the dynamic exchanges between the two violinists – Ingrid Matthews and David Greenberg. The three violists clearly also enjoy the freedom Biber gives them from their normal harmonic role. If the Purcell Quartet recording remains my firm favourite, this is thoroughly enjoyable. *BC*

Blow *Complete Works for Keyboard vol. 1* Joseph Payne *org & hpscd* 122' 40" (2 CDs) Musicaphon M 56852

John Blow's keyboard works are fascinating, although somewhat erratic in style and compositional ability. This CD of 30 of his organ and 20 harpsichord works, although possibly not quite the advertised 'complete works', is a worthy venture as an historic record, but I fear that it does not lift the collection above the 'worthy' tag. Technically the playing is reasonable, with due attention paid to the often-complex ornamentation, although occasional accelerations are a bit unnerving. But pieces of this kind need more sensitivity of touch and articulation and a greater degree of fluidity if they are to avoid sounding a trifle dull. The organ is the new one in Magdelene College, Cambridge, built in 2001 by Goetze and Gwynn, broadly in the tradition of Father Smith and based on analysis of historic organs. The harpsichord by Hubbard & Broekman was recorded in Switzerland. *Andrew Benson-Wilson*

Charpentier *Messe des Morts, Psalmus Davidus 87us, Salve Regina* Mária Zádori, Andrea Csereklyei, Péter Bárány, Zoltán Gavodi, András Regenhart, Rezsõ Kutik, István Kovács, Máté Sòlyom-Nagy, Purcell Choir, Orfeo Orchestra, György Vashegyi *dir* 60' 25"
Hungaroton Classic HCD 32235
H. 10, 24, 128, 207, 416

Look to the name of the conductor (who also prepared the editions) and that of the record company rather than the names of the ensembles for a clue to the origin of this excellent disc. Unlikely though it may seem, this really is the latest in a series featuring M-AC's masses from a Hungarian team sponsored, in this case at least, by their National Cultural Fund. This *Messe des Morts* is not that released some time ago on Naxos and I think the psalm (H207) is also new to CD, though the shorter works are relatively familiar. It is a shame that only the *La nuit* section is included from the Christmas *canticum* H416 when the disc has room for the entire work but neither here nor anywhere else can one seriously fault the performances. As one might expect from Eastern Europe, the choral singing is first class with the orchestra not far behind in precision. The soloists become less satisfactory the higher the pitch. Tenor and bass are fine but the *hautes contres* are not always clearly audible in ensemble sections and from time to time the sopranos have a brittle quality at odds with much that is around them. However, there is a unanimity about the style and the pronunciation that consistently engages the listener. In the booklet, the essay appears in English, Hungarian, French and German though the Latin texts are not translated into the last of these. *David Hansell*

We've had several discs from György Vashegyi since I met him at the 2002 London Early Music Exhibition, all of very high quality. CB

£ = bargain price ££ = mid-price
All other discs full price,
as far as we know

Charpentier *Vêpres pour Saint Louis* Les Pages & Les Chantres, Centre de Musique Baroque de Versailles, Les Symphonistes, Olivier Schneebeli 71' 40"
Alpha 050
H33-35, 76, 197, 203, 214, 220-1, 292, 323, 375-6

A truly spectacular M-A C. *Vespers for St Louis* reconstruction (for want of a better word) launched the 1990 York Early Music Festival and subsequently filled an evening on Radio 3. For anyone who heard that, this disc will seem rather a pale shadow of what it might have been as, in order not to overflow a single disc, all plainchant save the opening versicle is omitted, as are several other components of a complete Vespers service, and the less elaborate (a purely relative term and no comment on their quality or interest) of Charpentier's psalm settings, not the double choir versions, are those performed here.

Nonetheless, in my view even this simplified structure does more for the music than simply a relatively random collection of pieces; so bravo to all concerned for making the effort. Other emotional/aural attractions are the acoustic and the *grande orgue* of the chapel at Versailles, though the composer heard neither and might in any case have been somewhat amazed by the sounds emerging from the latter from time to time. Was the *basse de trompette* ever really used in accompaniment? Having said that, it is necessary to add that a *plein jeu* backing for a text such as *Dixit Dominus* is really quite thrilling – may this recording set a trend in this respect.

The performers are the Versailles home team and their singing is an eloquent testament to Schneebeli's dedicated training with a well-focused tutti sound, much lively phrasing and audible enthusiasm for their task. Solo work is less good with the upper voices not always secure in matters of intonation and the men making heavy weather of some of the passage work. However, despite these frustrations and reservations (to which can be added the booklet design), this is a disc to which I have found myself returning with much enjoyment, not least to savour the several 'first recordings' it includes. *David Hansell*

De Grigny *L'œuvre d' orgue (vol. 2). Les Hymnes*. Bernard Coudurier (1754 Lépine? organ, Cintegabelle), Ensemble Alternatim 67' 24" (rec 1991)
BNL 112813

I praised the first volume of this 2-CD complete de Grigny recording last month, and my enthusiasm remains undiminished by the second, containing the five Hymn settings, each with four or five organ verses alternating with the chanted hymn verses. This uses the same magnificent organ and choir as the Mass. In my view, de Grigny is the finest of the French classical organ composers. His Mass and Hymns, dating from 1699, are musical creations of the highest order, with an emotional intensity that Couperin never quite managed. There are several recordings of de Grigny around, but these two volumes are amongst the best. Perhaps I could also take gentle issue with a fellow reviewer who suggested (in last months *EMR*) that having the plainchant verses interspersed with the organ works gave the player a chance to change the stops. It would have been nice if liturgical practice had developed in such an organist-friendly way! Of course, the French alternatim practice follows in a lengthy tradition going back to medieval times.
Andrew Benson-Wilson

Dieupart *Six Suittes de Clavessin* Joseph Payne *hpscd* 76' 17"
Centaur CRC 2617 (rec 2001: 2002 issue)

Dieupart (c. 1667-1740) was one of the 'old and good Frenchmen' that CPE Bach tells us his father studied; indeed these suites are often credited with being the direct stimulus and model for JSB's English suites. Bach would have appreciated the orderly structure of the individual suites and the collection as a whole (six different keys) as well as the eclectic keyboard style with its elegant melodies and clear part-writing. Orderly is also a good word to describe the playing – neat, with ornaments an integral part of the line, varied registrations and a clean, perhaps even a trifle dry, recorded sound; but I did find it a little dull. It all feels rather one-paced and I found myself wanting to hear a really indulgent sarabande or positively riotous gigue. The notes are in English only. *David Hansell*

Gesualdo *Tenebrae Responses for Maundy Thursday* The King's Singers 66' 08"
Signum SIGCD048

It is good to hear the recent line-up of this distinguished group tackling Gesualdo and doing it with such conviction and aplomb. The uniformity of sound and excellent tuning of these solo voices bring out all the subtleties of Gesualdo's chromaticism and often mercurial response to the text. This is further emphasised by low pitch and wide dynamic range. The nine responsories are sandwiched between the three chant lessons from the first nocturn for Maundy Thursday and completed by Gesualdo's alternatim falsobordone *Benedictus* and the plainchant versicle *Christus factus est.* I was first introduced to the Italian madrigal by the King's Singers and their madrigalian approach to Gesualdo's sacred music works extremely well here. Some very nicely sung solo plainchant too. *Noel O'Regan*

Gibbons *With a Merrie Noyse: Second Service and Consort Anthems* Choir of Magdalen College Oxford, Bill Ives *dir*, Jonathan Harvey *organ*, Rogers Covey-Crump, Steven Harrold, Peter Harvey, Stephen Connolly *cTcTBB*, Fretwork 59' 40"
Harmonia Mundi HMU 907337
2nd Service + *Almighty and everlasting God, Great King of Gods, O clap your hands, See see the Word is incarnate, This is the record of John;* hymns 1 & 9; organ pieces *Fancy for double organ* (MB 7), *Voluntary* (11)

Those who feel the verse anthems should be sung one voice to a part should not be put off by this recording with a chapel choir (all male) with viols. It is splendidly successful. One is immediately struck by how appropriate this music is for the liturgy, from Rogers Covey-Crump's opening solo in *This is the Record of John.* Done as well as this, I prefer it to a consort song approach. I was also delighted by the richly toned but very secure pitch and resonance of the boy trebles, and by the reedy sound of the viols. Any problem there might be with balance is more than compensated for by the quality of the viol playing, and I do prefer this sound for Gibbons. The consort is pictured with what look like Italian (Ciciliano/Linarol?) copies, and certainly the sound is wonderfully dry yet resonant. Settings of the morning and evening Canticles for the Second Service with viols, and *See, see, the Word is incarnate* are all beautifully performed. The superb choir sings alone *O clap your hands.* Gibbons' melodies enchant and carry the listener, taking flight at climactic moments, and never more so than his Amens. Highly recommended. *Robert Oliver*

Gibbons *Consorts for Viols* Phantasm
Avie AV0032 71' 48"
MB 7-10 (a3), 27-28 (In nomine), 31-36 (a6), 40-42 + various

A real feast of Gibbons: all six 6-part fantasies, two of the 5-part In Nomines, 4 of the 3-part fantasies, some keyboard pieces arranged for consorts, *The Silver Swan* and two anthems: *O Lord, in thy wrath rebuke me not* and *Hosanna to the Son of David.* Pavan, Galliard, and the brilliant (and brilliantly played) *Go from my Window* divisions bring the disc to a toe-tapping conclusion. The approach is mostly full-toned, strongly contrasted, almost orchestral at times. The playing is at once authoritative and careful, with a studied

feel to it, which suits the music. I feel these string works of Gibbons are the perfection of the genre – a mix of charm to the senses and delight to the musical mind, with that extra fire of inspiration which warms the greatest music. This is evident enough in the 3-part fantasies, with their delight in puzzles and cross-rhythms, yet an almost popular melodiousness like the opening of VdGS 1, but particularly in, for example, the ecstatic opening of that A minor 6-part fantasy which requires the two treble viols to be so perfectly tuned. The arranged keyboard works are fun, but less convincing to me as consort pieces than the vocal works. My enjoyment is slightly tempered by some over-emphatic accents and contrasts, and over-precise imitation of some phrases, but the playing is really very good, and the music so marvellous that it can be warmly recommended. *Robert Oliver*

Lebegue *Pièces de Clavessin* Paola Erdas *hpscd* 61' 12"
Stradivarius *dulcimer* STR 33673

There is a spirit about much of this playing that holds the attention even when Lebegue's level of invention drops below its peak. The instrument (a Hemsch copy) makes a very forthright sound which suits this player's style though she is far from lacking subtlety when this is required – many ornaments, for example, are very well controlled. But for me her best moments are in the larger movements, which generate something akin to grandeur when played like this. The composer is probably best known for his organ music but here he shows that he was equally at home in secular forms, the first keyboard composer in France to use the term 'suite', in fact. Both he and the player are supported by a booklet which includes thorough notes (Italian, French and English) and a clear facsimile of an intriguingly notated prelude from the 1677 collection. *David Hansell*

Monteverdi *L'Orfeo* Ian Bostridge *Orfeo*, Natalie Dessay *La Musica*, Alice Coote *Messaggiera*, Véronique Gens *Proserpina*, Sonia Prina *Speranza*, Carloyn Sampson *Ninfa*, Patricia Ciofi *Euridice*, Christopher Maltman *Apollo*, Lorenzo Regazzo *Plutone*, Mario Luperi *Caronte*, Paul Agnew *Eco*, European Voices, Les Sacqueboutiers, Le Concert d'Astrée, Emmanuelle Haïm
Virgin *Veritas* 7243 5 45642 2 2 96' 13" (2 CDs)

Perhaps I'm too involved with *Orfeo* to write an impartial review. But it does seem odd to me that any conductor should be so careless of the possibility that the absence of instrumental indications in a score that is so amazingly detailed. might be significant. Whether or not one is quite so systematic in adding symbolic scorings as Philip Pickett (director of the last performance I saw), there are conventions underlying the amazingly detailed instrumental instructions that need to be taken more seriously than is done here. For a start, since there are no drums mentioned in the list of instruments, why so much percussion? It is reasonable to assume that timpani were associated with trumpets so could be added to the opening Toccata; similarly, a tambourine fits the closing morris dance. But surely not elsewhere, except as the back-stage noise as Orfeo turns. Is the Prologue meant to be a display of vocal and instrumental elaboration? I feel that recorders undermine the specific scorings later, while any vocal embellishment must be tactful to avoid anticipating *Possente spirto*. One might even take the message that its failure to charm Caronte is a comment on such a style of performance. The dynamic variety is also forced: most of the music has its own natural volume, and varying it for contrast or emotional effect debilitates it.

Ian Bostridge is a fine Orfeo: it is rare to hear a non-specialist tenor sounding so at-home in the wide stylistic range at what is virtually baritone tessitura (even when pitched at 460) that Monteverdi gives him: definitely a selling point. The other singers are idiomatic, though some have an uncontrolled, fast vibrato on their high notes. Readers may remember my enthusiasm for Julia Gooding's performance (*EMR96* p. 1) of the messenger: her pure anonymity was far more effective than the more personal singing of Alice Coote here. An essential feature of the role is concentration on the message. It needs the finest singer, but sounding like a voice from the chorus rather than a soloist.

A major problem is that the performances upon which this was based were given in far larger auditoria than any of those available in the Mantuan palace in 1607. It's fine to adjust the forces for a live concert in a specific auditorium, but as a listener at home, I don't want to hear such expansions. I hope that one day Haïm and Bostridge, together or separately, will have a chance to present the work as the chamber music it is (despite the vast instrumentarium). Excellent notes by Tim Carter, but Haïm ignores his recent rejection of my suggestion, now usually adopted, that the infernal sinfonias and choruses should be transposed. *CB*

Monteverdi *Selva Morale & Spirituale* Akadêmia, Françoise Lasserre *dir* 224' 15" (3 CDs)
Zig Zag Territoires ZZT 031101

These three generous CDs include almost all of the Selva Morale (only the five spiritual madrigals, the *Pianto della Madonna* and the solo-voice *Salve Regina* are not included). They are divided into three separate Vespers celebrations (one per CD): many martyrs, a confessor, and St. John the Baptist. The division is based on the director's sense of a different ethos surrounding these feasts – a difficult thing to substantiate – but it does provide a useful way of making quasi-liturgical sense of a collection which she sees as essentially an end-of-life compilation of the best of Monteverdi's Venetian music. Four works are imported to complete the cycles: the 1610 six-voice Magnificat (performed here with instruments), the posthumous 1650 *Dixit Dominus*, Rovetta's *Laudate pueri* and Massimiliano Neri's strongly Venetian Sonata a12. The concertato Gloria and Credo sections as well as the 4-voice mass are tacked onto the ends of two of the CDs. The result is a very fine retrospective exhibition, as it were, which brings out both the variety but also the general coherence of Monteverdi's music. Akadêmia's strongest trait is its sense of ensemble, already abundantly clear from their earlier recordings. Soloists are taken from the group and, while these might not always be as virtuosic as in some other recordings of this music, this is made up for by a uniformity of approach. The players are led by Jean Tubery and include members of La Fenice; their playing is, as always, exemplary and exciting. One of the most fascinating things about the parallel presentations here is that it allows for easy comparison between Monteverdi's different settings of many of the same common psalm texts: different verses and words are emphasised and different textures used each time. A very fine recording project which will be an essential acquisition for anyone interested in this music. *Noel O'Regan*

Monteverdi *Vespro della Beata Vergine 1610* Marinella Pennicchi, Anna Simboli, Fabian Schofrin, Roberto Balconi, Marco Beasley, Luca Dordolo, Sandro Naglia, Giuseppe Maletto, Daniele Carnovich, Alfredo Grandini, Furio Zanasi *SSAA TTTTBBB*, Coro della Radio Svizzera Lugano, Ensemble More Antiquo, Concerto Palatino, I Barocchisti, Diego Fasolis *dir.*
DVD ARTS authentic 47609-9

Visually, this is a straight-forward filming (welcome in itself) but of a concert that is rather too conventional in terms of layout of performers on stage and thought about the piece. There are brilliant moments, tempi are mostly fine, singing often impressive. But imagination is in short supply, words go for much less than they should, and it feels like a standard 1990s performance. There are too many voices:

if one uses a choir, it's for the experience of the singers, not because the music needs more than 10 singers. The odd transpositions in the Magnificat must derive from a version I supplied the RSI for Nigel Rogers a decade or so ago. The visuals are not enough for this to compete with the best CDs of the work. *CB*

Purcell *Dido & Aeneas* Evelyn Tubb *Dido/Sorceress*, Thomas Meglioranza *Aeneas*, Julia Matthews *Belinda*, Elizabeth Packard Arnold *Second Woman*, Allison Brown *First Witch*, Terrance Barber *Second Witch*, Kevin Sutton *First Sailor*, Brad Fugate *Spirit*, Chorus & Orchestra New Trinity Baroque, Predrag Gosta *hpscd*
Edition Lilac 200204-2 53' 27"

Like it or not, the success of any performance of this piece rests with the representation of Dido and, above all of course, that lament. This production (a joint effort between Evelyn Tubb (Dido), Michael Fields and Predrag Gosta) takes it lead from something they write in the booklet note: 'A singing actress in Purcell's day had to be adept at wringing all the emotional depth out of a tragic piece'. They cast the 'nice' people with standard voice types and the 'bad' people (the witches and their followers) with – at least to my taste – over-the-top versions of Andrew Parrott's squeaky voices, including at one point completely disregarding what Purcell actually wrote. Now all of this may, indeed, be pretty close to what actually happened on stage, but that takes us back to the perennial argument over whether or not something that works *in vivo* works on CD. In this case, I fear not. I do not mean to dismiss the performance: there are many enjoyable moments, including the chorus, and the 'nice' people's singing. As for that lament, it starts well, and I don't mind having the vocal line ornamented when phrases return (although I would have thought more inventive decorations might have been found), and I found some of the heavy breathing towards the end quite effective, but why is there a hiatus after the final 'Remember me'? Even Monteverdi's distraught letter-reading ninfa doesn't take such liberties with the beat. A special mention for Julia Matthews, who sings Belinda beautifully. Sister of violinist, Ingrid Matthews (see my Biber review above), she came to my notice more years ago than I care to recall, and I hope this will finally see her find the success she so deserves. *BC*

Schütz *Historia der Auferstehung Jesu Christi* Akadêmia, Françoise Lasserre *dir.* 72' 43"
Zig Zag Territoires ZZT 030101

I have often thought of Schütz's Easter Story as a reflective piece. Rather than use single voices for the characters in the story, Schütz represents Jesus and Mary Magdalene with duets. Moreover he suggests that the viol players adorn the Evangelist's narrative with improvised passaggi. This CD, however, offers a dramatic account. Françoise Lasserre follows the option suggested in Schütz's preface of having Jesus and Mary Magdalene sung by single soloists, and immediately the piece becomes more operatic. The Evangelist (the excellent Jan van Elsacker) pushes the story forward and the viols are sparing in their passaggi. The result is an urgent narrative that, rather than lingering on the mystery of the resurrection, evokes the sudden revelation of the risen Christ. The rest of the CD contains motets for soloists or full choir, and here the performances are slightly uneven. SWV 308 has a rapt intensity, but the soloists in SWV 306 and 310 sometimes lack focus. The frequent changes of continuo scoring lend vigour, although some listeners might find them excessive in the shorter motets. On the whole, though, Lasserre's colourful and dramatic approach is a welcome corrective to the muted accounts of Schütz given by some other ensembles, and I also commend her careful reading of his performance instructions. *Stephen Rose*

Why not here Musicke for severall friends Hille Perl & Friederike Heumann *vdg & lyra viol*, Lee Santana & Michael Freimuth *lute & cittern* 68' 04"
Carpe Diem 16270
Alison, Danyel, Ferrabosco II, Alfonso Ferrabosco, Ford, Holborne, Jenkins, W Lawes

Lyra viol duets by Thomas Ford and Alfonso Ferrabosco, a Jenkins Fantasia for division viols, Danyel and Holborne for two lutes, or lute and cittern, and the familiar Lawes Paven and Almain for two division viols with the organ part played on the lutes. The two viol players play identical-looking viols (with the violin shape) by the same maker, which go together very well, yet have a pleasingly distinct tone in dialogue-like passages. All the players are very good, effortlessly managing the thumps, chords, rapid divisions, etc, and their ensemble is absolutely assured, often enchanting with its easy rounding of a cadence. Much of the music is whimsical and light-hearted. The intensity of the Ferrabosco suits them very well, though the Lawes is surprisingly understated, as though they were standing back a little from its tendency to over-excitement. The cover photographs lead you to expect solemnity, but it is all very enjoyable. *Robert Oliver*

LATE BAROQUE

Bach *Cantatas Vol. 5* The Amsterdam Baroque Orchestra & Choir, Ton Koopman 244' 01" (4 CDs in box)
Challenge Classics CC72205 (rec 1996)
BWV 202, 205, 206, 207a, 210, 212, 213

This is another of the recordings that we carried around Europe earlier this month, and was a great success. Assuming that this is the set that Stephen Daw reviewed in EMR 35 (I failed to list the cantatas in the heading or to give a volume number), I think we were a little more enthusiastic than he was, not being so concerned that the music should sound more secular; he also wanted a greater distinction between the different types of movement. These performances have a vitality that makes them far preferable to the Rilling set, which is the main rival of the secular cantatas that I have for comparison. *CB*

Bach à Weimar: Œuvres d'orgue dans leur version originale Vincent Genvrin *org* 63' 04" (rec 1996)
En Noir & Blanc: Editions Hortus 006
BWV 532, 536a, 543a, 599, 621, 655a, 656a, 659a, 668, 696, 709, 712, 717, 736,

This CD has a nice twist on the ubiquitous Bach recordings in that it focuses on the early Weimar versions of pieces that were later revised by Bach – as many were. Having said that, some of the revisions are so subtle that it is not easy to spot them – a few changes of ornamentation, an amended passage or, in the case of the first piece, a change of title. The organ is a nice-sounding modern instrument by Grenzing at the Lyon Conservertoire: no further information is given. It sounds rather French in its tonal colouring, but works well for these pieces. Although the organist's other recordings have been from the high romantic repertoire, he deals well with the music of Bach (something not to be assumed amongst organists!) and plays with integrity and a good sense of direction. *Andrew Benson-Wilson*

Bach *8 concerti per clavicembalo* Naoki Kitaya *hpscd*, continuo consort 75' 05"
Raum Klang Marc Aurel Edition LC00572 [or MA 20019]
BWV 592a, 594, 972-4, 976-8, 980

As he demonstrates admirably in the two solos and BWV 592a, which is appended as a kind of encore, Naoki Kitaya is an unusually brilliant harpsichordist. Born in Japan, he has for most of his life served as a teacher at the Zurich Hochschule, having only recently dedicated himself to performing. CD collectors have treats in

store, for in preparation as well as execution, this disc is quite generally admirable. Careful attention has made sure that the real high quality of Bach's source-material shines in emphasised excellence. The virtuoso quality and resource of Sebastian's actual 'transcriptions' rises here to a newly revealed quality; I have felt as though I have been hearing them for the first time properly. This will probably remain the best CD in my collection in a long period. *Stephen Daw*

Bach *Suites pour violoncelle seul* Sergei Istomin 131' 20"
Analekta FL 2 3114-5

As a reviewer, it is extremely difficult to find fresh things to say about recordings of repertoire that appear at a rate of about one every two months! It seems only yesterday I was dreamily listening to Phoëbe Carrai's Scottish islands recording of these pieces. Sergei Istomin's is a totally different affair, rather making one sit up. He sailed effortlessly through my standard tests for the set – the opening movements of the 1st and 4th suites – no sentimental lingering on notes here, no over-emphasis there, complete technical mastery (there would be absolutely no point in releasing a set that had any problems in this department), and nicely paced through the two discs. If I conclude by saying that (in my book) Wispelwey's first set still has the edge on everyone else, this is not to demean Istomin's version in any way – he is very fine cellist, and this is a nicely-recorded set. *BC*

Antonio and Giovanni Bononcini *Sonatas and Cantatas* Brent Wissick *vc & vdg*, Sally Sanford *S*, Catherine Liddell *theorbo*, Andrew Lawrence-King *harp & org*, Tina Chancey *vdg* 73' 05"
Centaur CRC 2630

Giovanni Bononcini (1670-1747) is best known today for the operas he wrote in London in competition with Handel, but he started his career as a virtuoso cellist in Bologna alongside his younger brother Antonio Maria (1677-1726). This fascinating CD brings together pieces by the two brothers with solo writing for cello or viola da gamba. There are four pieces by Antonio: two cello sonatas from a set of twelve he wrote in the early 1690s, a slightly later 'Sinfonia per Camera' and a brilliant if slightly vacuous *Laudate pueri* for soprano, cello obbligato and continuo dated 1693. There are also three pieces by Giovanni: the fine cantata *Impara a non dar fede* for soprano and continuo and two arias with obbligato viol parts from his Viennese operas, as well as a G major sonata by 'Sigr Bononcini' which could be by either brother. The Viennese MS describes it as for 'Violoncello Solo', but Brent Wissick argues in the notes that it was actually conceived for viola da gamba, and it is recorded here as a bass viol duet. For some unexplained reason there is also a short 'Chiacona a Basso Solo' by the Modena composer Giuseppe Colombi, played on the bass violin. All the instrumental pieces except the Colombi are available in an excellent edition by Lowell Lindgren (Antonio Bononcini: *Complete Sonatas for Violoncello and Basso Continuo*, Recent Researches in the Music of the Baroque Era, 77, A-R in 1996).

Lowell Lindgren describes the early Antonio Bononcini sonatas as 'the rather wild attempts of a prodigious fifteen- or sixteen-year-old virtuoso to wow an audience', and they are certainly remarkable pieces, with brilliant virtuoso passages, wacky harmonies and unexpected changes of direction. Brent Wissick does them full justice, and in fact all the instrumental playing on the CD is excellent. It makes a refreshing change from the recent crop of recordings with overblown and hyperactive continuo sections to hear sonatas accompanied just by the harp, or bass parts played just by theorbo – particularly when the continuo playing is as restrained and sensitive as it is here. The only reservation I have about the continuo scoring is that one of the Antonio Bononcini cello solos is played with bass viol and theorbo continuo. By 1700 the viola da gamba was beginning to be thought of as a solo rather than a continuo instrument; there are lots of 18th-century examples of gamba solos accompanied by the cello, but none, to my knowledge, of cello solos accompanied by gamba. I'm afraid Sally Sandford's singing is not to my taste: her voice is rather shrill, she has a strange bleating trill, and she seems unaware of the importance of singing unstressed Latin and Italian syllables lightly, or of modifying the dark English vowel sounds. However, I can strongly recommend this recording for the instrumental pieces, and it is a must for anyone interested in the cello and viola da gamba repertories around 1700.
Peter Holman

Caldara *Cantatas, Sonatas for Two Violins & Continuo* The Four Nations Ensemble 68' 27"
Gaudeamus CD GAU 347
Trio Sonatas op. 2/6, 8, 12; L'anniversario amoroso, La Fama, Il Silentio (op 3); Vicino a un rivoletto

The violin sound on this recording is deliciously sweet and tender, and this is the selling-point of the disc for me, together with the discovery of these delightful sonatas. They are modelled on Corelli but full of inventiveness of their own, and vivaciously characterized by Ryan Brown and Claire Jolivet, sympathetically supported by Loretta O'Sullivan (cello) and Andrew Appel (harpsichord / director). I am not always convinced by the timing: some pauses lead to unsettling ambiguity rather than heightening the drama. The second violin is sometimes less than perfect in her tuning, and has a much darker sound than the first, but the two are nicely matched in their dextrous phrasing.

Jennifer Lane has a splendid, highly-trained voice, and a great sense of drama. One can imagine her being superb on stage, but for my taste she makes slightly heavy weather of this delicate chamber music. The pronunciation of her Italian vowels is the principal problem. 'Di rose vermiglie' is bashed out as 'Dee rosay vermiliay'. Even a word so common and so pivotal as 'ma' ('but') is hard to understand because of the lowness of the vowel. Lane's ornaments can be in dubious taste, especially at cadenzas, where a tendency to the styles of the 19th century is revealed. However, she sings the recitatives magnificently, making it impossible for the listener not to imagine the scene described.

The booklet's author should know that 'Ciprigna' is Venus, and could have paid more attention to the text: one or two mis-readings are perpetuated in the translation: 'né il perche né la man che scrisse io veggo' is read as 'la man che ferisse' and translated as utter nonsense: 'neither the why nor the hand that struck I see'.

The cello obbligato in the Cantata *Vicino a un rivoletto* is highly romantic, and extremely moving in its slightly soupy way. It is the violin obbligato earlier in the same piece which steals the show: Ryan Brown gets as captivatingly close to the sound of a nightingale as I have heard from a violin. *Selene Mills*

Graupner *Partitas pour clavecin, vol. 3* Geneviève Soly *hpscd* 62' 39"
Analekta FL 2 3181

Geneviève Soly is a Canadian harpsichordist based as a teacher/musicologist in Quebec. As a former student in Montreal of Bernard Lagace, then in Europe with Gustav Leonhardt and Kenneth Gilbert, she has toured widely internationally, both lecturing and playing with the ensemble 'Les Idées heureuses', who have also participated with her on other recordings of the Analekta series.

The keyboard suites of Christoph Graupner, besides his other preserved compositions, fascinate, judging by the selection presented here. Soly's playing

of this wide-ranging and inventive music is extremely stylish. The harpsichord she has chosen to play is an impressive-sounding American copy of instruments made by H A Haas of Hamburg around 1730, so all tends to go well. My only niggle is its modern 'equal' tuning. I find this a little tedious, and wish that Graupner's sensitivity with regard to fine intervals and character of key had been made more readily apparent. *Stephen Daw*

Handel *Ode for St Cecilia's Day (1739)* Dorothee Mields, Mark Wilde *ST*, Alsfelder Vokalensemble, Concerto Polacco, Wolfgang Helbich 48' 44" (rec 1999)
Naxos 8.554752 £

This arrived just too late to consider along with the new Carus score welcomed last month. It's a fine performance, with characterful orchestral playing and excellent instrumental solos – the players really should have been named. The two two solo singers, Mark Wilde as Handel's John Beard and Dorothee Mields as La Francesina, are impressive (with a very controlled top A above the trumpet fanfare from the latter). The German singers (and, for that matter, the Scottish tenor) have no trouble over their English pronunciation. Even though it's rather a short CD and one can image more famous performers marking every nuance in a more exaggerated way, I enjoyed this very much and can recommend it. Handel sounds very relaxed here, and the performance catches the play of the music. *CB*

Tartini *Concertos for Violin and Orchestra Vol. 2* László Paulik *vn*, Orfeo Orchestra, György Vashegyi *dir* 74' 23"
Hungaroton Classic HCD 32234
D. 7, 17, 20, 90

This fine disc is labelled Vol. 2; whether this means it is part of a projected complete edition or one of several selecting the best pieces, I cannot say. What I can state quite openly is that the performances, both as regards the technical and lyrical polish of the soloist, and the beautifully controlled accompaniments, are far superior to the many Italian discs I have had to review over the past few years. László Paulik is a very fine fiddler indeed, and the band (33221 with theorbo or guitar and harpsichord or organ) produce a delightful canvas on which he can paint his fine details. Two of the concertos (D.7 and D.20) are claimed as first recordings. I have to confess that I can rarely manage more than one Tartini concerto at a single sitting, but these really are very enjoyable performances of some very pleasant music. *BC*

Telemann *Die gekreuzigte Liebe* Friedericke Holzhausen, Susanne Gorzny, Manja Raschka, Ralph Eschrich, Matthias Vieweg, Jörg Schneider *SSmsTBB*, Weimarer Barcockensemble, Michael Scholl *dir.* 108' 17" (2 CDs in box)
Amati AO1 2202

This Eastertide oratorio opens with a striking aria for soprano with unison strings – the rest of the piece does not quite live up to that bold stroke of originality, but there are some delightful moments throughout the score. This is a first recording and, as such, very welcome. The Biederitzer Kantorei have a reasonable go at the choruses and chorales, but this is perhaps the least successful aspect of the recording. The soloists are mostly good, and the Weimarer Barockensemble (complete with transverse flutes, recorders and chalumeaux) play very stylishly indeed. Among several musical highlights are Jesus's 'Aus Liebe laed ich in der Krippen' with recorders, oboes d'amore and strings, and his mother's answer, a beautiful aria, 'Seele meiner Seelen', that shows Telemann at his elegant best, somewhere in between Handel and Hasse (it dates from 1731). The final chorus is constructed out of the material of the last aria. What Telemann's Easter works lack in harmonic intensity and dramatic tension, they more than make up for in grace and simplicity, and it is easy to understand why he was far more widely known than Bach by his contemporaries. Unfortunately the booklet is only printed in German. *BC*

Telemann *Concerti for Wind Instruments* Il Giardellino 63' 29"
Klara MMP045
TWV 44:43, 51:F1, 52:a1, e1 and e3

Il Gardellino continues to produce first rate CDs of Baroque chamber music. Here they only frustrate in choosing repertoire that has been recorded dozens of times before – the concerto for three oboes and three violins (here called a 'Septet'), that old chestnut the concerto for flute and recorder, the now-famous concerto for flute, violin and strings (attributed elsewhere to various other composers) and the A minor concerto for recorder, gamba and strings. The work listed as TWV 51 F:1 (a recorder concerto in F) is played in the alternative version as a flute concerto in D. The playing is, of course, excellent, with beautiful phrasing and improvised ornamentation. The one-per-part strings are outstanding. If you don't know this repertoire (having holidayed on Mars for the past decade), you could do no better than this as an introduction to Telemann at his best. *BC*

Vivaldi *Sei Concerti per Violoncello* Luca Fiorentini vlc, Orchestra da Camera 'Offerta musicale' 61' 26"
Nalesso Records N.R.022
RV 400, 401, 404, 417, 418, 420

Since it is played on modern instruments, this might not normally have come our way. There are six varied concertos, recorded in 2002 by a very fine soloist and stylish enough small chamber orchestra in a slightly reverberant acoustic (not as bad as many I've heard). Vivaldi clearly liked the cello – or perhaps he just knew a number of extremely gifted players. Vivaldi wrote 27 concertos for the cello – one wonders why; these six are well worth getting to know. *BC*

This and two other discs (a harpsichord recital reviewed below and a lute programme deferred till next month) come from a Venetian record shop, visited by Lindum Records. Vivaldi Store, San Marco 5537/40, 30124 Venezia. tel/fax +39 041 5221343. nalesso@nalessomusica.com www.vivaldistore.com

Wassenaer *Concerti Armonici* The Brandenburg Consort, Roy Goodman *dir.* 59' 52" (rec. 1993)
Hyperion Helios CDH55155

It is strange that, despite being performed quite often (the facsimile parts we sell have circulated quite widely, including to the players here) the music, apart from movements relating to *Non nobis Domine* and *Pulcinella*, had completely slipped from my mind. So it all seemed very fresh and exciting. The performances are fine, and if you don't have a set already, get it. Just one stylistic point: having a gap between a trilled dominant and the final note rather than a termination to the trill is a bit of a mannerism that happens too often. *CB*

CLASSICAL

C. P. E. Bach *Johannes-Passion (1772)* Elisabeth Scholl, Alexandra Petersamer, Gunnar Gudbjörnsson, Jochen Kupfer *SATB*, Zelter-Ensemble..., Barockorchester Capriccio Basel, Joshard Daux cond 89' 2" (2 CDs in box)
Capriccio 60103

When I saw this piece announced, I was very excited: it is the first of the major choral works from the long-lost Singakademie Library to be available on CD. How disappointing, then, to discover that the work is little more than a scrambling together of music Bach had available when pressed for time at Easter 1772. What better plan than use godfather Telemann's setting, add a few arias and duets by Stoelzel, finish the whole thing off with a re-writing of Dad's St John and

then, amazingly, actually add two arias of his own? The booklet is shamelessly vapid – it does not even note which movement is by which composer – and spends 17 pages on the performers as opposed to nine on the music. The performances are not bad. The Zelter-Ensemble of the current Singakademie acquits itself well in the choruses and chorales. There is some nice solo singing, but the voices tend to be larger than I would have liked. The Swiss orchestra does not even get an individualised listing. Shame. *BC*

C. P. E. Bach *Les six sonates pour orgue* Erik Feller on the historic König organ (1770) at Schleiden 66' 54"
Arion ARN 68642

CPE Bach organ sonatas were written for a Prussian princess to play on her own domestic organ. Her finger technique must have been pretty good, but she was not so keen on the pedals. There are a number of recordings around, including at least one played on the organ for which they were written (in Berlin). So the point of departure for another recording needs to relate to that degree of authenticity. The organ used for this CD is in the Rhineland, and is a much larger organ, and in a much larger acoustic, than CPE Bach intended. For music that is so domestic in scale and style, this may put *EMR* readers off. The playing falls part way between the domestic and the grandiose, and occasionally suffers from the downsides of both. The additions to Bach's own very detailed ornamentation are not always successfully integrated, and the elaborate textural additions are not really in keeping with Bach's style. The registrations also include a rather greater use of pungent reed stops than I think Bach would have envisaged or wanted. There is a slight edginess to the recorded sound that might not reflect the actual sound of the organ. *Andrew Benson-Wilson*

Gherardeschi *Requiem* Maria Billeri, Alessandro Carmignani, Leonardo Melani, Alessandro Maghesi *SATB*, Coro Polifonico e Orchestra San Nicola, Stefano Baradoni *dir*
Bongiovanni GB 2350-2

This is a CD which would not normally have come our way, but I'm glad it did. I wondered why the booklet note started with a lengthy genealogy of the Etrurian royal families, but it dawned on me (eventually) that the Requiem had been written for one of the Grand Dukes of Tuscany, Ludovico. The funeral service was an enormous celebration, and the present CD is the result of a 200th-anniversary celebration in Pisa. As well as 11 movements of Requiem, Gherardeschi also set the three Responsories for Matins. The music is slightly old-fashioned for the time, perhaps, but the performances do it full justice, if only soloists in these circumstances could learn to scale their career aspirations to the requirements of the medium. *BC*

Gluck *Iphigénie en Tauride* Régine Crespin *Iphigénie*, Robert Massard *Oreste*, Guy Chauvet *Pylade*, Orchestre e Coro del Teatro Colón di Buenos Aires, Georges Sébastian *dir.* (rec. 1964) 138' 35" (2 CDs)
Gala GL 100.595

This recording was taken live at the Teatro Colón on 29 May 1964 and is to be lauded for enabling us to experience anew the Iphigénie of Régine Crespin, one of the loveliest of postwar French singers (though her voice takes on a vibrancy that reminds one that she was finer far in the theatre than in front of the microphone). The recording is anything but high in fidelity, yet so riveting is her performance (despite the rather limp conducting of Georges Sébastian) that one gladly overlooks (even if one can't help noticing) the lack of focus and varying sound levels, especially in the choral scenes. Robert Massard as Oreste and Guy Chauvet as Pylade project line and text in a manner that one could then still take almost for granted with French singers, and in the small but important role of Thoas, Victor De Narke is suitably dry, even gruff. Chorus and orchestra are adequate, the audience enthusiastic.

The booklet is inadequate: no sung text, not even accurate track-titles, merely a note (it's in decent English) about the opera and its interpreters. As a bonus we are given Crespin with various colleagues in tracks from *Così fan tutte* (disappointingly leaden), *Otello* (with José Luccioni a stalwart in the title part) and the Corsican composer Henri Tomasi's opera *Sampiero Corso* (1956). *Peter Branscombe*

Haydn *Die sieben letzten Worte unseres Erlösers am Kreuze* Hob. XX/1.C
Jan Michiels *pno* 72'41"
Eufoda 1356

Here is a distinctly odd disc. It is named for – and of course contains – the piano transcription of *Haydn's Seven Last Words of our Saviour on the Cross*. But the individual movements are interspersed with Janácek's Sonata 1.X.1905, and four short pieces by György Kurtág as well as the latter's *Les Adieux, in Janáceks Manier*. Jan Michiels plays a Bösendorfer of 1884, and writes a short, learned, slightly pretentious introduction (Flemish, English and French) in the insert leaflet. Artaria announced publication of the version *Per il clavicembalo o forte piano* on 7 July 1787, at the same time as the original orchestral score; this *Klavier-Auszug* was highly praised by Haydn in a letter to Artaria of 23 June 1787 that makes it clear the transcription was not his own work. It was an interesting idea to leaven the Seven Last Words with more recent musical meditations in place of the Bishop of Cadiz's homilies that followed each Word in the first performance of the original orchestral version. The contrasts in style and mood will strike listeners in different ways; for me, it doesn't entirely work, despite Jan Michiels' eloquent and poised playing. *Peter Branscombe*

Michael Haydn *Sacred Choral Works* Marie-Noëlle de Catalaÿ, Petra van Tendeloo, Rachel Farby *SSmS*, Capella Concinite, Collegium Instrumentale Brugense, Guy Penson *org*, Florian Heyerick *dir.* 67' 33"
Etcetrera KTC1257
Missa sub titulo Sancti Leopoldi in festo Innocentium, Deutsches Magnificat, Notturno in F, Vespers in F (1793)

I have long been a fan of Michael Haydn's church music. What a pity, therefore, to discover that the first new CD I've seen in a couple of years is a re-release that includes a Mass and Vespers set that already has an exemplary recording in the catalogue. The *Missa Sancti Leopoldi* was the composer's last completed work and was supposedly composed for his choirboys to sing on the feast of Holy Innocents, which is also the occasion of the Vespers setting. Heyerick adds a German Magnificat setting and a Notturno for two horns and strings (not such an unusual combination as he hints in his booklet note). The solo voices here are pleasant enough, but they have less boyish innocence than Richard Marlow's Trinity College Choir on Conifer Classics (1993). If you do not know this music, though, buy this by all means: surprise yourself by just how good little brother really was! *BC*

Salieri La Passione di Nostro Signore Jesu Cristo Melba Ramos *Maddelena*, Franziska Gottwald *Giovanni*, Florian Mock *Pietro*, Hanno Müller-Brachmann *Giuseppe d'Arimatea*, Das Neue Orchester, Chorus Musicus Köln, Christoph Spering
Capriccio 60 100 90' 30" (2 CDs in box)

Salieri's setting of Metastasio's Passion libretto was first performed in 1776 at one of the benefit concerts for musicians' widows and orphans. Salieri had by then settled in Vienna, and was beginning to

build a reputation with his operas. The *Passsione*, which has an important role for chorus, is dominated by four persons: Mary Magdalene, St John (contralto), St Peter, and Joseph of Arimathea. All four of the soloists do very well in their often taxing music, and the orchestra and chorus are excellent. Christoph Spering once again earns gratitude for making available to record-collectors a virtually unknown work of real merit. I have already much enjoyed this issue, and can commend it confidently to readers who like to know what was going on in musical Vienna at this time. An attractive booklet contains introductory essays in German, English and French as well as the sung text in these languages, plus of course the original Italian; the recorded sound is of high quality. *Peter Branscombe*

Sarti *Armida e Rinaldo* Anna Chierichetti *Armida*, Gloria Banditelli *Rinaldo*, Federico Lepre *Ubaldo*, Carla Brusini *Ismene*, Orchestra & Coro da camera Pro Arte - Marche, Marco Berdondini *dir.* 94' 15" (2 CDs in box)
Bongiovanni GB 2351/52-2

Sarti's *Armida e Rinaldo* was first performed at St Petersburg in January 1786 on the occasion of the opening of the new theatre at The Hermitage. The opera, for just four characters, tells the simple, tragic tale of Rinaldo's attempted escape from his involvement with the vengeful sorceress Armida. The score is strikingly inventive, with fine evocation of mood and cogent characterization. The vocal parts are taxing, and Anna Chierichetti and Carla Brusini as Armida and her confidante are strained at times in their arias. Gloria Banditelli in the mezzo role of Rinaldo is spirited and at times eloquent; the best singing comes from Federico Lepre as the hero's companion, Ubaldo. The chorus is kept busy and does well, and the orchestra is impressive. The booklet contains a lengthy introductory essay and the libretto in Italian and English (well, a sort of English – one example must suffice: 'Sprouts at dawn ... Alas, poor us!'). It's high time that Sarti came back to the British catalogue – though both *Giulio Sabino* and *Enea nel Lazio* are available from Bongiovanni. What we really need is a recording of *Fra il due litiganti, il terzo gode* (an excerpt from which entertains Don Giovanni at his last supper). Meanwhile, we must be content with Sarti in serious vein; this *Armida* was recorded live at Faenza in October 2002 and Marco Berdondini and his forces have, despite vocal shortcomings, served him and us proud.
Peter Branscombe

Viotti *Concerti per violino [nos 12 & 14]* Guido Rimonda, Orchestra Camerata Ducale 56' 00"
Bongiovanni GB 5138-2

There are two concertos on this disc, in which Guido Rimonda (who gives an idea of his style and approach in the photograph on the back of the CD case) directs the Orchestra Camerata Ducale (which he co-founded in 1992). As a project, Viotti's violin concertos are every bit as worth recording as those of any of his contemporaries. The approach is, unfortunately, well at odds with the HIP tendency, and these performances are much more Romanticised than, say, Matthias Bamert's fine Chandos series devoted to Mozart's contemporaries. The disc, made with financial support from the city of Vercelli, boasts the first recording of the original cadenzas. *BC*

Early String Symphonies Volume 2 F. X. Richter, J. Stamitz New Dutch Academy, Simon Murphy *dir* 67' 23" (Super Audio CD)
PentaTone Classics PTC 5186 029

This is volume 2 (I don't think we had volume 1) of a series entitled 'Early String Symphonies'. I was particularly interested in it as I have been slightly obsessed by Richter's music since I heard an excellent recording of his Lamentations, but was told that most of it was unavailable at the library in Strasbourg where most of it is kept, as it was being catalogued. The three pieces here (a C major sinfonia subtitled *La Melodia Germanica*, and one each in G and E flat) confirm that he is a composer of considerable melodic and harmonic invention, and the Stamitz F major Sinfonia is pretty much the archetypical 'Mannheim symphony'. The scanty notes (seemingly all-purpose for the whole series) fail to illuminate the subtitle, or to give much background information to the individual pieces at all. That matters little, though, in the presence of such wonderfully stylish performances. A sizeable band (65332 with theorbo and two harpsichordists) produces a rounded, well-balanced sound in a warm but not over-generous atmosphere. Highly recommended. *BC*

Il clavicembalo a Venezia Vania dal Maso *hpscd* 73' 53"
Nalesso Records N.R. 021
Sonatas by Alberti, Bergamini, Galuppi, Gordini, Guglielmi, Jozzi

Well, to be more accurate, music from Venetian libraries, not all of it by Venetian composers. The Neapolitan Pietro Guglielmi, for example, came to London in 1767 or 1768 and stayed for several years: he is best remembered for his collaboration with J.C. Bach on their 1770 reworking of Gluck's *Orfeo*. Not surprisingly, the two of his sonatas played here are very much in Bach's manner, though they lack any of his originality. The music is inoffensive, but is often little more than a string of melodic clichés accompanied by an almost continuous alberti bass (or 'Albertine bass', as the booklet quaintly calls it). It might work better on the sort of fortepiano Guglielmi would have known in London. The Gordini sonata is rather similar, though marginally more adventurous harmonically. However, Galuppi's and Alberti's pieces are much superior, with some good ideas and a texture more suited to the harpsichord (there is no alberti bass at all in the Alberti sonata!). Jozzi and Bergamini could hardly be described as neglected masters, but they could write pleasant music in a similar style.

Dal Maso plays the Galuppi and Alberti well, and does her best with the less interesting music. To my mind, though, she over-indulges in 'expressive rallentandi', and occasionally distorts the rhythm to the point where it is hard to distinguish the strong beats. She also has the irritating mannerism, characteristic of the Cologne school, of crushing semiquaver appoggiaturas into acciaccaturas.

The best thing about this CD is the instrument, a copy of the 1697 Carlo Grimaldi in the Leipzig collection. It has a beautiful singing treble and well balanced tenor and bass registers. *Richard Maunder*

Konzerte für Orgel und Orchester, Kirchensonaten, Österreichische Bachsolisten, Camerata Bregenz, Günther Fetz
Edition Clarino EC 160 69' 23"
C. P. E. Bach, F. X. Brixi, Corrette, J. Haydn, W. A. Mozart

A compilation of recordings made around 1990, using three modern organs and, sadly, two modern-instrument orchestras that make no attempt at toning down the vibrato. A shame, because the four organ concertos and two Mozart *Kirchensonaten* are worth hearing if you prefer your organ music tempered by the sound of other instruments. The Brixi concerto is probably the least well known of the works, and is a fine example of the flourishing sub-Mozartian Bohemian musical tradition (he was organist of St Veit's Cathedral in Prague). The expansive slow movement is particularly attractive. The Corrette is great fun, but really needs the distinctive sound of a French classical organ to do it justice. Curiously for modern instruments by a very good builder, the microphones have picked up some action noise (particularly

in the CPE Bach work), although it is possible that this results from some over strong fingerwork from the player causing the keys to hit the key-bed rather too violently. The organ sound is closely focussed, exposing the slightly neo-baroque articulation of the player, whereas the orchestra is more distant and shrouded in a gentle acoustic mist – a recording technique that sounds dated nowadays. *Andrew Benson-Wilson*

19th CENTURY

Cherubini *Requiem* Estonian National Symphony Orchestra, Estonian National Male Choir, Andres Mustonen *dir*, Ants Soots *choirmaster*
Alba ABCD 176

This might seem to be irrelevant here: 19th century music with a modern band. We have, however, reviewed the performers before (notably in recordings of Vivaldi) and they are from the very top drawer. This CD features some fantastic choral singing and equally beautiful playing from the Estonian National Male Choir and Symphony Orchestra respectively. The second of Cherubini's Requiems dates from 1836 and, after only two performances (the second at the composer's own funeral), was forgotten until the 20th century. This very fine recording will doubtless bring it to much deserved wider attention. *BC*

Hummel *Missa Solemnis in C, Te Deum* Patricia Wright, Zan McKendree-Wright, Patrick Power, David Griffiths *SATB*, Donald Armstrong vln, Tower Voices New Zealand, New Zealand Symphony Orch, Uwe Grodd 56' 59"
Naxos 8.557103 £

On the strength of my memory of its publicity, I seized this CD on its arrival. I was thoroughly impressed by the prize-winning Chandos recording of two Hummel masses, and here was another. Frustratingly, however, the advertising fooled me – the reference to a period-instrument band was in fact related to a previous (unrelated!) Naxos recording of Vanhal masses. My frustration was assuaged, however, by the fact that the New Zealand Symphony Orchestra do a very good job in accompanying the excellent Tower Voices, not only in a beautiful setting of the mass, but also a very fine *Te Deum*. My slight disappointment was the solo singing, which was rather operatic (for want of a better – or more appropriate – word.) What is undeniable is Hummel's consummate skill in writing both for voices and orchestra: what I already knew courtesy of Collegium Musicum 90 was confirmed, with lyrical solo writing, taut contrapuntal sections, and bold declamatory passages. I have enjoyed listening to this CD several times. *BC*

VARIOUS

Vivi Felice Musik des 15.-18. Jahrhunderts aus Italien, Spanien und Dalmatien Jeremias Schwarzer *rec*, Egon Mihajlovic *hpscd & org* 58' 32"
Cybele 200.403
Arauxo, Cabezon, Cima, Corelli, da Montona, Pasquini, Rognoni, A. Scarlatti, anon.

If living happily means spending the rest of my life listening to recorders playing other people's music (which is what seems to make them happy), I'd rather join the ranks of the glum and gloomy. The slogan comes from Domenico Scarlatti's prefaces (the keyboard player is something of an aficionado), and there is, of course, no problem in the duo having fun with a wide range of repertoire (from the late 15th century until the middle of the 18th century). They use a wide range of instruments: no fewer than nine 'recorders', while the keyboard player has to make do with using the 'Snow White and the Seven Dwarfs' stop and the slightly more conventional regal on his organ, or harpsichord. The playing is mostly very good – there were too many trills in thirds in Corelli's *Follia* for my taste – and the arrangements (for some of the pieces are just that) were tasteful enough. One for recorder enthusiasts only, then. *BC*

Six siècles de Musique en Wallonie et à Bruxelles Various artists 218' 11" (3 CDs)
MEW 0101-03
Binchois, Chaumont, Ciconia, Danielis, Du Mont, Fiocco, Franck, Gehot, Godefroid, Grétry, Hotman, Lassus, Raick, Ragué, Romero, Saint-Luc, Tinctoris, anon, etc.

This wide-ranging selection (we've only listed early names above) seems to comprise new recordings: at least, no acknowledgments to sources are given and the help of the Minstery of Culture of French Belgium is noted. Apart from some Ciconia sounding intolerably discordant on loud wind, the performances are fine. But unless you are a Walloon nationalist, there isn't enough in common in the music to make it a coherent anthology, and for a historic survey, it is odd that Walloon music seems to cave ceased with the Second World War. The three Lassus pieces from Herreweghe (*Aurora* is misspelt *Aurore* in the booklet, which has no texts or translations) and a Dumont Magnificat from the lasses of St Cyr are highlights. The booklet has no sung texts or translations *CB*

LETTERS

Dear Clifford,
In your excellent Editorial (April 2004) you make reference to the rhythmic excesses of some Italian groups. I would suggest that it goes much further than just rhythm. There can be little doubt that early music performance has embarked on what might be termed a 'post-authenticity' movement. Its roots can be found not only in Italy, but also in France, and its salient characteristic can be summed up in a single word – exaggeration. The excesses it espouses, often attaining truly baroque (in the original pejorative sense of the word) proportions, are manifested in a variety of ways: extremes of tempos and dynamics, the adoption of staccato as a substitute for genuine rhythmic articulation in quicker moving music, over-egging the continuo to provide spurious additional melodic interest, and the percussive use of plucked continuo instruments in a manner that would do credit to a particularly manic flamenco guitarist.

All this, of course, in the name of an imposed and contrived 'excitement' quite as deceitful as the claims of those self-serving opera directors who would have us believe that their bizarre ego trips are in some way making the unfortunate works on which they unleash their attention more 'relevant' to contemporary audiences. Like all modish developments, this one has attracted its own camp-followers, including many European critics, whose unblinking, at times feverish approbation of the work of the 'post-authenticists' is in danger of establishing a corrupt norm. My own reviews are already reflecting the war declared on such performers. It is, to borrow from certain well-known gentlemen, a war that will last as long as it takes. *Brian Robbins*

I must confess that I fell for one particular CD that had an excess of superficial 'excitement' for which you criticised me in Fanfare – the D. Scarlatti Sinfonias. My excuse was that I'm in favour of any disc that makes the music sound better than I thought it was. Our original subscribers may remember that Brian used to contribute reviews to EMR regularly; then apart from his Marsh studies, he has become very busy reviewing for Fanfare *and with editorial work for* Goldberg. *He reported a fine example of Pseuds' Corner stuff from the latter:*

'The ornamentation merely adds to the good taste, such as in the Andante of RV 77, where the violins resemble Narcissus and his beautiful reflection in the sonorous pond of the violoncello.'

Dear Clifford,
I cannot entirely agree with Simon Raven's lack of enthusiasm for the fortepiano. I do agree, however, that the performer and the instrument need to be of a certain standard (like a Malcolm Bilson or Andreas Staier, to name only two), as one would expect of any performer or instrument worthy of recording. As to there being no recording of Beethoven's Op. 111; what about Tom Beghin's performance on an 1825 Johann Fritz for the Claves complete set?

While I'm here; why is it that Andrew Benson-Wilson has such a bee in his bonnet about the use of rubato in early music? One has only to read the introduction to Frescobaldi's Second Book of Toccatas to realise that this was not an effect invented by Chopin. I'm convinced that it was not invented by Frescobaldi either. Nor did it die out with him. Of course, 'correct' use does require historical knowledge and a certain sense of 'taste'. *John Liddy*

Dear Clifford,
After Christopher Goodwin's article 'A candidate lyric for Byrd's *The maidens songe*' was sent to the *Annual Byrd Newsletter* and subsequently printed for the current and final issue, John Harley noticed that British Library Add. MS 15233 is the only known source for the words of Byrd's song 'Let not the sluggish sleep', no. 10 in the *Psalmes, Songs, and Sonnets* of 1611. For details see volume 14 of The Byrd Edition edited by John Morehen. This further confirms the relevance of this source to Byrd, originally and so ably proposed by Christopher. *Richard Turbet*

Dear Clifford,
Just a belated response to your note on p.24 of *EMR* 99: Shakespeare's *Twelfth Night, or What You Will* wasn't performed on 6th January 1600/01 for the very good reason that it probably wasn't written until later in the year! Its first known performance was, of course, on 2nd February 1601/02 (Candlemas). Ben Jonson's *Masque of Blackness* was performed at Court at Whitehall on Twelfth Night, 6th January 1604/05, followed by *Henry V* on 7th January. I like to think that this performance was in the Whitehall Cockpit, and that it held the vasty fields of France. *John Briggs*

Andrew Parrott sent us photocopies of the relevant pages from The Oxford Companion to the Year *compiled for the millennium by that learned pair, Leofranc Holford-Strevens and Bonnie Blackburn. It doesn't explain why 'Twelfth' – the obvious answer is that it is a numbered in the normal secular manner, not by the inclusive ecclesiastical way, though the* Companion *gives a Swedish term for 'thirteenth day':* trettondag jul. *It and our further researches made clear that in England Twelfth Day and Twelfth Night both refer to 6 January, with the 5th being Twelfth Eve. As for the date of the play, I don't have up-to-date books on Shakespeare scholarship around – it was back in 1958-9 that I studied it as a set text – and it was, I suppose, a comfort to find that searching for information on the net was as frustrating as I usually find it when seeking musical information – I had almost complete failure when I tried to find explanations of all the titles of Debussy's* Préludes *recently. It seems, Simon, that you should retain your decorations until Epiphany has been celebrated.* CB

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Andrea Cima Capriccio A 4 (see pp. 12-13)

This is was printed in his brother Giovanni Paolo Cima's *Concerti Ecclesiastici*, Milan, 1610, primarily a collection of Latin church music but concluding with six instrumental pieces and a set of *falsi bordoni*. It is published in score and parts by King's Music along with a Sonata a4 by G. P. Cima for unspecified instruments with similar range (original clefs G2, C2, C3, F4).

ANNUAL BYRD NEWSLETTER

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EDITORIAL

This is the final *Annual Byrd newsletter.* There is nothing sinister in this. Clifford Bartlett is reorganizing *EMR* and I prefer to stop while still receiving positive feedback. I thank Clifford for his supportive hospitality and Ann Yardley for much typing over the years. I am in the throes of writing a new edition of *William Byrd: a guide to research* for the New York office of Routledge, and much of what would have gone into next year's putative *Newsletter* will appear in the book. Thereafter there is talk of a new edition of *Tudor music: a research and information guide,* the first edition of which updated *Byrd.* Additionally, it is planned that regular Byrd bibliographical updates should appear in the February issues of *EMR* from 2006. I am intensely proud of all the articles carried in past *Newsletters.* Clifford has allowed me a bumper concluding issue and twice as many articles, all of which continue the *ABN* tradition of extending and deepening our knowledge of the composer.

Finally, just in case it has not been obvious, I think Byrd is the most wonderful of composers, and I believe that the widest possible knowledge and understanding of his music makes the world a better place. Thank you for reading *ABN.* I am always glad to respond to enquiries about Byrd. Please keep reading and writing about him (*EMR* is happy to print individual articles as well as the bibliographical updates) and, most of all, listening to him.

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NEW WRITING

The numerical sequence concludes that of the first edition of my *William Byrd: a guide to research* (New York: Garland, 1987) items 1-140; *Tudor music: a research and information guide* (New York: Garland, 1994) items 141-189; "Byrd at 450" *Brio* 31 (1994): 96-102, items 90-212; and the previous nine *Annual Byrd Newsletters,* items 213 onwards. In the new edition of *William Byrd: a guide to research* the numerical sequence will be replaced in the Bibliography with a classified sequence designed as a response to the expansion in Byrd literature since the first edition.

Entries 381 to 390 on page 2 function as an index to the contents of this issue.

361. Rimbault, Edward F. *The pianoforte, its origin, progress, and construction; with some account of instruments of the same class which preceded it; viz. the clavichord, the virginal, the spinet, the harpsichord, etc. to which is added a selection of interesting specimens of music composed for keyed-stringed instruments, by Blitheman, Byrd, Bull, Frescobaldi, Dumont, Chambonnieres, Lully, Purcell, Muffat, Couperin, Kuhnau, Scarlatti, Seb. Bach, Mattheson, Handel, C.P. Emanuel Bach, etc.* London: Cocks, 1860. (1860Rp)

362. *William Byrd Festival* US-Portland, OR, 1988- . Programmes of annual festival. Contains complete listing of lectures, services and concerts, with all music to be performed. (1988Ww)

363. Milsom, John. "Tracking Tomkins: three verse anthems retrieved." *Musical times* 142 (Summer 2001): 54-63.
In the course of reclaiming three fragmentary anonymous verse anthems for Tomkins, notes that in one of them, *O God the heathen are come,* Tomkins uses the same text as Byrd in *Deus venerunt gentes,* and borrows musical material from Byrd's motet. This is consistent with the procedures described by me in several previous articles – 158, 163, 209 and 259 – and by Lionel Pike in 180.

364. Charlton, Alan. "Look and bow down: a 21st century compositional response." *Annual Byrd newsletter* 9 (2003): 13-19.
Describes the circumstances of the commission to compose a work based on the fragments of a song printed in *The Byrd edition* xvi 178-9, and how the task of composition was approached. (2003Cl)

365. Finnis, John and Martin, Patrick. "Another turn for the turtle: Shakespeare's intercession for Love's martyr." *Times literary supplement* (18 April 2003): 12-14.
In attempting to interpret the poem by Shakespeare which has come to be known as "The phoenix and the turtle" the authors suggest that "The bird of loudest lay" refers to William Byrd as composer of *Deus venerunt gentes.* In so doing they make a case for the hitherto elusive link between Byrd and Shakespeare. See also Gerald Kilroy's letter, 2 May 2003, page 17.

366. Humphreys, David. "Wilder's hand?" *Musical times* 44 (Summer 2003): 4.
Establishes that *Non nobis Domine,* long thought not to be by Byrd or Palestrina, had its origins in a motet by Wilder. (2003Hw)

367. Johnstone, Andrew. "As it was in the beginning: organ and choir pitch in early Anglican church music." *Early music* 31 (2003): 506-25.
Reports challenging evidence concerning pitch (especially deductions from the Tomkins organ pipe and the minor third theory) and the nature of organ accompaniments, both of which impinge significantly on Byrd's Anglican music, and on the *Second Service* in particular.

368. McCoy, Stewart. "William Byrd's Lullaby: an example of contemporary intabulation." *Annual Byrd newsletter* 9 (2003): 10-13.
After a surveying the surviving intabulations for lute of Byrd's music, analyses the technique displayed by Francis Cutting in arranging the *Lullaby*. (2003Mw)

369. Milson, John. "Byrd, Sydney, and the art of melting." *Early music* 31 (2003): 437-48.
Makes a case that *O dear life* was originally composed as a consort song for high voice and four viols, although there is no surviving evidence. Ponders whether Byrd expected only the first three stanzas of Sydney's poem would be sung, as printed in the 1589 *Songs*, or all eight, as in Sydney's original. Observes and explains how Byrd created the right music to express Sidney's tortured stream of erotic consciousness. (2003Mb)

370. Neighbour, Oliver. "Byrd's treatment of verse in his partsongs." *Early music* 31 (2003): 413-22.
Detailed consideration of the sources, influences and originality discernable in Byrd's method of composing his partsongs. Concentrates on the works not originally written as consort songs, but notes the extent to which song form is (and is not) evident in his partsongs, with comments on many individual pieces. (2003 Nb)

371. Neighbour, Oliver. "Philip Brett, 1937-2002." *Annual Byrd newsletter* 9 (2003): 20.
Obituary which reaches the heart of why Philip's Byrd scholarship has such seminal and resonant significance.
Reprinted as "In memoriam Philip Brett, 1937-2002: a great friend of the William Byrd Festival, to whom this year's Festival is dedicated", in *William Byrd Festival, August 18-31, 2003* [festival] programme, Portland OR, USA. (2003Np)

372. Olleson, Philip. "Byrd, the *Confitebor*, and Handel's hymns" in *Samuel Wesley: the man and his music.* Woodbridge: Boydell, 2003, pp. 187-202.
Condensed account of events described in 373, within the context of Wesley's biography. (2003Ob)

373. Olleson, Philip. "William Byrde's excellent antiphones: Samuel Wesley's projected edition of selections from *Gradualia.*" *Annual Byrd newsletter* 9 (2003): 7-9.
Comprehensive account of Wesley's abortive attempt during the mid 1820s to publish a selection of *Gradualia.* (2003Ow)

374. Smith, Mike. "Whom Music's lore delighteth: words-and-music in Byrd's *Ye sacred Muses.*" *Early music* 31 (2003): 425-35
Demonstrates how Byrd's involvement with, and sensitivity to, the meaning and poetic structure of his texts produces a transcendent musical rhetoric, not only pre-eminently in the song in question, but throughout his corpus of consort songs. (2003Sw)

375. Turbet, Richard. "A hymn attributed to Byrd." *Annual Byrd newsletter* 9 (2003): 5.
Puts forward a candidate as the possible composer of the apocryphal *Glory be to God.* (2003Th)

376. Turbet, Richard. "To Oliver Neighbour on his eightieth birthday." *Brio* 40 (Spring/Summer 2003): 47-8.
The Fitzwilliam Virginal Book was originally published in fascicles 1894-9. Using data supplied by Oliver Neighbour, lists each fascicle and provides date on wrapper and date of copyright deposit at the British Museum.

377. Weaver, Geoff. "Choral masterclass: *Sing joyfully* by William Byrd." *Church music quarterly* 161 (2003): 36-7.
Contains practical suggestions about performance. The opening paragraph contains serious biographical inaccuracies. (2003Wc)

378. Paisley, David. "German book fair catalogues." *The library*, 7th ser., 4 (2003): 417-27.
Contains information further to that in 280 about the presence of the 1575 *Cantiones* in continental Europe during the sixteenth century; see page 422, also 426.

379. Gordon, Mary. *The Children of the Chapel.* London: Masters, 1864.
Novel in which Byrd is 'the nearest thing to a hero'.

380. Turbet, Richard. "Joyful singing: Byrd's music at a royal christening". *Musical times* 145 (2004): 85-6.
Reveals that *Sing joyfully* was sung at thechristening of one of the children of James I.

381. Bankes, William. "William Byrd and the Statute of Uses: some thoughts on land tenure during his lifetime". *Annual Byrd newsletter* 10 (2004): 15-16.

382. Goodwin, Christopher. "A candidate lyric for Byrd's *The maiden's songe*". *Annual Byrd newsletter* 10 (2004): 19-26.

383. Harley, John. "Alice and Hester Cole, nées Byrd". *Annual Byrd newsletter* 10 (2004): 6-7.

384. Harley, John. "Look and bow down". *Annual Byrd newsletter* 10 (2004): 4-6.

385. Humphreys, David, "Wilder and Byrd". *Annual Byrd newsletter* 10 (2004): 26-28.

386. Pike, Lionel. "Byrd's 'echo' fantasias?" *Annual Byrd newsletter* 10 (2004): 7-10.

387. Pinto, David. "Byrd and Ferrabosco, a generation on". *Annual Byrd newsletter* 10 (2004): 10-14.

388. Smith, Mike. "Bawdry, balladry, Byrd". *Annual Byrd newsletter* 10 (2004): 16-19.

389. Turbet, Richard. "Early printed editions of Byrd: an addendum and a checklist of articles". *Annual Byrd newsletter* 10 (2004): 16.

390. Turbet, Richard. "Macfarren's organ parts for Byrd's Latin music". *Annual Byrd newsletter* 10 (2004): 16.

REVIEW

Martin Peerson, *Complete works I: Latin motets*, edited by Richard Rastall. Moretonhampstead: Antico Edition, 2002. (Antico edition, AB3)

Martin Peerson (c.1572-1651) is among the most neglected and underrated composers from the generation after Byrd. He is best known for his keyboard music, and one of his pieces, *Piper's pavan*, picked up a misattribution to Byrd during the nineteenth century. He also composed some attractive songs, and during the twentieth century, *Born is the babe* also picked up a misattribution to Byrd. Richard Rastall is a Byrd scholar, with articles under his belt and a book pending.

These fifteen motets form a collection worthy of publication. Neglect in this instance stems from the absence throughout of the cantus (uppermost) part, which Richard has editorially completed. The excellent presentation reflects the quality of Peerson's music. A clear list of contents, including *secundae partes*, is followed by an informative introduction, suggestions for performance, editorial method, critical commentary, and texts and translations. The ring binding ensures the volume remains flat during performance. Crucially the pieces are untransposed (always a good decision nowadays, especially in the light of Andrew Johnstone's article in the current *Early music* – see "New writings" *supra*) in original note-values. Both the publisher and the editor deserve our gratitude for rescuing from oblivion a fine composer and his complete works in an edition both practical and scholarly. R.T.

SIGNIFICANT NEW RECORDINGS

Since *Newsletter* 9 there have been two discs containing works by Byrd new to CD, and one of these is new to disc altogether. *Lord in Thy rage* receives its first recording on *Great music from the Court of Elizabeth I* on The Gift of Music label CDG1052, released by Classical Communications Ltd. It is performed by Sara Stowe with the Elizabethan Consort, and proves fit for the voice in the uppermost part, and two viols. Incidentally, the setting of *Monsieurs alman* is not, contrary to what the label says, one of Byrd's.

Motets of William Byrd, sung by the Choir of Durham Cathedral conducted by James Lancelot (Priory PRCD 801), includes *Gloria tibi Domine*, the fifth and final section of *Quem terra Pontus*, for the first time on CD.

Forthcoming releases make the most exciting news. Volume IX of *The William Byrd edition* on the renamed Gaudeamus label will be a *Gradualia* disc consisting of propers, antiphons and hymns for Corpus Christi, Ascension, Pentecost and the Blessed Sacrament.

Fretwork with Emma Kirkby have recorded a programme of consort music and songs, including two hitherto unrecorded fantasias and the likewise unrecorded song *He that all earthly pleasure scorns*.

Oliver Hirsch, leader of The Duke His Viols who were responsible for the excellent disc *The Spirit of Byrd*, is making a disc of keyboard music which includes two unrecorded songs, sung to accompaniments arranged for chamber organ: *My soul oppressed* and *Truce for a time.*

MISCELLANY

Thanks to David Humphreys we now know where *Non nobis Domine* originated but there is just time to cite another sighting: as the subject of the second movement of Samuel Wesley's *Voluntary* op.6 no. IV. Wesley does not ascribe it to Byrd, and composed the set twenty years before his attempt to publish Byrd's "antiphones" in 1826, but had he thought it not to be by Byrd, his scholarship would have been nearly 170 years ahead of its time.

It seems that when it came to arranging pieces of Byrd's music, our forefathers were unable to make a complete job of it. In last year's Newsletter I mentioned the recording of Bantock's orchestration of *Sellenger's round*; this, delightful though it is, consists only of variations 1, 2, 3, 6 and 7. Meanwhile Percy Grainger's ebullient recorded arrangement for piano of the *Carman's whistle* omits the second variation; his spoken introduction is transcribed in item 219 (see Newsletter 1).

A search of the *International index to music periodicals* revealed three items about Byrd from the early 1920s in *Revue de musicologie. Pace IIMP* none qualify as articles. To be fair, one is correctly designated a review, and it is somewhat of a collector's item, being a review of the elusive *List of the music of William Byrd* (London: Oxford University Press, 1923) in volume 4 for 1923, on page 89. This was compiled by the equally elusive Byrd Tercentenary Committee: see my *William Byrd: a guide to research* (New York: Garland, 1987) pp 303-16. In fact the work of compilation was done by its secretary, Gerald Cooper: see page 148 (for "11" read "chapter VIII"). The reviewer, M L Pereyra, has some pithy things to say, both complimenting and criticizing the contents and, despite the Committee's dismissal of early editions, issuing a timely reminder about how much is owed to the initiatives of the Musical Antiquarian Society from 1840.

Another item is entitled "Manuscrits de musique religieuse de Byrd" on page 134 of volume 2, 1920-21. This is merely three unheaded paragraphs forming part of a section headed "Nouvelles musicologiques", the title extracted from the first. What is interesting here is that the anonymous writer refers to manuscripts of Anglican music by Byrd found at Wimborne Minster, including a Creed. No such source for either of Byrd's Creeds is listed in EECM, TCM or BE, so either this turned out to be another composer's Creed, or the MS is of too recent a provenance to bear any editorial significance. Finally there is a paragraph that really is headed "Le centenaire de

Byrd" also from volume 4, this time page 37, which summarizes planned events including publication of the *List* mentioned above.

"Gainsborough, as is sufficiently known, was an enthusiastic admirer of music; and... could modulate to a certain degree on a keyed instrument.... [J.C.] Bach, who had a true German share of dry humour, used to sit and endure his miserable attempts and, laughing in his sleeve, exclaim 'Bravo!' whilst Gainsborough, not at all abashed at his irony, would proceed, labouring hard at any particular key, be it major or be it minor, and drolly exclaim 'Now for Purcell's chaunt, now a specimen of old Bird.'" Angelo, Henry. *Reminiscences of Henry Angelo.* London: Colburn, 1828, vol. 1, pp. 184-5.
[The 'specimen of old Bird' was probably from *Parthenia.*]

Rachelle Taylor completed her awe-inspiring project "Byrd in the hands" successfully. Every Saturday from 3 May to 26 July 2003 she played through the complete keyboard works of Byrd in Christ Church Cathedral, Montreal. See page 4 of last year's *Newsletter* for details.

On a visit to Richmond, Yorkshire, during 2003 I picked up a brochure at the Theatre Royal, the town's historic Georgian theatre. The brochure was a preview of events for August, and on the 3rd advertised a concert by Songbyrd, "Norfolk's chirpiest singing ensemble", directed by Geoff Davidson. And part of the programme, which spanned 700 years, was indeed by Byrd: *Alleluia ascendit Deus.*

The Dunedin Consort continues to evangelise throughout Scotland for all that is the best in choral music, touring throughout the first half of September with a programme featuring Byrd (mass a5 plus motets) and Tallis, plus Tomkins, Morley and Cornysh. I attended the final concert, at Chapel of Garioch [pronounced Gairy] in rural Aberdeenshire, and it was full.

Lincoln Cathedral Library music collections: 17th-19th centuries has been published by World Microfilms Publications, 4 Foscote Mews, London W9 2HH, England (tel +44 (0)207 266 2202, fax 266 2314, email microworld@ndirect.co.uk, website www.microworld.ndirect.co.uk). This consists of sixty reels of silver positive roll microfilm. The firm publishes a list of contents of reels with introduction, and the current price is £2,800, though reels can be purchased separately. It is interesting to follow Byrd during the period when his reputation was at its nadir, at the Cathedral where he had been Organist. The extent of Byrd manuscript material there can be seen in my pamphlet *William Byrd 1540-1623: Lincoln's greatest musician,* 2nd ed. (Lincoln: Honywood, 1999) pages 32-4.

Still at Lincoln Cathedral, the Music Appeal remains open for donations. Donations should be sent to Cathedral Fundraising, FREEPOST, 4 Priorygate, Lincoln LN2 1BR, cheques payable to Lincoln Cathedral Music Appeal.

Facsimiles of the Fitzwilliam Virginal Book and the Weelkes Keyboard Manuscript, with introductions by Alan Brown, and the Will Forster Virginal Book, with an introduction by Oliver Neighbour, were scheduled for publication by Minkoff during 2003.

Silas Standage has "devised" a set of three *Improbable In nomines*, the first of which is *New Year's In nomine*, after Byrd (Teddington: Fretwork, 2002).

What we really do: the Tallis Scholars (London: The Musical Times Publishing, 2003) is Peter Phillips's own history of the choir he founded thirty years ago. Page 229 contains the most succinct account of Byrd's genius that I have ever read.

There is now a website for the William Byrd Festival held annually in Portland, Oregon, USA (see above *sub* New Writing). The url is http:www.rdrop.com/users/jamesb/cantores/byrdfest/byrdbiog/.shtml.

An important resource for Byrd research is the Christ Church Library Music Catalogue within the University of Oxford. It is only available electronically and is the work of John Milsom, a scholar who needs no introduction in these pages. The catalogue includes entries for many early printed editions of Byrd's music, and contains invaluable provenance entries in which a start has been made on identifying those among the first owners who signed their copies. Go to www.chch.ox.ac.uk/library/public/music.

LOOK AND BOW DOWN

John Harley

The song 'Look and bow down' is among those in a lute-book compiled for Edward Paston about 1600. It is found in no other source, but it is ascribed to Byrd, and there is no reason to doubt that, like other songs in the part of the collection where it occurs, it is an arrangement of one of his works.[1] The only words given are those with which the song begins ('Looke and bow downe'), and those which begin the third and final section (inaccurately written as 'Tis Josephes hearde'). The full text of the words is, however, provided by two other sources, both of which name Queen Elizabeth as the author. One is a manuscript at the National Maritime Museum, Greenwich,[2] and the inclusion of this in the Museum's exhibition 'Elizabeth' during 2003 provides an occasion for consideration of Philip Brett's notes on the song in volume 16 of *The Byrd Edition* (hereafter BE 16).[3]

The Greenwich manuscript, written in a contemporary hand, is reproduced on p. 239 of the exhibition catalogue.[4] Several modern transcriptions have been published, including one in BE 16.[4] A slightly different text, also printed in BE 16, occurs in a book entitled *The Countrie Mans Comfort*, of which only the 1637 edition is known. Insofar as any authority attaches to either of the sources, that of the Greenwich manuscript may be marginally the greater. At

the beginning of the third verse its words ('This Josephes Lorde') correspond more closely to the Paston manuscript's garbled incipit than those of *The Countrie Mans Comfort* ('This Iacobs head'); and the Greenwich manuscript's words throughout fit the music better than the printed words.

The version in *The Countrie Mans Comfort* is preceded by another poem beginning 'Deliver me O Lord my God', and the poems together are described as 'Two most excellent songs or Ditties, made by Queen Elizabeth, as it is credibly reported (and as it is very likely by some words in it) in the yeare 1588, When the Spaniard came to possesse this land and is in manner of prayer to God.'[7]

The sources agree that 'Look and bow down' was sung (presumably in Byrd's setting, since no other is known) when the Queen visited St Paul's on 24 November 1588, to give thanks for the English victory. (It is a little puzzling that the Greenwich manuscript, while undoubtedly describing the events of 24 November, says the song was sung in December.)[8] There are several contemporary descriptions of the Queen's journey in procession to the cathedral. In point of publication the earliest may be the one in *An answer to the untruthes published and printed in Spaine* (1589), though Petruccio Ubaldini's account may have been written earlier.[9] I have not attempted to discover who copied from whom, but an apparently authoritative account was published in 1602 by William Segar, Portcullis Pursuivant at the time of the Queen's visit.[10] This says that she proceeded in state 'from Somerset place to Pauls Church', where 'at the West doore', before entering, she knelt and said the Lord's prayer. Then she received from the Bishop of London a book containing the Orders, Charters and Privileges of the Church, and confirmed them and returned them to the Bishop;

> and so with the whole Quire singing before her, she proceeded up into the Chancell, where within a Travers she rested untill the Procession and other divine Anthems were sung. After which, her Maiesty entred into the place ordained for the Duchie of Lancaster, which at that time was newly reedified with faire and large glasse windows, in which she stayed during the Sermon preached at the Crosse by Doctor Perce then Bish. of Salisbury ... The Sermon being done, her Maiestie went to the Bishops Palace, where she dined: and towards evening she returned unto Somerset place by torchlight.

In a similar passage John Stow says

> she was brought to a closet, of purpose made out of the north wall of the church, towards the pulpit Crosse, where she heard a Sermon made by doctor Pierce bishop of Salisburie, and then returned through the church to the bishops palace, where she dined.[11]

The sources disagree about the music performed in the cathedral. Segar mentions 'the Procession and other divine Anthems'. Brett quotes a Mr Bertrand T. Whitehead, who describes Stow's as 'the most famous' account of the royal visit to St Paul's, and then mentions 'the Te Deum in the cathedral'. But Stow in fact refers only to 'the cleargie singing the Letanie'.[12] The 'singing of sundry Psalms, of which I will onely name this himne... Te Deum Laudamus' is mentioned in *An answer to the untruthes* (p. 27).

In the information given to Brett, Whitehead also describes 'a contemporary ballad', from which he quotes four lines. I am indebted to Mr Edward Furlong for identifying this ballad and telling me where to find it. It was printed in full (all twenty-four eight-line stanzas of it) by A. M. W. Stirling, who claimed to have found it in 'an old copybook' at Cannon Hall, in the West Riding of Yorkshire.[13] Some material from Cannon Hall, which is now a museum, were transferred to the Sheffield Archives; but despite the efforts of Mr William Bell, a member of the staff, no trace of the ballad has been found there, and the supposition must be that it is in private hands, if it survives at all.

The long title begins 'A Joyfull ballad of the Royal entrance of Quene E.': the first two lines are

Amonge the woonderous works of God
For savegard of owre Quene.[14]

Since it mentions Edward de Vere, the seventeenth Earl of Oxford, the ballad is one of the sources put forward as evidence by those who seek to show that he was the author of the works of Shakespeare, and I suspect that is why it was known to Whitehead. It agrees with Segar's statement that the Queen heard the sermon from an enclosed place with windows. This is evident from the following passage (part of which is quoted in BE 16):

And afterward unto Paules Crosse*
She dyd dyrectlye passe
Wheare by the byshop of Salysburye
A sermon preached was

* after the service

The Earl of Oxford openyng than
The wyndowes for hyr Grace
The Chyldren of the Hospytall
She saw before her face.

The 'Chyldren' must have been, as Whitehead and Brett suggest, those of 'Christs Hospitall in Newgate market of a new foundation in the Grey Fryers church by king Henry the eight'.[15] Whitehead and Brett also seem to suggest that 'Look and bow down' is likely to have been performed by the Children immediately after the sermon. This requires examination.

Brett notes that, although the intabulations in the Paston manuscript are mostly of five-part pieces, the first and last sections of 'Look and bow down' are labelled '.6. voc:'. The annotations are marginal, however, and are placed at the top of each verso leaf of the song. They appear to indicate that the whole song is in six parts, not just two sections of it. A possibility is that it was originally written for one or two singers and a consort of viols, maybe with a vocal chorus or choruses, along the lines of the six-part 'Christ rising again/Christ is risen again' (which follows 'Look and bow down' in the Paston manuscript). But, if it was, it is doubtful whether it could have been sung by the Children of Christ's Hospital. Although the Children in their distinctive russet livery participated in a number of Elizabethan celebrations,[16] it does not appear that they

were trained in singing until the reign of James I, and then perhaps only to an elementary standard.[17] It seems more probable that the Queen heard the song performed, possibly under Byrd's direction, by some of her own musicians or other professionals.

Superficially, the hypothesis that 'Look and bow down' was performed at Paul's Cross appears to be supported by *The Countrie Mans Comfort*, which introduces it as: 'The other song of Queene Elizabeth made in manner of a thankesgiving to God for her and our deliverance from the invincible Navie of the Spaniard (as he termed it) which thanks and praise was performed at Saint Pauls crosse in London.' But this means that 'thanks and praise' was performed there, not the song. The Greenwich manuscript says a setting of the Queen's poem was 'songe before her at her cominge from white hall to Powles throughe fleetest[reet]e'. This could refer generally to the day of the Queen's procession, or it could refer to a more specific performance location. If the song was sung during the Queen's journey to St Paul's, it would not have been the first or the last time that English sovereigns were greeted with music as they passed through the streets of Westminster and the City, but none of the sources mentions such an occurrence on this occasion.[18] Where was it sung, then? Could it have been at the Bishop's palace, where the Queen dined?[19] This strikes me as an altogether more likely venue than either the street or the churchyard, where the performers would have had to battle against the noise of the crowds and an outdoor acoustic.

1. British Library, Additional MS 31992, ff. 43v-44v. See Philip Brett, 'Edward Paston (1550-1630): a Norfolk Gentleman and his Musical Collection', *Transactions of the Cambridge Bibliographical Society*, iv, pp. 51-69, and 'Pitch and Transposition in the Paston manuscripts', in *Sundry Sorts of Music Books: Essays on the British Library Collections*, ed. Chris Banks, Arthur Searle and Malcolm Turner (London, 1993), pp. 89-118; also Stewart McCoy, 'William Byrd's Lullaby: an Example of Contemporary Intabulation', *Annual Byrd Newsletter*, ix (2003), pp. 10-13.

2. Caird Library, National Maritime Museum, MS SNMG/4, at one time part of a volume of papers belonging to the historian and antiquary Sir Henry Spelman (1564?-1641).

3. *Madrigals, Songs and Canons*, ed. Philip Brett (London, 1976).

4. *Elizabeth: the Exhibition at the National Maritime Museum*, ed. Susan Doran (London, 2003). The handwriting is at first glance reminiscent of Byrd's, but the forms of certain letters (e.g. 'A' and 'a') show it is not his.

5. BE 16, p. 198. Brett evidently consulted the manuscript, as he followed its capitalization and abbreviations fairly closely. It is also transcribed in *The Naval Miscellany*, iv (1952), pp. 83-84; and Elizabeth I, *Collected Works*, ed. Leah S. Marcus, Janel Mueller and Mary Beth Rose (Chicago, 2000), p. 41.

6. *The Countrie Mans Comfort. Or Religious Recreations ... Which was Printed in the yeare of our Lorde 1588. And since corrected, amended, and enlarged by the same Author.* I. R.... London, M. D. (sold by Ann Boler), 1637, ff. [D6v-7r]. As noted in BE 16, a book entitled *The Galorye of goodnes: and the Cuntreymans Comfort* was registered on 16 December 1588. In BE 16 the sentence introducing the poem in *The Countrie Mans Comfort* is printed with slight inaccuracies (notably 'promise' for 'praise').

7. *Countrie Mans Comfort*, f. [D6r]. The defeat of the Armada was also celebrated in three ballads by 'T. D.' (Thomas Deloney), two of which were intended to be sung to tunes set for the keyboard by Byrd: *Mounsieur's Almain* and *Wilson's Wild*. The ballads are reprinted in *An English Garner. Tudor Tracts 1532-1588. With an Introduction by A. F. Pollard* (Westminster, 1903), pp. 485-502.

8. This may be the result of a simple error on the part of the copyist; it is hard to see why he might have dated the Queen's visit according to the calendar promulgated by Pope Gregory XIII in 1582 and used on the Continent.

9. *An answer to the untruthes published and printed in Spaine, in glorie of their supposed victorie atchieved against our English navie... first written and published in Spanish by a Spanish gentleman; who came hither out of the Lowe Countries... Faithfully translated by I. L.* [i.e. James Lea], London, printed by Iohn Iackson, for Thomas Cadman. 1589. The narrative of Ubaldini (who first came to England from Tuscany) was published as *A Discourse concerninge the Spanishe fleete invadinge Englande in the yeare 1588... written in Italian by Petruccio Ubaldino... and translated for A Rytherr...* [Imprinted at London, by A. Hatfield, and are to be sold at the shop of A. Rither... 1590]; for a note on this see *Bibliography of British History, Tudor Period 1485-1603 ... Second edition*, ed. Conyers Read (Oxford, 1959), p. 301. Later accounts, apparently based on early publications or manuscripts detailing the order of procession (e.g. Harleian 894, f. 3v), include those in William Camden's *Annales rerum Anglicarum et Hibernicarum, regnante Elizabetha* (1615), Samuel Clarke's *England's Remembrancer* (1657), and John Nichols's *The progresses and public processions of Queen Elizabeth* (1788-1805).

10. William Segar, *Honor Military, and Civill* (London, 1602), pp. 244-5. Segar was Portcullis Pursuivant 1585, Somerset Herald 1589, Norroy King of Arms 1593 (temporarily Garter King of Arms 1603-7), and knighted 1616.

11. John Stow, *The Annales of England* (London, 1605), f. [Nnnn 6v-7r]. John Gipkym's painting 'Farley's Dream', depicting Paul's Cross, is reproduced in *The New Grove Dictionary of Music and Musicians. Second edition*, ed. Stanley Sadie (London, 2001), xv, p. 92.

12. Stow, loc. cit.

13. A. M. W. Stirling [formerly A. M. D. W. Pickering], *Life's Little Day* (London, 1924), pp. 277-81. Part of the ballad was subsequently published in B. M. Ward, *The Seventeenth Earl of Oxford* (London, 1928), pp. 293-4.

14. On 25 November 1588 the printer Thomas Orwyn, with commendable speed, registered 'A Joyefull Songe or Sonnett of the royall receavinge of the queenes maiestye into the cyttye of London on Sondaye the 24th of November 1588, all alonge Flete Streete to the Cathedrall church of Sainct Paule.' I have found no reference to a copy having survived, and it is uncertain whether it was the ballad printed by Stirling.

15. John Stow, *A Survey of London, reprinted from the text of 1603*, ed. Charles Lethbridge Kingsford, (Oxford, 1908), ii, p. 145. Stow says: 'poor fatherless children be there brought up and nourished at the charges of the cittizens.'

16. On the afternoon of Christmas Day 1552, for example, when the Lord Mayor and aldermen rode to St Paul's, the children 'stood, from saint Lawrence lane end in Cheape, towards Powles, all in one livery of russet cotten, 340. in number' (Stow, *Survey*, ii, p. 319). Russet was an indication of social status, like the blue livery that later replaced it.

17. 'In this Hospital, anno. 3 Jac. a free singing school was founded and endowed by Robert Dow' (Sir John Hawkins, *A General History of the Science and Practice of Music* (New York, 1963), ii, p. 825). Dow was the father of Robert Dow the younger, compiler of a manuscript anthology containing many pieces by Byrd (Christ Church, Oxford, Music MSS 984-8). Hawkins noted that, in his day, the Christ's Hospital children sang only psalm tunes, 'and those by ear'.

18. Stow, *Annales*, loc. cit., mentions speeches and gifts made to the Queen during her journey.

19. The Bishop's palace was on the northwest side of St Paul's churchyard (Stow, *Survey*, ii, p. 20)

ALICE & HESTER COLE, NÉES BYRD

John Harley

In an article written a few years ago I suggested that Alice Cole, who was listed as a recusant along with William Byrd's wife, Julian, in a gaol delivery roll of 1586/7, might be the composer's sister ('New Light on William Byrd', *Music and Letters*, lxxix, 1998, p. 487). This idea is supported by the presence of an Alice Cole in a later list of recusants in the parish of St Mary Overy, Southwark (Hugh Bowler, ed., *Recusant Roll no. 2 (1593-1594)*, London, 1965 (Catholic Record Society Publications, Records Series, 57), p.180). She appears with 'Ann Byrde', who could well be the widow of William's brother Symond.

More information has come to light about Symond Byrd's daughter Hester. Her second husband, Robert Chantflower (Chanflowre, Chaundflowre, Chaundler or Chandler), was a member of the Salters' Company who lived in Budge Row (John Harley, *William Byrd, Gentleman of the Chapel Royal*, 1997, p. 118-9). The parish registers of St Antholin Budge Row show that Hester died, probably in childbirth, in 1597; she was buried on 27 July, the same day that her son Robert was baptised (Guildhall Library MS 9016; *The parish registers of St Antholin Budge Row*, ed. Joseph Lemuel Chester and Geo J. Armytage (Harleian Society Registers, 8), London, 1883, pp. 38-39). Chantflower was quickly married again on 22 January 1598 to Priscilla Talbois at St Pancras, Soper Lane (Guildhall Library, MS 5015). But life in Elizabethan times was nothing if not uncertain, and 'Precilla' was buried at St Antholin's on the following 29 October. Information about the family from which Chantflower came is contained in the will of his father, John Chaundflower *alias* Chandler, made on 22 March 1584/5 and proved on 3 April 1585 (National Archives, Prob. 11/68, ff. 113v-114r).

BYRD'S 'ECHO' FANTASIAS?

Lionel Pike

Echo Fantasias written to exploit the possibilities of dynamic contrast on an organ with more than one manual were quite popular in the early years of the seventeenth century, especially in the Netherlands. It has been said that Sweelinck was the first to write such pieces,[1] though there are examples of the form by other composers roughly contemporary with him, and a few which are similar in style can be found to pre-date Sweelinck's. Although pieces 'for a double organ'[2] appear in England, instrumental echo pieces were not so popular in England as on the continent. In the later years of the sixteenth century echo madrigals and polychoral works became popular; and during the same period Banchieri and Giovanni Gabrieli used the terms *pian* and *forte*, which clearly belong to the same trend. In England the frequent division of liturgical music into parts for the *decani* and *cantoris* sides of the choir also suggests answering or echo techniques.

Alan Curtis[3] puts forward the view that the prevalence of paired imitation in renaissance music was primarily responsible for suggesting the echo principle to Sweelinck and his contemporaries, though this seems to be only one of several contributory factors. The early baroque fantasias *in echo* in fact build on a tradition which stretches back over at least the last thirty years of the sixteenth century: the designation 'echo' is not always applied to the pieces which form this tradition, and there are several different treatments of the device. These pieces are mostly for instrumental consort, and the echo technique in each one of them becomes a potent force in achieving cohesion.

I owe to Oliver Neighbour the idea that Byrd took Parsons's *The song called trumpets* and *De la court*[4] – instrumental fantasias which include elements of 'echo', though the device is not so marked – as the starting-point for some 'echo' fantasias of his own. The influence is likely to have been direct, for Byrd, like Parsons, was a Gentleman of the Chapel Royal, and both men had Lincolnshire connections. Several of Byrd's instrumental works use the echo principle without making it the central feature;[5] but it is in his two six-voice fantasias Nos 12 and 13 in Kenneth Elliot's edition[6] – I shall refer to them as B12 and B13 – that Byrd most clearly anticipates the style of the echo fantasia as we know it from the examples by Sweelinck. Although the word 'echo' is neither used in Byrd's fantasias (as it is in the title of some, but not all, the Sweelinck sources), nor suggested by the notation,[7] the close mirroring of short phrases in the two upper voices, and the focussing of attention on them, make the style very like that of the continental echo fantasias – or, more accurately, *vice versa*. One might be forgiven for mistaking the music of Example 1 for an echo fantasia by Sweelinck, even though it is not the *pian e forte* idea that creates the effect so much as an alternation of the direction from which the sound proceeds.

Sweelinck may or may not have known Byrd's fantasias: it is, however, clear that his pieces in this style were written later than Byrd's. After careful research, Alan Curtis concluded that the echo fantasias

> were essentially a forward-looking and novel genre in Sweelinck's day, a genre created perhaps no earlier than the first years of the 17th century (though most likely before 1609, when Scheidt left Amsterdam).[8]

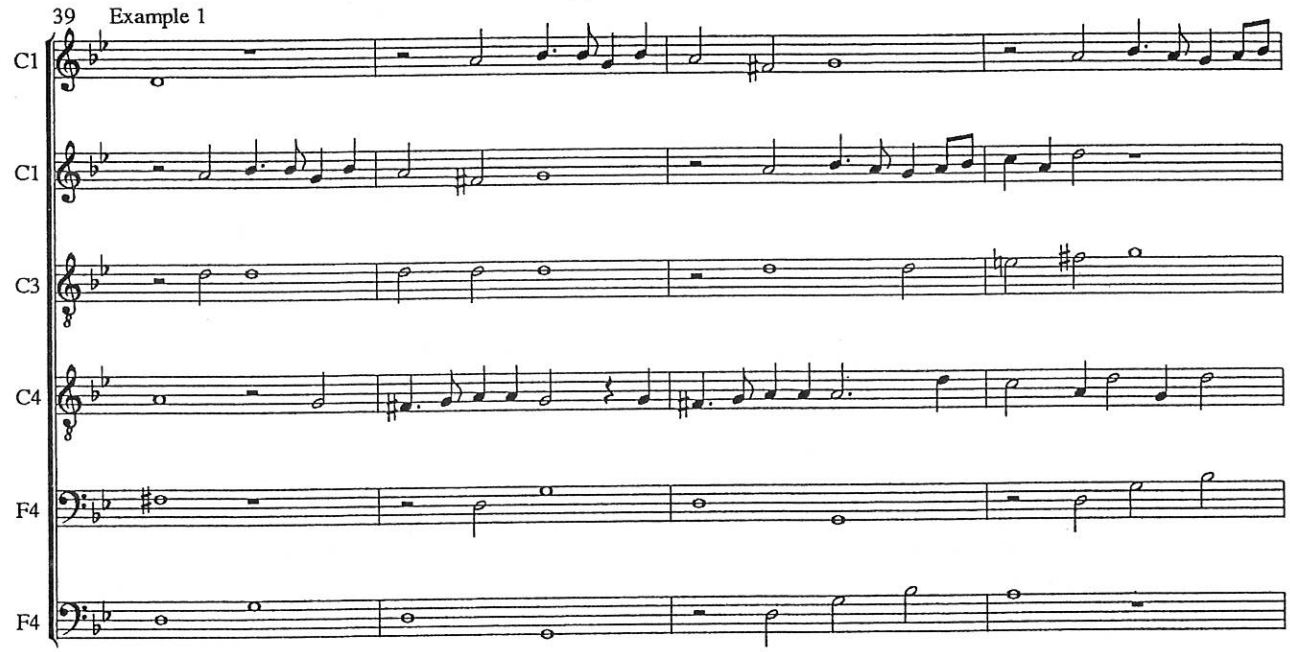
Byrd's two fantasias, though difficult to date precisely, belong to the sixteenth century, and Parsons's two fantasias predate Byrd's:[9] B12 appears to be earlier than B13, for although the latter does not share B12's thematic material (apart from one brief phrase), it does rework its main ideas in a somewhat more accomplished and certainly more thorough fashion.[10] Whether or not Sweelinck knew B12 and B13, or either of the Parsons pieces – they were all quite popular and survive in a fair number of contemporary sources – Byrd's fantasias repay study for the handling of the idea and the logical growth of development which goes beyond anything found in later echo fantasias.

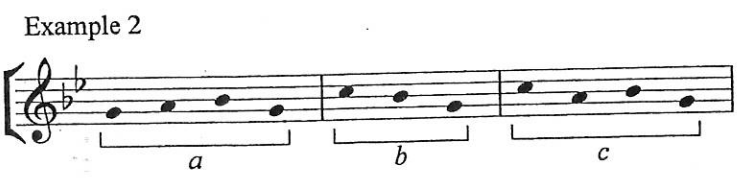
B12 and B13 are similar to each other and somewhat novel in form. After an introductory passage in the imitative style normal for openings of fantasias (as found in Parsons's *De la court*), a freer section follows in which various kinds of echo effects are introduced: next comes a short dance (a feature which recalls both pieces by Parsons), and both of Byrd's fantasias are completed by a brief return to the stricter imitative style of the opening. Within this framework Byrd treats the two works rather differently.

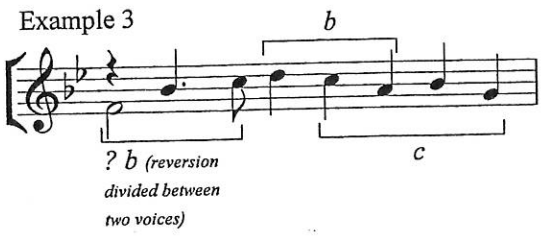
The first hint of the 'echo' style in B12 occurs in bars 12-14, the short phrase in the topmost part being imitated by the next voice down: attention is drawn to these two since

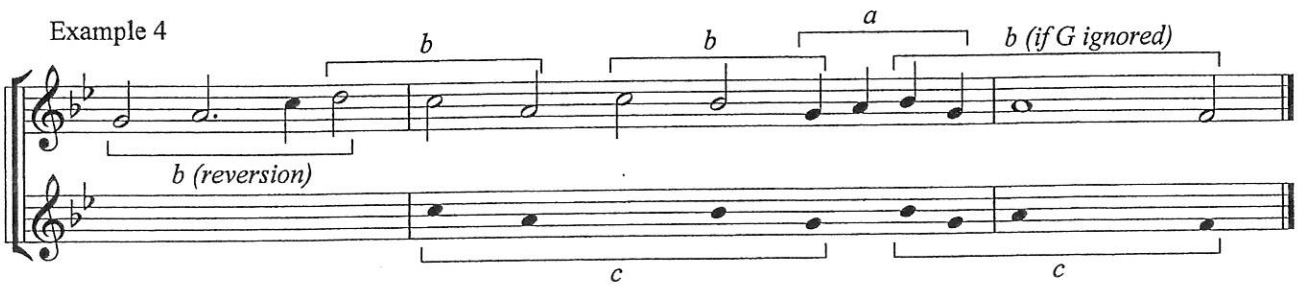
they are set apart by being much higher than the accompanying voices. Further echoes are given in a freer form until a contrasting section is reached at bar 32. This new section, a large one extending to bar 65, makes much use of alternating blocks of sound, phrases being tossed between various groups in double-choir fashion. Although the phrases so treated differ considerably in length, it is clear that the idea is an extension of the more straightforward echo presented earlier in the fantasia. Byrd's next step (taken at bar 65) is to combine these two ideas so that the short phrases are echoed by the two upper voices in a manner very similar to that used earlier by Parsons and later by Sweelinck, and imitations are worked on off-beats in the lower voices. There follows a combination of *Greensleeves* (announced in echo fashion by the two upper parts) and the *Romanesca* bass."

The introduction of a complete galliard extends an idea found in Parsons's two fantasias mentioned above: this, together with the *Romanesca* bass and *Greensleeves*, creates in B12 the impression of a rather eclectic quolibet. This particular galliard is carefully integrated into the piece as a whole so that, despite the surprise occasioned by the arrival of a full-scale dance, the musical logic does not cease. Melodic figures already much used (one consisting of three notes rising by step, the other of four notes falling by step) become more widespread here and reach their culmination in the dance, which they permeate completely. They give a sense of climax and of progression towards that point: indeed, the galliard opens with a statement of the rising three-note figure which is immediately inverted to form the falling one of four notes – a nice fusion of the two motives into a single melodic phrase.









More important than this is the continued development of the echo idea. The galliard is in the usual three strains, each of which is repeated; in all three strains the tune is announced in one of the two upper voices, the repeat being given to the other voice as a 'long-range echo' – a development of the echo techniques used earlier in the piece. In the second strain the highly-rhythmic nature of the tune (as compared with the more static accompaniment) helps to focus attention on the model and its echo. One might also argue that within each of these three strains further echoes can be heard (though the pitches vary), for Byrd constructs the strains carefully in a series of sequences: this impression of echoes on the smaller, as well as the larger, scale is intensified by the interchange of voices within the strains, and also by the echoes at a lower octave in the third strain. Byrd uses this galliard for the same purpose as he had used the *Romanesca* bass and its well-known counterpoint *Greensleeves* earlier in the piece: the formality, predictability, and familiarity of the dance form make no demands on the listeners themselves, and so help them to concentrate on the internal logic of the echoes spread across the galliard on two distinct levels.

To end, Byrd returns to the more regular style of the opening, writing freely-imitative polyphony over a purely harmonic bass. The echoes are now forgotten, and though the imitative point apparently attempts to fuse the rising and falling step-wise figures, the section is over-long and too loosely constructed for its position in the work. One imagines that Byrd considered B12 unsatisfactory in some respects: his magnificent galliard is the culmination of a development that is itself too lacking in direction and too eclectic to call for such a superb peroration. Whether or not that was his view, he completely reworked the idea of unifying a piece by means of 'echo' devices in B13.

Although he uses the same instrumental combination,[12] ground-plan, and mode[13] in B13 as he had done in B12, Byrd makes no reference to pre-existing music.[14] Instead, he follows the echo principle through with greater single-mindedness. As is normal in those continental echo fantasias which come later, the opening point of B13 acts as an introduction in thoroughly renaissance imitative fashion, without recourse to echoes: it is set apart from the remainder of the piece by a complete stop on a G-major chord. Nevertheless, the opening imitations introduce thematic elements which unify the fantasia as a whole in a manner not found to such an extent in B12: they begin to fall over one another in *stretto* as the point proceeds. The figures in question are *a* (see Example 2), which permeates the point almost to the exclusion of the other two figures; *b*, which results from a tonal answer of the opening notes (in bar 13); and figure *c*, which plays a considerable part after the imitative introduction.

From bar 21 a new section begins (using figures *a* and *b* prominently) and almost immediately the two upper voices, by their canonic behaviour, suggest the echo style: moreover, there are further suggestions of echo (or, rather, of canon) in the four lower instruments. There is, however, an immediate and interesting difference between the four lower voices and the two upper ones, for the latter overlap exactly as a natural echo might, whereas the lower four instruments behave more like the echoes of Sweelinck in that their imitations come after the completion of the model. (Only with considerable physical difficulty would it be possible to produce the effect of overlapping echoes, so frequently found in B12 and B13, on the organ.) The suggestion of multiple canons which Byrd makes at this early stage is a clear development of the idea of echo and its implications which he had already partially explored in B12. Freer imitations continue, until from bar 39 straightforward echoes of phrases of various lengths begin to be heard, the interest being focussed upon the two upper voices which form model and echo (see Example 1): together with bars 12-32 and 72-87 of B12, these bars in B13 are the nearest in style to the later Sweelinck fantasias. The rhythmic ingenuity (perhaps derived from a study of Parsons's *The song called trumpets*), melodic interest, variety of phrase length and the amount (or absence) of overlap between model and echo make B13 a much more impressive achievement than any of Sweelinck's essays in this form. Moreover, the frequent appearances of motif *c* (sometimes ornamented, as in bars 43-6) and of *b* will be plainly evident: Example 3 shows a typical instance. At this stage figure *a* is less in evidence: nevertheless, the motivic unity of the piece is of a type not attempted at all by Sweelinck, though it occurs at times in Parsons's earlier fantasias.

From bar 57 Byrd uses coloration to produce triple rhythms – a complication found in Parsons, though not in B12. Occasional echoes still occur, though the imitations are now freer, the pitch being sometimes varied. This quite lengthy passage juxtaposes white and coloured notation to produce a conflict between duple and triple rhythms:[15] such rhythmic complexities fascinated Byrd. The conflict provides a nice link with the dance section[16] which follows, for here the accentuation of six beats as either two multiples of three or three multiples of two, characteristic of the galliard, is explored with a thoroughness typical of Byrd at his best. If this expression of the conflict of duple and triple in two different ways links the dance (beginning at bar 80) to the preceding section, so does the opening of the tune of the dance, which seems to derive from the second half of bar 57. One can go further than this, though: just as Byrd integrates the galliard section of B12 by thematic means, so here by even more intricate thematic means does he integrate the dance section of B13. The opening of this section is shown in Example 4: a connection with the passage shown in Example 3 will be immediately evident, reminding one of the kind of thematic handling often found in pavan and galliard pairs, and also of Parsons's thematic handling in *The song called trumpets*.

In the present dance there is, however, an ornamented repeat of each strain, rather than the more simple echoes found in the galliard section of B12. In varying the repeats, Byrd also introduces extra echoes within the strain (though sometimes they differ from the model in pitch)

and extra statements of the unifying thematic material. Moreover, strains 1 and 2 have a tune which migrates between the two upper voices in echo fashion; and on a still smaller scale, the statements of *b* in Example 4 might be said to present little echoes (though such repetitions of small fragments are frequent in Byrd's instrumental music). The third and final strain of the dance (beginning at bar 92) introduces echoes – some at the octave – at a much shorter distance, the main phrase quickly migrating between various instruments. During the repeat of this strain the number of echoes multiplies in *stretto* fashion – a device which clearly recalls Byrd's treatment of the opening point – so that echoes occur on off-beats. Moreover, in bar 99, the most audible echo (in the topmost voice) is not the 'correct' one rhythmically, for the latter is placed in the bass a minim[17] later – a rhythmic device suggested by Parsons's *The song called trumpets*. The dance, granted all its expressiveness and beauty of melodic line, treats the idea of echo on several levels which overlap with each other in a most learned fashion: in it the idea of governing and unifying the piece by using this device is raised to a very high degree. This complexity provides a sense of climax, and again the formalism of the dance helps the ear to follow the intricate reasoning.

A brief return to the tempo and style of the opening rounds off the piece. The growth of tension through the handling of learned devices is not relaxed in B13 as it had been at the corresponding point in B12, for to end Byrd writes what one might take as the ultimate form of echo – a canon 4 in 2. This recalls the canon which had appeared immediately after the introductory imitative points, at bars 21-28. Moreover, apart from the use of *b* in the *nota cambiata* phrase, the material of the canon is *c* and its inversion.

Peter Philips probably knew Byrd's two six-part fantasias discussed above, for he himself took over some of the ideas and used them in a consort work of his own – the *Passamezzo Pavan*; and Philips was possibly the link between Byrd and Sweelinck. There were close musical ties between the Netherlands and England at the time, and Sweelinck was not only a great admirer of English music but also incorporated many of its traits into his own instrumental style.[18] Like Philips, he was a fine keyboard player: he was almost never absent from Amsterdam, though it is known that Philips visited him there. Philips's embryonic echo phrases (though not marked as such) in the third strain of his famous 1580 pavan were copied when Sweelinck made his own arrangement of that piece. The wide knowledge that Sweelinck clearly had of English musicians and their compositions suggests that he knew the English consort pieces discussed above, and the similarity of various points of style make it seem likely that he was building upon that knowledge; but it is impossible to prove the point beyond doubt.[19]

1. Alan Curtis, *Sweelinck's Keyboard Music*, Publications of the Sir Thomas Browne Institute Leiden, Leiden and London, 1972, 66f.
2. i.e. a two-manual instrument.
3. Curtis, op cit, 66ff.
4. *Musica Britannica* xliv, nos 70 and 34.
5. These are the *Echo Pavan* and *Echo Galliard* tentatively attributed to Byrd in *Musica Britannica* xxviii (pp. 206-210), and the rather odd and somewhat experimental six-voice *Pavan and Galliard* for consort (Byrd, *Collected Works*, xvii, Nos 15a and 15b). The variation in what might loosely be termed 'double-choir style' – that is, the use of blocks of sound imitating each other with some variation of scoring, octave, or key – in *The woods so Wild* (*Fitzwilliam Virginal Book* No. 67) merely uses a technique common at the time. In addition, the echo idea is used in embryo in the ground-bass section of *Prelude [and Ground]* for five instruments (Byrd, *Collected Works*, xii, No. 9): the last two bars of each phrase of the ground are repeated, giving Byrd the opportunity to use cross-relations and a somewhat modal scheme of chord roots, while avoiding four-square rhythms. The two-bar repeat is at first handled like an echo at a lower octave, the 'echo' being re-scored so as to suggest the double-choir style (see the remarks in Francis Routh, *Early English Organ Music from the Middle Ages to 1837*, Barrie and Jenkins, London, 1973, 78): this 'echo' nature is gradually superseded by the more continuous polyphony, the voices running across the cadence rather than breaking completely as they had done earlier in the piece. This *Prelude [and Ground]* seems to be about contemporary with the two six-voice fantasias discussed below. See also the *Gloria tibi Trinitas [1]* by Blitheman printed as *Musica Britannica* i, No. 91.
6. Byrd, *Collected Works*, xvii. Bar numbers given in the text refer to this edition.
7. Only in No. 11 of the Leonhardt edition (Amsterdam 1974) is any indication of echoes given by Sweelinck in the notation of his pieces: this is not in the form of dynamics, but of red notation.
8. Curtis, op. cit., 86. Noske says nothing to contradict this view of Curtis's (see Fritz Noske, *Sweelinck*, Oxford Studies of Composers, 1988, 96ff.).
9. See Oliver Neighbour, *The Consort and Keyboard Music of William Byrd*, Faber and Faber, London, 1978, 79. Joseph Kerman and Warwick Edwards both put Byrd's two fantasias in the 1580s, for good reasons: Ralph T. Daniel and Peter Le Huray, *The Sources of English Church Music, 1549-1660*, Stainer and Bell, London, 1972, date the earliest source, *GB-Ob* Mus, Sch. E. 423, as 1575-90 (see also *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford*). Robert Parsons, on the other hand, died in 1572.
10. In most sources B12 is relatively closely followed by B13.
11. With regard to *Greensleeves*, John M. Ward, *Apropos the British Broadside Ballad and its Music*, Journal of the American Musicological Society xx, No.1, 1967, 44 *et seq.*, points out that 'This tune type is, almost without exception, associated with the romanesca and/or cut-time passamezzo antico'.
12. The clefs vary slightly, yet both pieces are – in the words of B12 in *GB-Lbl* Add MSS 29996 fol. 211r – 'A Fantasia a 6 voci two Basses two Trebles / a Tenor & contra Tenor'.
13. Not all sources agree that B12 is on G rather than A.
14. Except that the point at bars 28 *et seq.* seems to derive from the opening point of B12.
15. See especially bars 75 *et seq.*.
16. In galliard style, yet not so regular as in B12, and beginning with an upbeat.
17. In the original note-values.
18. Curtis, op. cit., *passim*.
19. Both B12 and B13 were copied into several different manuscripts, and must therefore have been quite popular at the end of the sixteenth century and beginning of the seventeenth, when most of the sources were written down. Giovanni Gabrieli's *Canzon per sonar in echo Duodecima Toni* (1597) exhibits some of the same features as do Byrd's fantasias B12 and B13.

BYRD AND FERRABOSCO, A GENERATION ON

David Pinto

Since 1959, with a copious selection of *Jacobean Consort Music* (*MB* 9), the *Musica britannica* collection has accumulated in a very comprehensive series the ensemble chamber music of the century and a half up to Henry Purcell, starting from the Tudor precursors of Byrd. Two absences to be slightly regretted are Purcell himself and Byrd too

(except for his appearance in its keyboard series); though *Opera omnia* not accordable to everyone must be granted to the greatest eminences. But even the lower peaks afford vistas enjoyable in their own right, a terrain now mapped in enough detail for almost all the heights to be assailable. Texts of the lesser masters give alignments on the music of Byrd, too, if only in the sense of the fuller opportunities they afford for assessing the effects of his example on contemporaries and successors; for better, for worse, or even not at all. Here, Alfonso Ferrabosco II (Junior) makes an arresting contrast, all the more because of the story of friendly, respectful rivalry between Byrd and his father of the same name, so well-plumbed through the efforts of modern scholars as to need no revisiting here. The son is another matter: across the generation gap, should one have high hopes of valid points of comparison? After his four-part fantasias, in *MB* volume 62, the appearance of the remainder in five and six parts in volume 81 makes it easier for those interested to compare for themselves afresh his works on similar scale to those in the *The Byrd Edition* volume 17, or elsewhere by other writers; and these comments are a (necessarily) personal and partial view of some immediate ramifications.

One problem in gauging Byrd's influence is our modern perspective, a justifiable view of him as a titan beside his contemporaries. But did *they* have the same distant, dispassionate discernment? How effectively could they have gauged his whole output? His personal influence may have been most as a player-teacher on keyboard; his part in Anglican service music, through the Chapel Royal, his most widely influential music. His mass-settings, and other contributions to the liturgy like the *Cantiones Sacrae* (1589, 1591) were published with a main eye on the recusant community, restricting audience and impact. His part-songs cannot have affected contemporary fashions much, even at the time they came to print. Vocal forms evolved rapidly in his mid-life, and so did instrumental music; the new Stuart dynasty in 1603 did nothing to allay the rate of change. Here Thomas Tomkins, perhaps the most traditionally-minded or faithful craft follower in the ensemble field, acts as a benchmark (*MB* 59). None of his work can precede the 1590s, going by his birth-date, even if it naturally occupies similar genres of dance, and fantasia (free, or on a cantus firmus). Scratch the surface, and changes in approach appear in most areas. Fantasia in three parts was much affected. The few small pieces by Byrd that survive are not too removed from the didactic vocal style of the bicinium, or minor excerpts from mass-movements of a type found widely in renaissance amateur literature – even before one looks for models in the smallish ricercar literature. There is no sign that Byrd had a personal involvement in disseminating this sort of repertoire. By contrast, three-part Tomkins is an opus in its own right: large, varied, but as a series an amalgam. It veers at times to the learned (with a notable example of an exercise in spiral canon) or the archaic, as in one In Nomine – written incidentally on a small scale unknown elsewhere in the ensemble genre – that disposes the cantus firmus in the bass: a keyboard trait? But usually his counterpoint is florid in a 'forward'-looking manner, if it can become stranded between successions of little-related 'points': the model may well be Gibbons and an incipient trio-sonata scoring (c.1622), where problems of attaining organicity have moved beyond the contrapuntal. To four-part fantasy Byrd, possibly out of tune with its improvisatory structure, was no large contributor. As well as indeterminate style, fantasia on this scale had anyway a cross-media identity, as shown in the few extant Tudor examples, by Philip van Wilder, Ranaldo Paradiso, James Harding, Ferrabosco Senior and Byrd himself. All of these figure in transcriptions for lute or keyboard, even where ensemble versions are not preserved. Tomkins too was untempted by free fantasia on this scale, if intrigued enough by Alfonso Junior's series to score and scrutinise it with attention. His only venture was a reversion: a selection all too obviously adapted from an extended keyboard variation set on the scholastic hexachord, much worked-over in draft, but with little to extend the scope of the genre except by re-importing old-fashioned metre changes. In six parts, Tomkins did, in one fantasy (no.3), very faithfully pay tribute to the vital dance-rhythms and close antiphony that make Byrd's two linked fantasias in *g* so bracing, but turned away from their decidedly formal structure of prelude dance-sections and 'close'. His other essays also tend to the derivative, but look more to the writing of others, in a newer luxuriant style with admixtures of italianate chromaticism. On a five-part scale he was little drawn to fantasy (even the ground or *canto fermo* forms favoured by Byrd), but did expend some energy on the pavan. That was socially archaic, even by 1610, but still stayed the principal dance-form admissible into chamber music up to the civil war. Pavan is the area where Tomkins seems most poised between the worlds of Byrd and progressive trends seen in Alfonso Junior; and in fact this second Alfonso does more than any other composer seem to be the touchstone for measuring the scale and rate of change, round about 1600.

It is no accident to find Alfonso Junior so associated with a new range of proto-baroque genres or techniques. His motets and canzonets are unremarkable if solid, but then he never had professional responsibility for traditional singing groups. Other vocal works show him as perhaps the pioneer of continuo styles and recitative in England, an early associate of Ben Jonson in the court masque – extant examples that he left unpublished are collected in *Alfonso Ferrabosco II Manuscript Songs* ed. Ian Spink (Stainer & Bell; London, 1966 – *The English Lute-Songs* 19). His purely instrumental music shows in its own ways general baroque traits of pervasive reorganisation of characteristics across old boundaries. His 4-part fantasias (*MB* 62) have moved into a world that carries limited amounts out of preceding English writing. Just what that tradition was is not always clear, of course. Also, a precise precedent for his style does not seem to exist, since it is possibly a quite authentic new italianate blend: pervasive imitation from the ricercar, as the editors of MB 62 discuss, assimilated to a new thematic profile, a more vigorous rhythmic drive on canzona models, as Bruce Bellingham has additionally

pointed out: 'Convention and Transformation in Ferrabosco's Four-Part Fantasias', *John Jenkins and His Time* ed. Andrew Ashbee and Peter Holman (Clarendon Press; Oxford, 1996) 111-135. His themes are typically elongated, more prolonged than habitual before, often not reducible to a basic row under ten pitches or so (including canzona-like repetitions of pitch). Contrapuntal procedures of varying degrees of severity had been responsible, very early on, for the classic successes in Italy: in the severely contrapuntal 'Bourdeney Codex' pieces (now plausibly attributed to Giaches Brunel), or Annibale Padovano's superbly mature and varied *Ricercari* (Venice, 1556) that integrate plainchant themes. Hybridisation from canzona is evident as early as Claudio Merulo's fluent ricercari (Venice, 1574 onwards), but Alfonso II seems to have found the mood of the moment in purveying to an English audience something more muscular, in a dialect idiomatic for strings that extended vocal part-range (as Tomkins noted in his own marginal comments). His pieces also mark a decisive break from vocal models and quotation of popular themes, but equally avoid the more inaudible scholarly binding devices like inversion and retrograde movement for a punctuated phrasing, underscored often by a trusty device: cadential augmentation. (With the modulatory procedures, derided by Byrd as 'sourest sharps and uncouth flats', that is one of the features transmitted to the closest developer of his style, John Jenkins). Some aspects, here and in the stylistically less unified but otherwise very similar six-part opus, do seem quite traditional, like pedals *in coda*; but that is counterbalanced with an approach to structure that at times can be free. Warwick Edwards has suggested a debt to Byrd in one four-part fantasia that falls into two strains (VdGS no.13; edn no.15), but it may be as useful to see its almost dance- or 'aire'-like structure as one strongly marked by the hand of a lyra-violist: it was after all published in a version for three lyras in the composer's *Lessons for 1.2. and 3. Viols.* (1609). That says something for his audience, too. All evidence to date suggests a court clientele, and it is certainly hard to see this music having the effect that it did without a highly-esteemed centre of distribution. Possibly the Stuart court, with a new emphasis on conspicuous consumption, provided it, though it requires vision to see what circumstances at court could have provided intimate chamber experiences for courtiers. One may underestimate the degree to which writers were craft-led, composing for fellow-players; and the serious side of the lyra repertoire, as opposed to the trivial dances that make up its greater bulk, does seem to have been persistently court-based. Even so, there is a gap that remains to explain the emergence of this particular repertoire with Alfonso II and fellow-players, even in a court ensemble, well-placed to disseminate the music, without the assumption of a newly-converted class of recipients amongst the gentry (who, whatever their shortcomings, did preserve the bulk of our extant sources for the music). And how much did they, in copying a new Jacobean fantasia literature, look back to the Elizabethan past? Appearances may be deceptive, but as often a change of dynasty marks a change in cultural fashion. Extant Jacobean partbooks reflect less and less of Byrd.

There is still all too little evidence of how composers went about their craft: a puzzle less apparent in word-setting, where a text may be considered the dominant partner, but not negligible there either. With absolute or textless music, it is acuter. How did they find a theme, or proceed on it? Very luckily, one of the traditions behind Alfonso Junior's methods is visible, in one unusual six-part fantasia on the Hexachord theme in his output. It has escaped consideration until recently, taken as an anonymous work; but there is no difficulty in the attribution, since it comes at the end of a group of his pieces in a single partbook set, all governed by the same meagre level of ascription (IRL-Dm MSS Z.3.4.7-12, manuscript sequence no.6: formerly VdGS Anon. 3006). It is made up of hexachord statements, and nothing but, apart from free use of chromatic degrees. The interest of that lies less in its sonorous qualities than its didactic governing principle, deducible as an exercise in *inganno*: a particular application of that term to denote a method of transposition. This technique uses the solmised syllable of any particular note as its convertible transposing 'value', to reposition it from its own natural hexachord into the others, 'soft' or 'hard', by a fourth or fifth upwards or downwards. A contour can thus undergo wide variation. The technique has been studied for its use as far back as Giaches Brunel in generating thematic evoluation, notably by Anthony Newcomb, 'Form and Fantasy in Wert's Instrumental Polyphony', *Studi Musicali* vii (1978) 85-102. For Byrd and others in England it has so far only been suspected (notably by John Harper). Given this instance, it is tempting to look back and wonder if it constituted part of the senior generation's practice. A clue may lie in two small three-part hexachord works by Alfonso Senior and William Daman (preserved chiefly by Paston and Baldwin; conveniently available as *MB* 44, nos. 1-2). They fall into a three-part tradition of intensive monothematic play on a subject, typified by a treatment of the 'La sol fa re mi' theme, the opening piece of Vicenzo Ruffo, *Capricci in Musica à Tre Voci* (Milan, 1564: facsimile Studio per Edizioni Scelte; Florence, 1979). Now their methods come under scrutiny, too; can they be demonstrated to mutate solmisable syllables through *inganno*? It is a query tractable with their material if one assumes a minimum general constraint in such works – an *obbligo* – that, *so long as* at least one statement of the hexachord is in progress, other parts may be free invention. An answer then seems to be that there *is* pretty certainly an incidence of such material: as implied in Ruffo's treatment of 'Lascia fare mi', which may also include a small amount of *inganno*. In Daman, note 1 in line II, bar 26, could be a mutated 'la' level completing a row at a point from bar 24 where none other was operative (note 3 in line I, bar 23, could be a mutated 'ut' level, but the cadential bars 24-5 seem otherwise blank for a statement). In bar 37, line III, notes 2-3, pitches d'-e' stand for the fourth higher expected to complete a hexachord (in the absence of one in other lines). The treatment by Ferrabosco Senior is tighter: but bar 25 line III is the one place where a hexachord is absent otherwise than by *inganno*, and here pitch a could stand for d' (but then maybe implying a flat on the previous b', the 'fa' level).

The fascinating question of the extent that the practice underpins general thematic developments could be variously pursued. Though hard to isolate instances where this, and *only* this, device is at work, one example may be Alfonso Junior's four-part fantasia, *MB* 62 no. 19 (VdGS no. 20), an exercise in triple counterpoint. The initial 8-note theme has a four-square outline, all in crotchets but for a penultimate minim, maintained with undented precision through tonal and real answers and against two countersubjects (which combine into a triple statement at bar 36, with an extra felicitous bass augmentation of the main theme). The main theme is repeated with exactitude over the first ten bars before ceding to the first countersubject, but reappears in line II at the first cadence point (bar 15), the height of the texture. This however is the first of three occasions during the main development on which the 8-note theme deviates into an *inganno* on its last two notes: it is the original 're-ut' on the last part of the theme as found in bar 1. Here it is stated from a beginning on pitch d" but with notes 6-7 mutated into a hexachord a fourth higher: they rise to the fifth, pitch a", and retreat to g", rather than fall to the second and first degrees, e'-d'. Something placed so audibly, with maximum exposure, must be highly deliberate. The second occasion is the very culmination of the piece at bar 36, the combined statement with bass augmentation. This time in bar 37 it is the bass that rises, to g instead of falling to the expected 're' level of d. Again in line II, bars 41-3, the last exact statement in any part, show a rise to a peak instead of a fall – though by this point the treatment of the theme *has* fragmented beneath it. There is enough here to make a live issue of the extent to which Alfonso Junior was reworking traditional methods, passed down from his father, or colleagues like Byrd who were still much in evidence for much of his working life. But on the whole, with the four-part repertoire it is a severance of links with vocal types of thematic material that is a larger characteristic. With obvious implications for the degree of attention that the piece commanded, Tomkins scored for keyboard Alfonso Junior's extraordinary modulating fantasias on the hexachord in its upward and downward forms (in both four-part and five-part scorings: *MB* 81 nos. 1-2). Here again, though, he did not attempt to emulate him. To the extent that it foreshadows modulatory practice by Jenkins, and others to come, it marks another decisive break. The hexachord 'form' , however, was itself on the verge of inanition. Ferrabosco's example had no real successor except in a derivative shorter work by Richard Mico (VdGS no.5: *MB* 65 no. 25). This, though, occurs in a four-part series in the composer's self-copied parts, which show that the court was still the ambience for composition of this type in the period 1625-35. The term hexachord, by the way, seems to have been used as a title in no manuscript source for any setting, but contrary to the opinion sometimes expressed, *was* current in England, if rare. It occurs in the Address 'To the Reader' of John Dowland *A Pilgrimes Solace* (1612). Even this apparent first usage, uncited by *OED*, is trumped after a fashion. Thomas Morley (also uncited) employed it in *A Plaine and Easie Introduction to Practicall Musicke* (1597) sig. ¶v, 'hexachorda or deductions of his [Aretino's] sixe notes': here spelt with a Greek termination though, atypically for Morley's use of a foreign word, unitalicised.

One need not linger over Alfonso Junior's dances, since points of comparison with the previous era are limited. In a recent survey of current dance-forms, Peter Holman has remarked how restricted tonal plans were in most Elizabethan pavans, at a time when practical use was foremost: *Dowland* Lachrimae *(1604)* (Cambridge University Press, 1999). In its increasing obsolescence, the pavan moved into a posture of a privileged abstract form, posted at the head of suites of aires as late as Matthew Locke. Features in examples by Alfonso Junior, showing its newer liberated aspect, include a resort to *ostinati* on transposed note-rows: here comparison may be closest with Frescobaldi, another individualist. Ferrabosco's thematic development has touches of *inganno* here too, though that was only one weapon in the battery. As earlier, even with Ruffo, simple stave-transposition of a phase into hexachordally-unrelated areas that modify all intervallic relations, account for at least some of the development. The main shift that he witnesses is probably from writers with clerical or keyboard training to a new type: the player-composer whose fingers 'thought' on strings, not keyboards. John Dowland is also to be named here for his *Lachrimæ* collection, mainly his name-piece, 'Semper Dowland Semper Dolens'. A breed of figurate pavan with character features and extended phrase-length was of course current keyboard practice with one colleague of Ferrabosco, John Bull, who, until he fled abroad in 1613, had some common interests, as in the modulatory hexachord. Ferrabosco was certainly active at the same time as these men, and differed only to the extent that his expertise related to the lyra viol, of which he can be considered a founding father in England (though his father too is credited here, with introduction of an earlier lyra bastarda style). Some of his pavans also have character titles associated with them, though there is no evidence that these were his own. They show a far greater play of contrapuntal motif at the expense of thematic rigour than the fantasias: as seen in the well-known 'Dovehouse' Pavan, which is all dissolved more or less in motivic play. Entirely without coincidence, that is a piece known from his own published version for lyra viol, as are many of his almaines and the one four-part fantasia. In their individual ways of expanding the scope of the pavan, both Dowland and Ferrabosco are technique-led as respectively lutenist and lyra violist. Here, though, Ferrabosco's technical and theoretical background makes his work, with its frequent major-minor contrasts, far more tonally progressive.

One major area where the Jacobean development disguises a fault-line and Ferrabosco Junior could be rated as on its *non*-progressive side, is in the fantasia, specifically in five parts. At the time that he was presumably developing his style most assiduously, around 1600, there cannot, for unknown reasons, have yet emerged a major impulse to supply post-vocal fantasias of the sort that distinguish the period up to war in 1642, the effective end of the reign of

Charles I. The Jacobean divide seems especially sharp *within* this level: between specialists in either fantasia or In Nomine. On one hand are italianate works, sometimes titled, by court-based composers: Coprario, Lupo, Ward (who *is* credited with one such In Nomine, but in an attribution less likely than the alternative, to Simon Ives). On the other, for Ferrabosco and Orlando Gibbons in chief, the major link with the Byrd generation is not free fantasia but the In Nomine. The ongoing functions of this solely English form have stayed, to some extent, mysterious. Did it serve at first as a sort of test-piece for initiation into the composing stratum of church musicians' guilds? It may superficially appear to have enjoyed continual esteem for an extended period, from Taverner to Purcell; but the reality is more chequered, and the timespan contains large disjunctions. Purcell's own exercises are an extremity, an almost inexplicable archaism: he can have known no living writer of the form. His own tutelage would have provided no encouragement: Locke, if Locke it was who guided him, was a modern, and had a taste for canon, but not cantus firmus composition, in his dances. Beforehand, there are no examples dating after c.1640, when John Jenkins and William Lawes added elaborate, baroque 6-part examples to the fast-waning tradition. Preceding them is a sizeable gap back to the earlier part of the reign of Charles I: only slighter figures like William Cranford and Ives involved themselves, and had little fresh to offer. Before the Jacobean up-swell, the late Elizabethan period seems to have been another fallow patch, in which routine single works can be positioned, but few series or works of substance among them (with exceptions like John Bull and Thomas Weelkes, represented in *MB* 9). A new efflorescence of multiples, rather than single contributions, seems to reappear with Ferrabosco Junior: if maybe not sets as such, then sequences. If Ferrabosco *was* the instigator, infusing fresh life into the tradition for a time, it is still no clear-cut claim with plain reasons behind it: but since those must include family pride or piety, the notion has some probability. His father was, after all, the only foreigner ever to try his hand at it (one must except another resident outsider, if that is not too chauvinist a term: a Scot, Robert Johnson I, produced one four-part piece with a *vagans* fifth: found in *MB* 15).

Ferrabosco II, then, seems to mark the start of a new wave of decided thematic connections to the works written in 'friendly emulation' by his father and Byrd. Continued by the son (*MB* 81 nos. 3-5), they appear elsewhere too. It is Byrd (5/4) with its downward opening fifth that Ferrabosco Junior's In Nomine 5/2 seems to follow, rather than his father's 5/1, with his own new pace on it, the plainsong set high. He copies Byrd's late entry for the bass line, but compresses the preceding development, with immediate stretto in the first two entries. He also keeps Byrd's intermixture (bar 12) of the point in diminution at his bar 14, which must be deliberate. The head of a piece is the main place to look for a sustained attempt at reference; the remainder stretches the limits of comparison with its decidedly new, bravura string figurations. The superb 5/2 by Gibbons (*MB* 48 no. 28) surely belongs here too, even if it alters this same 'point' almost beyond recognition. Its opening is a *tour de force* in syncopation, so atypical of string writing as to suggest it was co-opted from keyboard practice: one parallel is in Bull's 12th In Nomine (*MB* 14 no. 31). The ending roulades however are ultimately descendants of those in Ferrabosco I. But if Gibbons, too, was looking back here to the older school, he may well have had an eye on his slightly senior contemporary too. In his 5/3 he follows Ferrabosco Junior's 5/3 for a hitherto unusual scoring with an extra bass line taking the place of a tenor strand (in a florid writing idiomatic only for strings). He may adopt main points too: his opening from Ferrabosco's bars 44 ff.; his new point, at 43 ff., suggested by 46 ff. in Ferrabosco. But echoes also reverberate of the other main emulation, between Byrd (5/3) and Ferrabosco I (5/1), in both Ferrabosco II and Gibbons – in each case, their 5/1. Byrd's debt to the father here, if debt is the right term, was mainly limited to the head-motif, since thereafter he chose to differ by pacing the remainder more parsimoniously than Ferrabosco cared, with his succession of points. Which piece, though, did later writers resort to? In this case, the answer seems on current showing to be Ferrabosco I. It is his original opening motif rather than Byrd's that his son fills out with sinuous passing notes (if in a way comparable to Byrd's solution) and develops thereafter more assiduously than either piece in the parent line. There is also a subtle motivic extension, with a nod to a source as distant as Taverner, possibly (who may anyway have been at the back of the minds of all these writers: Ferrabosco II bars 22-6, Taverner's first two points, 1-14). What is as curious is for Gibbons too to make recognition of Ferrabosco I rather than Byrd. His 8-note head-motif in line I is that by Ferrabosco note for note, and he offers further unadulterated reminiscences, like the entry of his line III from Ferrabosco line I bars 11-14. His development has its own web of references, of course, which leave the past well behind them (and include one remarkable slow passage quoting, to or from, his own six-part fantasia no.5: *MB* 48 nos.27,35). There are, however, links here worth pondering, if one asks again how much Byrd's instrumental music still attracted the attention of amateur players. His In Nomines too seem to have persisted if anything less securely than those of his old sparring-partner into Jacobean copies. One assiduous collector, Sir Nicholas L'Estrange, had two In Nomines by 'Alfonso Seignior' copied alongside current fantasia fodder into his partbooks of the 1630s (GB-Lbl Additional MSS 39550-4), and then the third inserted to complete the group. Only later, it seems, did he have two extra items inserted *around* this group: Byrd's 5/3 and 5/4. This after-thought was possibly less out of respect for Byrd's pieces as worthy of first-degree attention in themselves than to place them in deliberate parallel for their correspondences, anticipating the thoughts of modern scholars. The most elaborate of Byrd's examples, 5/5, did have had an independent life-span in other Jacobean sources; but at least to the gentry who took up playing Ferrabosco II, Gibbons, and then their successors in free fantasia, the Ferrabosco family reputation for 'deepe skill' seems to have been equally or even more impressive.

WILLIAM BYRD AND THE STATUTE OF USES

Some thoughts on land tenure during his lifetime

William Bankes

On reading John Harley's definitive biography, it became clear that Byrd, in the course of his life (c. 1540 to 1623), owned a number of houses and other properties, of which the majority were leasehold. This made me reflect on the enormous changes which occurred in that period, many of which have affected our lives to this day.

I do not intend to review the whole period and discuss all the momentous events of that time. When Byrd was born, the monasteries had just been dissolved but the first Prayer Book was still nine years away. Most people associate the period with Henry VIII's divorces and executions, the Reformation in England, gross extravagance, and expensive and on the whole, unsuccessful wars with France, followed by Bloody Mary and eventually the routing of the Armada and the Elizabethan Settlement. Before Byrd died, the Crown had devolved painlessly on King James I and the civil war was still nineteen years away at his death.

Lay people attach little importance to the Statute of Uses (1535), paying far more attention to the undreamed of riches which poured down upon the King and his supporters from the release of monastic assets. Yet the Statute of Uses served both to place landowners firmly into the clutches of the King and as an anti-tax avoidance measure of which Gordon Brown would have been proud.

In case anyone is under the misapprehension that "spin" is a modern phenomenon, this is what Maitland wrote about the introduction of this fundamental and regressive change in the law:–

> A long preamble states the evil effects of the [existing] system, and legal writers of a later day have regarded the words of the preamble as though they stated a generally admitted evil. As a matter of historical fact this is not true. The Statute of Uses was forced upon an extremely unwilling parliament by an extremely strong-willed King. It was very unpopular and was one of the excuses, if not one of the causes, of the great Catholic Rebellion known as the Pilgrimage of Grace. It was at once seen that it would deprive men of that testamentary power, that power of purchasing the repose of their souls, which they had long enjoyed. The King was the one person who had all to gain and nothing to lose by the abolition of uses.

The legal historian, Sir William Holdsworth, sees the Statute principally in the context of the struggle between the two jurisdictions of English law – the Common Law and Equity, which gave a temporary boost to the former and to the prosperity of its practitioners. Dr Cheshire, on the other hand, in his book "Modern Real Property" considers it principally as an instrument of interference with the rights and liberties acquired over many years, even centuries, by the landowners of England and as a barefaced extortion of revenue whilst parliament, as a break on the powers of the crown, was comparatively undeveloped.

The Statute had its greatest effect during the lifetime of Byrd. By the time it reached its centenary, in the words of Cheshire, "the Statute had utterly failed in every one of its chief objects". Feudal dues had become far less important and profitable and were emasculated by an Act of 1660, whilst various decisions of the courts, the first being Sambach v Dalston (1634), started to bring back the use in the shape of the modern trust. Much ingenuity of lawyers was devoted to creating loopholes in the Statute, and during the Commonwealth respectable counsel were loath to appear in the courts, no longer the King's, and devoted their time to devising schemes to lessen the burdens of taxation and executive interference in landowners dealings with their own property.

Nevertheless, the Statute gave rise to vast areas of abstruse learning and legal documents full of complicated verbiage and was not finally repealed until the Law of Property Act, 1925.

So what then was this system of "Uses"? To explain it, it is necessary to take a cursory look at the development of English law up to the middle of the sixteenth century. The 'Common Law' developed by the courts of Common Law was often narrow and technical and unable to deal adequately or fairly with every circumstance that came within it purview. To remedy, or at lest mitigate, these shortcomings, there evolved the interference of that presently most maligned officer, the Lord Chancellor. Gradually this interference developed from an *ad hoc* system into a jurisdiction based on clear principles and administered by the Lord Chancellor, or the Chancerty courts, called 'equity'. The courts of equity were said to be 'courts of conscience' and it is no accident that the holders of the office of Lord Chancellor were frequently important and high-ranking ecclesiastics.

The principles of equity were expressed in legal maxims, of which I will quote only the two most important:

He who comes to equity must come with clean hands.
Equity regards that as done which ought to have been done.

The Use was an equitable device in the nature of a trust, regarding 'that done which ought to be done', so that, if someone held land 'to use' of another, that other person was the beneficiary of the terms laid down by the use. This 'equitable interest' was free of tiresome restrictions and oppressive burdens on present enjoyment and future devolution. It was the almost worthless freehold to which burdensome and oppressive feudal burdens and restrictions applied. The use could therefore be considered a nail in the coffin of the detritus left over from the feudal system.

This beneficial development, the Statute of Uses sought to reverse. It vested the whole of the estate – legal and equitable – in the beneficiary, who thus became subject to all the burdens of the freehold estate and to the juris-

diction of the courts of Common Law, as opposed to the more benevolent regime of Equity.

There were, however, a number of exceptions when the Statute did not apply. Some of the most important were copyholds and leaseholds, which brings us back to where we started.

One thing that emerges from John Harley's book is that William Byrd, notwithstanding the tiresome burdens imposed on catholic recusants, was able to live a full life, enjoy property and above all make an unrivalled, not to say uniquely important, contribution to the development of English music, principally though not exclusively, in that most contentious of all fields, the Church.

Is it not an aspect of the adaptability of this great man, who managed to survive and flourish in spite of his loyal adherence to the hated and persecuted doctrines of Rome, that he was able to circumvent the worst provisions of the oppressive royal interference in the rights and prosperity of landowners?

MACFARREN'S ORGAN PARTS FOR BYRD'S LATIN MUSIC

Richard Turbet

Arguably the most neglected publications of the Byrd revival of the mid-nineteenth century are the two volumes of accompaniments to the Mass for Five Voices and the first book of *Cantiones Sacrae*. The volumes of the vocal music, published in London by the Musical Antiquarian Society, are well known, but the so-called organ parts, published there by Chappell, the firm which printed the vocal volumes, have received attention only once before. The article in question was a history of the Society, 1840-8, and concluded with a list of its nineteen publications plus the sixteen volumes, published by Chappell, of accompaniments to the Society's volumes of vocal music. But what of the contents of, in the context of this journal, the two Byrd volumes (1841-2)? Is there much to say about them?

The candid answer is: no, not much. And dismissive as this may seem, it can be interpreted as a compliment to the arranger, Alexander Macfarren, and to the publisher, Chappell. The layout on two staves, treble and bass, is clear and spacious. Every note from the vocal works in question is reproduced. Of most interest is that whereas the Society's editions of the vocal works reproduce the original note-values, Macfarren halves the note-values in his organ parts. He also provides textual prompts at the beginnings of salient phrases. Both of these editorial interventions demonstrate a practical attitude to these arrangements, and we know that Horsley, editor of the *Cantiones*, had organized singers to perform all the motets while he was editing his volume. Macfarren follows Horsley in transposing three motets (five numbers) up a minor third.

1. Richard Turbet, "The Musical Antiquarian Society, 1840-1848". *Brio* 29 (1992): 13-20.
2. Richard Turbet, "Horsley's 1842 edition of Byrd and its infamous introduction". *British Music* 14 (1992): 36-46. 3. *ibid*

EARLY PRINTED EDITIONS OF BYRD: AN ADDENDUM AND A CHECKLIST OF ARTICLES

Richard Turbet

In my contribution to Oliver Neighbour's festschrift (1 below) I cited all the early printed editions of Byrd's music (up to and including 1901) which my researches had found. Subsequently other editions have come to light. In this brief article I mention one further addition and then, with an eye on the forthcoming new guide to Byrd research, I append a checklist of the half-dozen articles that refer to these editions. The new addition is an edition of 'While that the sun' (no. 23 from the *Songs of sundrie natures*, 1589). It was published in 1852 by Novello in London as number 68 in volume 3 of the series *Novello's glee hive*. It was also available separately. Like an even earlier edition of this song (see 1 below) it was re-titled 'While the bright sun', making it difficult to escape the thought that Novello selected this 'madrigal for four voices', as it was subtitled, for publication in imitation of, or competition with, the recent edition.

Acknowledgments: Adrian Yardley (Music Librarian, Guildhall School of Music and Drama) for providing a copy of the "madrigal", and Morag Mackie (Music Librarian, Glasgow University Library) for checking an original set of *Novello's glee hive*.

Checklist of articles
(all written by R.T. except where stated)

1. "The fall and rise of William Byrd, 1623-1901". In: *Sundry sorts of music books: essays on the British Library collections, presented to O.W. Neighbour on his 70th birthday*, ed. Chris Banks, Arthur Searle and Malcolm Turner.
2. "Byrd at 450". *Brio* 31 (1994): 96-102, esp. pp.101-2.
3. Ota, Diane O. and Turbet, Richard. "Heathen poets". *Annual Byrd newsletter* 3 (1997): 7.
4. "More early printed editions attributed to Byrd". *Brio* 35 (1998): 105.
5. "Two early printed editions attributed to Byrd in the Wighton Collection, Dundee". *Annual Byrd newsletter* 8 (2002): 10-13.
6. "Early printed editions of Byrd: an addendum and a checklist of articles". *Annual Byrd newsletter* 10 (2004): 15-16.

BAWDRY, BALLADRY, BYRD

Mike Smith

'Naturally disposed to Gravitie and Pietie': Henry Peacham's words, published in 1622, have set the tone for our perception of Byrd as man and musician. Hadow spoke of 'his high and noble seriousness of purpose'; for Fellowes he was 'a man of deep and sincere religious conviction', 'endowed with a strong sense of justice, tempered, perhaps, with a certain degree of obstinacy'. 'The qualities of Byrd's music' as listed by Harley include 'sincerity, depth, and a controlled but profoundly experienced emotional content'. To be sure, a lighter side has been

acknowledged, and Kerman in *New Grove II* writes of Byrd's 'exuberance and gaiety' and his 'celebration of popular songs'.[1] Still, by and large, Byrd looms as a lofty figure, able to unbend, perhaps, but surely not to unbutton.

Recent work is changing this picture. Laurence Dreyfus refers to 'Byrd's pleasure in the erotic', and John Milsom describes Byrd's sympathetic treatment of 'erotic, carnal or onanistic' words. Oliver Neighbour can characterise one of Byrd's compositional manners as 'his popular style'.[2] The final issue of *ABN* may be a suitable place for speculation, for exploration of the less familiar, and for enjoyment of this less austere side of the Byrd we know and admire. This note follows the tempting trail laid by Dreyfus, Milsom and Neighbour, and raises questions about Byrd's own attitude to popular music.

Milsom's article takes its title from the words 'My life melts' in Sir Philip Sidney's *O dear life*, three stanzas of which were set by Byrd as no. 33 of *Songs of sundrie natures*, 1589. (These stanzas do not include those words, but Milsom argues that Byrd may have envisaged performance of the complete poem.) 'I have had no luck' he says (p.447, n.13) 'in locating a lexicographical source that would justify interpreting the word 'melt' in the meaning given here [= experience orgasm]....'. How much luck I have had, I am not sure. But, as Milsom shows so well, words in verse as sophisticated as Sidney's are hard to pin down: they inhabit a fluid world of received 'literal' meaning, metaphor and *double entendre*, and if we allow ourselves to trawl all these areas (in and out of dictionaries) the catch is not so bad, especially if we bear in mind the dictum in Eric Partridge's *A dictionary of slang*:

> the words and phrases that are dealt with in this Dictionary are by their very nature unlikely to be found in print until, in many instances, long after their introduction into the (usually lower strata of the) spoken language.[3]

Partridge supplies 'melt: To experience the sexual spasm: (slightly euphemistic) coll.: mid-C.19–20'; 'melting-pot: The female pudend: low: C.19', and related forms. *OED*, ed. 2, tells us that 'melt' is also an alternative spelling for 'milt', 'To impregnate the roe or spawn of the female fish'; the same source gives an intransitive example from 1694: 'I...saw...fish...milting, spawning'. In Rochester's *The imperfect enjoyment* (1672 or later) we get

> *In liquid* Raptures, *I dissolve all o're,*
> *Melt into Sperme, and spend at ev'ry Pore*[4]

Spenser, in the 1590 version of *The Faerie Queene*, III, xii, 45, gives us the woman's experience:

> *But she faire Lady ouercommen quight*
> *Of huge affection, did in pleasure melt,*
> *And in sweet rauishment pourd out her spright*[5]

(the editor's note reads 'melt: suggests orgasm, but goes beyond it').

Shakespeare in *Timon of Athens*, IV.iii.254–6, has

> *thou would'st haue plung'd thyselfe*
> *In generall Riot, melted downe thy youth*
> *In different beds of Lust*[6]

OED interprets as 'to weaken, enervate'; Partridge in *Shakespeare's bawdy*[7] as 'dissolved thy marrow, thy youthful ardour, virility, strength', with 'marrow' glossed as 'Mettle, spunk, semen' (compare the quotation from Guilpin below). *OED* 'To waste away, become gradually smaller; to dwindle', is illustrated from Sidney's sister, the Countess of Pembroke, in her version (1586) of Ps. cvii. 9: 'Their might doth melt, their courage dies'. This last is particularly helpful if we regard 'life', also, as ambiguous. One *OED* sense for it is 'The cause or source of living; the vivifying principle.... 'soul'; 'essence'....', e.g. in *Troilus and Cressida*, II.ii.194, 'Why? there you toucht the life of our designe'. Such a meaning might well be transferred to a member so regarded by many; I cannot resist an example from a source remote from Sidney in date but not in feeling: 'My life was handled by little Lo in an energetic, matter-of-fact manner as if it were an insensate gadget unconnected with me'.[8]

Perhaps the word 'eyes', actually set by Byrd in stanza 1 of the poem and present also in stanza 7, should be considered too. Partridge, *Shakespeare's bawdy* (pp. 21–2, 102), gives 'eye' in a list of words for 'pudend', 'because of the shape, the garniture of hair, and the tendency of both organs to become suffused with moisture'. The plural is also possible; in a poem by Michael Drayton, at 'the foot of pleasure's sacred hill'

> *There little Love sore wounded lies*
> *His bow and arrows broken,*
> *Bedewed with tears from Venus' eyes;*
> *O grievous to be spoken!*[9]

As for 'We change eyes' in stanza 7, *A dictionary of slang* interprets 'eye-hole' as '*Introitus urethrae*: low: late C19–20', and Thomas Nashe's *The choise of valentines* (before 1597) describes a dildo thus:

> *He is a youth almost two handfulls highe,*
> *Streight, round, and plumb, yett having but one eye.*[10]

These examples support Milsom's interpretation and his comment (p.440) that the stanzas unpublished by Byrd 'are more sexually explicit than any other Byrd is known to have set to music'. But a close runner-up may be the MS song 'My mistress had a little dog', another text probably connected with the circle of Sidney and Lady Penelope Rich, and dated on this supposition by Brett between 1596 and 1605. The relevant stanzas are nos 1 and 2:

> *My mistress had a little dog*
> *Whose name was Pretty Royal,*
> *Who neither hunted sheep nor hog,*
> *But was without denial*
> *A tumbler fine that might be seen*
> *To wait upon a fairy queen.*
>
> *Upon his mistress he would wait*
> *In courteous wise and humble,*
> *And with his craft and false deceit,*
> *When she would have him tumble,*
> *Of coneys in the pleasant prime,*
> *He would kill twenty at a time.*

Dreyfus has argued that this text refers to the Earl of Essex, 'notorious as.... a gallant libertine'.[11] Lexicography

lets us down again; for 'dog' I can find nothing naughtier than *OED*'s 'gallant', without the 'libertine'. However, in Thomas Ravenscroft's *Pammelia* (1609), no. 23 of 'Cannons in the unison' features the words 'My Dame has in her hutch at home, a little dog, with a clog'. A 'clog' is 'A block or heavy piece of wood, or the like, attached to the leg or neck of a man or beast, to impede motion or prevent escape' (*OED*); the image recalls no. 72: 'Lady come down and see the Cat sits in the Plumtree'.[13] *A Handful of pleasant delights* (1584; probable editions of 1566 and 1576 have not survived) includes a ballad (before 1578) entitled 'The scoffe of a Ladie, as pretie as may be,/to a young man that went a wooing'; the lady taunts the young man thus:

> *Then say as I bade thee*
> *That the little dogge Fancie*
> *Lies chaste without moouing,*
> *And needeth no threatning,*
> *For feare of wel beating,*
> *For feare of wel beating.*[16]

'Tumbler' (*OED*) is 'A dog like a small greyhound, formerly used to catch rabbits', from its movements when hunting, as in 'tumble: To roll about on the ground'. But this also means 'To have sexual intercourse with', and both figure in Autolycus's 'Summer songs for me and my aunts [=wenches]/While we lie tumbling in the hay' (*The Winter's Tale*, IV.iii.11–12). 'Coney' is 'A term of endearment for a woman... Also indecently', and Partridge equates it with 'Cunny. The *pudendum muliebre*'. *The black man*, a jig (see below) of the Commonwealth period, refers to 'Gentlemen, Cony-catchers, Smell-smocks, Tear-plackets'. [15]

In the article already cited, Neighbour writes (p.416): 'Byrd's liking for popular tunes is well attested by the many sets of variations that he based on them and their occasional unexpected appearance in the course of other instrumental compositions....So it is not surprising that he should have set secular verse with short lines to comparable melodies....'. Byrd's music for the first three verses of 'My mistress had a little dog' is comparable with the examples of his songs given by Neighbour, and he treats the suggestive text with gusto. The same springy phrase is used for 'A tumbler fine' and 'Of coneys in the pleasant prime'.

It is instructive to consider the associations of two of the tunes Byrd used. 'The Carman's Whistle' was the tune of a broadside ballad of that name, which could also be sung to 'Rowland' (see below).[16] Broadside ballads date from the very early sixteenth century; by Byrd's time they common targets for criticism on social, moral and aesthetic grounds:[17] 'these doltish coystrels their rude rhythming and balducktoom ballads';[18] 'melt true valour with lewd ballad stuffe';[19] 'I conclude that many of our English rimers and ballet-makers deserue for their bawdy sonnets and amorous allurements to bee banished, or seuerely punished';[20]

> *base fellows, whom meere time*
> *Hath made sufficient to bring forth a Rime,*
> *A Curtaine Iigge, a Libell, or a Ballet.* [21]

Rollins, Baskervill and Livingstone all warn against taking attacks on broadsides at face value; but Henry Chettle in 1592 'forestalled a charge of mere puritanism' (Baskervill, p. 198) by mentioning four particularly noxious examples including, 'The carmen's whistle' for its 'odious and lasciuious ribauldrie',[22] and Chappell/Wooldridge, *Old English popular music*, where it is described as 'not suitable for publication in this work', gives a further quotation from Chettle: 'It would be thought the carman, that was wont to whistle to his beasts a comfortable note, might as well continue his old course, whereby his sound served for a musical harmony in God's ear, as now to follow profane jigging vanity'.[23] 'Jig' in Byrd's day was of course not only a dance expressive of 'vigorous up and down movement'; it was also a popular entertainment with dance and song.[24] The terms can be hard to distinguish; moreover, 'jig' and 'ballad' may be practically co-terminous.[25] The jig (the word may also have a sexual meaning) came in for the same social, moral and aesthetic opprobrium as the ballad.[26] 'Lord Willoughby's Welcome Home' is the same as 'Rowland', the tune of the most popular Elizabethan jig; there is no surviving English text, but continental analogues suggest that it concerned the cuckolding of Rowland by the Sexton.[27]

'Jigging' in its rhythmic sense is also a negative term. One charge brought against jigs and ballads was their rhythmic crudity:

> For though many such can frame an Alehouse song of fiue or sixe score verses, hobbling vppon some tune of a Northern Iygge, or La Lubber etc., and perhappes obserue iust number of Sillables, eyght in one line, sixe in an other, and there withall an A to make a ierke in the ende.[28]

The 'eight and six' metre described here is what became known as 'ballad metre'. Webbe's 'Alehouse song' must be a 'traditional' ballad, not a broadside, but 'hundreds of broadside ballads' were in this metre.[29] It is also the metre of almost all metrical psalms, including many of the psalm-texts set by Byrd. What did the Father of Musick, the stern champion of decorum and especially of the fit setting of sacred words, make of the widely perceived similarity between these two amazingly disparate genres? Elizabeth I is said to have called the psalms 'Geneva jigs', and the term was still current in Dryden's time.[31]

Evidently he cannot have been too concerned. John Ward notes that the neglect of ballad tunes by contemporary anthologists 'cannot have been inspired by contempt for the *genre*, since court musicians....drew heavily on street song for dance and variation themes'. He regards the tune of a broadside, interchangeable between different ballads, as 'a purely neutral element', and suggests that the interest of composers was in 'transforming simple tunes into interesting, sometimes serious, certainly idiomatic instrumental music'.[32] But suppose, as Neighbour suggests, Byrd really *liked* these tunes? There is no avoiding another famous passage:

> Certainly, I must confess my own barbarousness, I never heard the old song of Percy and Douglas that I found not my heart

> moved more than with a trumpet; and yet it is sung but by some blind crowder, with no rougher voice than rude style...[33]

The context makes it clear that it is the story, not the tune (let alone the verse), that moved Sidney. Nevertheless, there is a parallel: Sidney would have preferred to hear the story 'trimmed in the gorgeous eloquence of Pindar', and Byrd, as Ward says, was concerned to fashion a similar garment for the tunes he set. But as with Sidney's story, there must have been something in the tunes themselves: the decorous Byrd would not have used them had he not found them 'fit'.

Chettle's words on 'The Carman's Whistle' echo those of the Oxford scholar John Case, whose work Byrd acknowledged in his song *A gratification unto Master John Case, for his learned booke, lately made in the praise of musicke*:

> Again in base & in ignoble persons, the very senses & spirits are wo[n]derfully inflamed, w[t] the rural songs of *Phillis* & *Amaryllis*: insomuch that even the ploughma[n] & cartar, are by the instinct of their harmonicall soules co[m]pelled to frame their breath into a whistle... [34]

But in Chettle there is also a pre-echo:

> In brief it [music] is a sensible fit of that Harmony, which intellectually sounds in the eares of God... [35]

Philip Brett, in the article already referred to, says (p.60): 'In the dedication of the first book of *Gradualia*, 1605, Byrd...implies, in a variation upon a well-known medieval theme, that all his 'fittest numbers' (*aptissimi numeri*) are but echoes of a greater harmony....'. Brett describes the source of that harmony in words from the same passage in *Religio medici*. Browne, like Case, has been defending the use of music in church. Byrd would have agreed about that. But he might have found himself in more general accord with them, and especially with Browne:

> For my selfe, not only from my obedience but my particular Genius, I do embrace it: for even that vulgar and Tavern-Musick, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first Composer... [36]

1. Henry Peacham, *The Compleat Gentleman*, cited in J. Harley, *William Byrd, Gentleman of the Chapel Royal* (Aldershot, 1997; corr. repr. 1999), p.366; W. H. Hadow, 'William Byrd, 1623–1923', *Collected Essays* (London, 1928), pp.41–64, at p.64; E. H. Fellowes, *William Byrd* (London, 1936; 2/1948), pp.241, 243; Harley, p.370; J. Kerman, 'Byrd, William', *New Grove II*.
2. L. Dreyfus, liner note to Phantasm, *Byrd song: songs and consorts by William Byrd* (Simax PSC 1191, *rec* 1998), p.7; J. Milsom, 'Byrd, Sidney and the art of melting', *Early music*, xxxi (2003), pp.437–48; O. Neighbour, 'Byrd's treatment of verse in his partsongs', *Early music*, xxxi (2003), pp.413–22. I am grateful to John Milsom for his encouragement.
3. E. Partridge, *A dictionary of slang*, 8th ed. by Paul Beale (London, 1984), p.xxi.
4. *The poems of John Wilmot, Earl of Rochester*, ed. K. Walker (Oxford, 1984), p.31.
5. *The Faerie Queene*, ed. A. C. Hamilton (London, 1977), p.421.
6. Shakespeare quotations as in D. Morton (introd.), *Mr. William Shakespeares comedies, histories, and tragedies. A facsimile of the first folio, 1623* (New York, 1998).
7. E. Partridge, *Shakespeare's bawdy: a literary & psychological essay and a comprehensive glossary* (London, 1947; rev. ed. 1968), pp.148, 146.
8. Vladimir Nabokov, *Lolita* (1955; London, Transworld Publishers, 1961), p.141. I owe this reference to Ruth Smith.
9. John Ward, *The first set of English madrigals* (1613), in *English madrigal verse, 1588–1632*, ed. E. H. Fellowes, rev. ed. by F. W. Sternfeld and D. Greer (Oxford, 1967), p.269.
10. Text in D. Norbrook (sel. and introd.) and H. R. Woudhuysen (ed.), *The Penguin book of Renaissance verse 1509–1659* (London, 1992), p.261.
11. Text from The Byrd Edition, xv: *Consort songs*, ed. P. Brett (London, 1970), no. 36, pp. 131–3.
12. Dreyfus, liner note to Phantasm, *Byrd song*, pp.4–6.
13. Thomas Ravenscroft, *Pammelia, Deut[e]romelia, Melismata*, facsims ed. MacE. Leach, Philadelphia, 1961, pp. [10], 33.
14. Clement Robinson and divers others, *A handful of pleasant delights (1584)*, ed. H. E. Rollins, (Cambridge, MA, 1924), pp.12–14, 86.
15. Printed in C. R. Baskervill, *The Elizabethan jig and related song drama* (Chicago, 1929; repr. New York, 1965), pp. 465–72, at p.471.
16. William Byrd, *Keyboard Music I* (Musica Britannica, xxvii), ed. A. Brown (London, 1969), no.36; C. M. Simpson, *The British broadside ballad and its music* (New Brunswick, NJ, 1966) pp.86, 469.
17. E. Doughtie, *English Renaissance song* (Boston, MA, 1986), p.36; H. E. Rollins, 'The black-letter broadside ballad', *PMLA*, xxxiv (1919), pp.258–9, at pp.299–301, 329; Baskervill, pp.30–32, 111–15, 198–210; N. Temperley, *The music of the English parish church* (Cambridge, 1979), I, 66; C. R. Livingstone, *British broadside ballads of the sixteenth century: a catalogue of the extant sheets and an essay* (New York, 1991), pp. 31, 840-46.
18. Richard Stanyhurst, dedication in *Thee firste foure bookes of Virgil his Aeneis...* (1582); in G. G. Smith, *Elizabethan critical essays* (Oxford, 1904), I, p.142.
19. Edward Guilpin, *Skialetheia* (1598); cited in Baskervill, p.112.
20. William Vaughan, *The Golden-groue* (1600); in Smith, II, p.326.
21. George Wither, *Abuses stript and Whipt*, 1613; cited in Baskervill, p.115.
22. Simpson, p.86.
23. W. Chappell, *Old English popular music*, rev. H. E. Wooldridge (London 1893; repr. New York 1961), I, p.253–4.
24. *NNG II*, 'Jig' (M. Dean-Smith), 'Jigg' (T. Dart/M. Tilmouth); Baskervill, pp.356–60.
25. Baskervill, pp.9–16, 164–70.
26. Baskervill, pp.106–20, 198–208.
27. MB xxvii, no.7, and note on p.173; *NNG II*, 'Jig'; Baskervill, pp.4, 219–31.
28. William Webbe, *A discourse of English poetrie* (1586); in Smith, I, 246.
29. Temperley, p.26.
20. P. Brett, 'Word-setting in the songs of Byrd', *Proceedings of the Royal Musical Association*, xcviii (1971–72), 47–64, at p.62; Harley, pp.233–4.
31. Temperley, p.67; Baskervill, p.66 n.3.
32. J. Ward, 'Music for *A Handfull of pleasant delites*', *Journal of the American Musicological Society*, x (1957), p.154.
33. Sir Philip Sidney, *A defence of poetry* (1595, but probably written *c.*1580), ed. K. Duncan-Jones and J. van Dorsten, *Miscellaneous prose of Sir Philip Sidney*, Oxford, 1973, p.97. The 'old song' is *Chevy Chase*, and this was not originally a broadside but a traditional ballad; however, Sidney's view of these was evidently similar to Webbe's.
34. [John Case], *The praise of musicke* (Oxford, 1586; repr. Hildesheim, 1980), p.43. Case is himself anticipated in Nicholas Whight, 'A commendation of Musicke, And a confutation of them which dispraise it', a broadside of c. 1563 (Livingstone, pp.242-3. Is there a common source?
35. Sir Thomas Browne, *Religio medici* (1643, but probably written by *c.*1636), ed. G. Keynes, *The works of Sir Thomas Browne*, I (London, 1928, 2/1964), p.84.
36. Browne, p.84. Brett quotes the last seven words.

A CANDIDATE LYRIC FOR BYRD'S *THE MAIDENS SONGE*

Christopher Goodwin

This paper sketches out ideas first presented at a Byrd Conference held in Montreal in 2003, organised in conjunction with the first performance in Canada of the complete keyboard works of William Byrd, played by Rachelle Taylor. The author gratefully acknowledges the conference organisers, and also the helpful personal correspondence of John Harley, Ian Payne, and Jane Flynn. The reader will note that many lines of enquiry remain.

[Refrain:]
How showld I rock the cradle,
Serve the table,
Blow the fyre and spyn e.

But late in place
A pretye lasse,
That was both fayre and yonge e,
With wepyng eie,
Right secretlye,
Untyll hersealfe she soonge e.

This lytle foote,
And ite toote,
With notes both swete and cleere e,
She syght full ofte,
And soong alofte
In forme as ye shall here e;
How showle I. /

Alas she sayde,
I was a mayde,
As other maydens be e:
And thowgh I boste,
In all the coste
Ther was no more lyke me e.

My byrth ryght good,
Of jentle blood
I am undowtghtydly e:
They calde me wyse,
I bare the pryce
Of all then who but I e.
How shoolde. /

I was belovde,
Of ech man provde,
And long I did denye e,
Tyll at the last
I have purchast
This babe that here dooth lye

Alas the tyme
Of such a cryme
That I shoule live to see e.
Now am I thrall
Unto them all,
That were thrall unto me e.
How should I /

Clene out of syght
And all delyght,
Now here in servitude e.

At the behest
Of most and least
That be, God wot, full rude

I may not swerve
The boord to serve,
To blow the fyre and spin e.
My chyld to rock
And plese this flock
Where shall I first begin e.
How showld I /

Preserve, go[o]d God,
All maydynhode,
That maydynlye entend e.
Let my defame
And endless shame
Kepe them from shameful end e.

Beware, good maydes,
Of all such braydes,
Before all other thing e:
Or all in vayne,
As I complayne
Thus wepyng shall ye syng e.

My Ladye Nevells Booke, dated 1591, contains a piece (no. 28) entitled 'The Maidens Songe'. It has long been recognised that this is Byrd's elaborated version of a much simpler piece found in a source dating from around 30 years earlier, BL Add. MS 30513, the Mulliner Book. Two statements of this rather simple tune appear as the second piece in the Mulliner Book, on ff. 3-3v, to which Denis Stevens gave the title 'The Maiden's Song', editorially, in his 1951 edition, the very first volume in the Musica Britannica series.

But what was 'The Maiden's Song'? Do any lyrics survive? Jane Flynn, in her doctoral thesis 'The Mulliner Book Reconsidered'[1] noted,[2] though did not investigate further, one candidate, a piece with the heading 'The Maidens Song' in Thomas Deloney's *The Most Pleasant and Delectable History of John Winchcombe Otherwise called Jacke of Newberie* (London, 1596/7; earliest surviving edition, 1619)[3]. The song begins thus:

It was a Knight in Scotland *borne*
Follow, my love, leap over the strand
Was taken prisoner, and left forlorne,
Even by the good Earle of Northumberland.

Then was he cast in prison strong,
Follow my love, leap over the strand,
Where he could not walke nor lye along,
Even by the goode Earle of Northumberland.

This is in fact an early version, probably the earliest surviving, of Child Ballad no. 9, whose five surviving variants include 'The fair flower of Northumberland', 'The betrayed lady' and 'The provost's daughter'. It appears later in Ritson's *Ancient Songs* (1790). The ballad was popular in Scotland, particularly in the borders. There are variants from Scandinavia, Germany and Poland.[4]

As a candidate for the Mulliner Book tune, however, this text appears to be a red herring. Aside from the fact that it does not really fit Mulliner's tune, and that Mulliner's music does not look like the call-and-response song (a la Ravenscroft 'Freemans songs'?) that Deloney enivsages, it seems to be called 'The Maiden's (or Maidens') Song' because in the action of Deloney's novel, it is sung before King Henry VIII by a group of maidens, 'two of them singing the Ditty, and all the rest bearing the burden' [presumably the second and fourth lines of each stanza]; in the preceding scene, a group of weavers sing 'The Weavers Song', appropriately beginning 'When Hercules did use to spin, And Pallas wrought upon the Loome . . .'

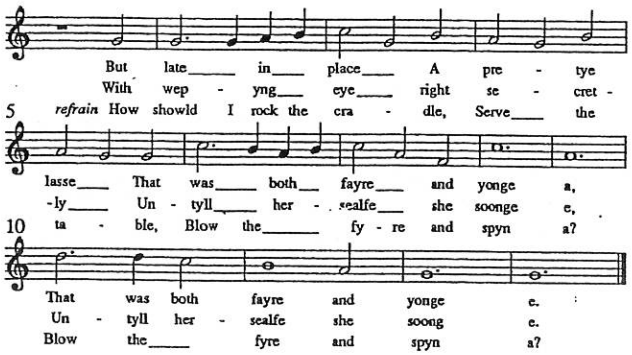
Reading through the contents of BL Add. MS 15233, in a 19th century edition made by James Orchard Halliwell,[5] I have come across some verses which, on both musical and circumstantial grounds seem to fit Mulliner's music rather well. The verses, to which Halliwell supplied a title, 'The Maiden's Lamentation', are found on ff. 32-32v of the MS; they are printed on the following page.

The text is an attractive one, not least for its immediacy and directness – coming from an age whose cultural products generally show more interest in the siege of Troy than in the lot of unmarried mothers, it is as close as Mid-Tudor verse comes to kitchen-sink drama. Given that, as we shall see, the verse probably originated in a pedagogical context, the heavy hints of sex education are surely intentional.

These verses stand in the long tradition of songs of young women lamenting the loss of their maidenhood. A well-known early example is song 'And I were a maiden' in the

Henry VIII MS (set there for five voices, *c.*1520, but referred to in a 15th century source); a later one, as hauntingly beautiful as any song in the English lute ayre repertoire, is Thomas Campion's 'My love hath vowed he will forsake me' (1601), but the theme is a common one. Indeed, the late doyenne of English lute studies, Diana Poulton, used to quip that lute songs written from the female point of view depict three kinds of women: those who want it, those who have had it but wish they hadn't, and those who don't know what it is.

Might these be the lyrics to go with Mulliner's, and thus Byrd's 'Maiden's Song'? One can easily see how these lyrics could have earned the short title of 'The Maiden's Song'. They do fit Mulliner's music rather well.



The repetition of the last phrase of the verse is perfectly normal at this period, as is the use of a very short musical phrase to set just one couplet of a long poem – repetitious to modern ears, but further indication, if any were needed, that audiences for 16th century song were often listening first and foremost to the lyrics, not the music.[6] The two statements of the tune given by Mulliner (the second more heavily ornamented) match the amount of music required to sing the six-line verses, though a further statement of the tune would be needed to sing the burden after every two verses.

It may be objected that a strictly note-per-syllable setting would be more normal at this period, so that to match music in triple time, we should be looking for dactylic, rather than iambic verses, such as the following, from Add. MS 4900 (after 1564):

Mý little prétty one, Mý little bónny one... [7]

or this song from the Dallis MS, *c.*1583:

Fórtune is fickle and wónderful tickle ... [8]

Yet syllables are sometimes spread over more than one note in mid-Tudor song, and moreover, if performed at a reasonable tempo, the broken syllables on 'late', 'place' and 'pretye' give a pleasing appogiatura-like effect – 'falls from above' as they would then have been termed. Indeed, Thomas Whytehorne in his *Songes* (1571) uses the spreading of syllables over two or more notes over and over again, as a deliberate musical effect. The 'clincher', however, in my opinion, is the 'e' syllable (we would sing 'a') at the end of each three lines – something not especially common at this date, but which fits the restated tonic chord at the end of the piece like a glove.

Of course, nothing like the entirety of mid-Tudor verse has come down to us, and again it may be objected that many more 'maiden's songs' may have been lost than survive. Reading through the whole corpus of early and mid-Tudor verse to look for an even better candidate would be a daunting task, but for the sake thoroughness I have trawled through the titles of poems in the three biggest lyric poetry collections of the period, *Tottel's Miscellany* (1557) (which deals primarily with the pangs of lovers), *The Paradyse of daynty devises* (1576) (which contains predominantly moral verses) and *A Handefull of Pleasant Delites* (1566?/1584), I have yet to find a better candidate, though one verse in *A Handefull* seems faintly to echo our lyric, probably just by coincidence:

The scoffe of a Ladie, as pretie as may be, to a yong man that went a wooing: He we[n]t stil about her, & yet he we[n]t without her, because he was so long a dooing.

Attend thee, go play thee,
Sweet love I am busie:
my silk and twist is not yet spun:
My Ladie will blame me,
If that she send for me,
and find my worke to be undun:
How then?
How shall I be set me?
To say love did let me?
Fie no, it will not fit me,
It were no scuse for me
[It were no scuse for me]

The first half of the poem fits Mulliner's music, if anything, even better than does the text from Add. MS 15233, but the second half, with its curious meter, will not fit the music, at least as it survives. In any case, this song in fact has it own tune, partly preserved in a tablature fragment in the library of Michael Andrea, and it became well known under its own title, because a ballad in Thomas Proctor's *Gorgious Gallery of Gallant Inventions* (1578) is directed to be sung to the tune of 'Attend thee go play thee'.

As far as The Stationers's Company Registers are concerned, we probably do not need to look much beyond the 1564 for mention of other 'maiden's songs', for in that year John Heywood, who witnessed Mulliner's ownership of his music book (f. 2 bears the words: 'Sum liber thomae mullineri/ johanne heywoode teste' [I am the book of Thomas Mulliner, with John Heywood as witness]). and probably oversaw his music studies, left England in that year, never to return, so the music of the Mulliner Book – especially that at the very beginning of the MS – is very unlikely to postdate 1564. (Two of the texts set to music in the Mulliner Book were actually published as broadsides in the early 1560s.)[9] For the years up to 1565 the Registers

give a few ballads with 'maidens' in their short titles, perhaps only one of which has survived: 'A mery new ballad of a maid that would mary wyth a serving man', dated by Livingston to 1557,[10] but the lines have too many syllables to fit Mulliner's music. The ballad begins:

> *Now prudentlie to ponder proverbes of olde,*
> *How that seldome or when commeth the better...*

Other ballads licenced in the relevant period were in 1557/8, 'a ballet of the talke betwene ii maydes'; in 1562/3 a ballad of 'a mayde forskynge hyr lover to marry with a servingman'; in 1563/4 'Mawken was a country mayde, moralised', 'the complaynte of a mayde in London Declarynge hyr trublles to over pass the [ap]pryntes lyfe and affyrmyng the same by hyr ungentle Rewardes', and a reply, 'the answere of the mistress agaynste the causles complaynt of the [ap]prentes and mayde sarvant', and finally 'A defence of mylke maydes agaynste the terme of MAWKEN'. Then, in the next accounting year of 1564/5, there were ballets of 'howe a mayde shulde swepe your houses clene'; 'a prety new ballet wherby you may knowe how maydes of the countrye in fayrereynge do shewe', and 'the Reporte of the wytty answeres of a beloved mayden'. We cannot exclude the possibility that any of these might have been Mulliner's 'maiden's song'.

Be all this as it may, there is a good circumstantial case for considering the lyric from Add. MS 15233 as a good candidate for Mulliner's tune. The two sources are related both by context, and actual contents.

Additional MS 15233 is an oblong quarto book containing keyboard pieces by John Redford (d.1547), the text of a play *Wit and Science*, also by Redford, and fragments of two interludes, one attributed to him; the rest of the MS is filled up with 33 poems, seven by Redford (and three more, the songs from the play, presumably also by him, though transcribed in a different hand from the play), nine by John Heywood (*c.*1497-*c.*1578), three by John Thorne (*c.*1519–73), and one each by Thomas Pridioxe (before 1532–after 1574), Miles Huggard (fl. before 1548-57) and 'Master Knyght'. Of the remaining eight unattributed poems, one is by Richard Edwards (1525-66): his 'In youthfull yeares, when first my yonge desires beganne', and one which seems to be an early version of a poem by George Gascoigne (1537/40-1577), 'Gascoigne's Goodnight'; these last two seem to be the last additions to the MS, in a different hand.

There are close reciprocal relationships between the two MSS. Heywood, Mulliner's probable teacher and witness to his ownership of his keyboard book, is the second most important contributor to Add. MS 15233 after Redford, with nine poems in that source, while conversely the Mulliner Book is an important source for the music of Redford, with 28 pieces certainly or probably by him (making him the largest single contributor to the MS), including five pieces actually concordant, found among the keyboard pieces on the first leaves of Add. MS 15233, as well as in Mulliner. And both sources have one more common contributor: Richard Edwards, with a poem in Add. MS 15233 and three song arrangements in the Mulliner book. These links of content and authorship reflect the social context that appears to have produced the two manuscripts. To cut a very long and complicated story short, both seem to be associated with the staunchly Catholic circles around St Paul's Cathedral in the middle of the 16th century, of men who were involved professionally with the education of the choirboys, and the staging of choirboy plays at court.

The provenance and context the Mulliner Book, and of BL Add. MS 15233

Jane Flynn has convincingly argued, in her doctoral thesis, that the Mulliner Book was the musical 'course work' book of Thomas Mulliner, while he undertook a musical apprenticeship, probably with the musician and playwright John Heywood *c.*1558-64 (and possibly with Sebastian Westcott, Redford's successor as master of choristers at St Paul's, where Heywood may also have been a minor canon); that its contents reflect the musical (and moral) training of choirboys during these years; and that in common with Heywood, Thomas Mulliner had marked Catholic sympathies – he may have been one and the same as a Thomas Molyneux, of a Catholic family in Lancashire, who was indicted for recusancy in 1606. She argues that that some of the instrumental and vocal music (intabulated for keyboard) in the MS would have been suitable for inclusion in the plays that John Heywood wrote and organised.

British Library Add. MS 15233 is a more complex document, and slightly harder to place with absolute certainty; a really thorough new study might well be merited. (The present author hopes to print a table of musical settings of poems in this MS in a forthcoming issue of *The Lute, Journal of the Lute Society*, since none of the lists of musical concordances published hitherto seems quite complete.) Arthur Brown, in a thorough codicological study in the introduction to the Malone Society edition, *Wit and Science by John Redford* (London: Malone Society, 1951) states:

> The dating of the play and of the compilation of the manuscript are entirely matters of conjecture. There are no contemporary references to performances, nor is the play known to have been printed . . . There seems to have been a deliberate attempt to destroy both interludes, the last page of each being allowed to survive for the sake of the poems on their versos. This must have been done, therefore, after the completion of the manuscript, since one of the poems in question, Edwards's *In youthfull years*, was undoubtedly the last poem but one to be included...

It seems probable that the manuscript was originally intended to contain the work of a group of friends connected in one way or another with John Redford's choir school at St Paul's, and that it is not until the inclusion of works [in the last hand to add material to the MS] by Edwards or Gascoigne, who are of a later generation than the other contributors, that the original

purpose was abandoned. It is of interest to notice that Richard Edwards and Sebastian Westcott, who was Redford's successor at St Paul's, are each recorded as having presented to Queen Mary on New Year's Day 1557 'a book of ditties written'.

[It is worth noting that the play was not entirely forgotten, for it inspired later plays, such as the anonymous *Marriage of Wit and Science* (1569); that the MS is perhaps rather too a scruffy document to set before to a princess; that while Edwards and Gascoigne may never have met Redford, they were both in London or at court during Heywood's later years there; and that the later hands to add to the MS did make minor amendments to the play, implying some continuity of purpose.]

Ringler's very thorough *Bibliography and Index of English Verse in Manuscript 1501–1558* (London/New York: Cassell, 1992) suggests a dating for the manuscript of 1554–8, during the reign of Mary I, though without giving reasons.

The manuscript's principle contributor, John Redford, is recorded as one of the vicars choral at St Pauls in 1534, and was briefly master of choristers there in 1547, the last year of his life. He seems to have been involved in putting on plays at court (such as, perhaps, his own play of *Wit and Science* – and some of the other verses in the MS seem to be play songs), possibly collaborating with John Heywood in this capacity as early as 1537. (Though there is sometimes confusion in the records as to whether the boys of St Paul's Cathedral or St Paul's Grammar School are referred to in court theatrical productions, Heywood certainly collaborated with Sebastian Westcott, Redford's successor at St Paul's Cathedral, to put on plays in 1551 and 1559. [12]) Edwards, the third common contributor to the two manuscripts, was also involved in the staging of plays, as was Gascoigne.

Since Redford died in 1547, how he would have reacted to subsequent religious changes cannot be known. Richard Edwards may have been made of the willow rather than the oak in religious matters, successfully serving Edward VI, Mary and Elizabeth I. But several of the other contributors to the MS seem to represent the very core of the die-hard Catholic faction. This has been emphasised by Daniel Page, in his doctoral thesis, 'Uniform and Catholic, Church Music in the Reign of Mary Tudor (1553-1558)' (Brandeis University, 1996).[13] Heywood, who married Joan Rastell, Sir Thomas More's niece, was imprisoned in 1543 for his part in a plot to overthrow Cranmer, and only escaped execution for denying the royal supremacy by recanting in the following year; he left England in 1564, never to return, rather than submit to the Act of Uniformity. Thomas Prideaux, an M.P. under Mary I, was also related to the More family by marriage; like Heywood he went into exile in 1564. Miles Huggarde (fl. before 1548–1557) was a vigorous Catholic controversialist and ardent support of Mary Tudor. He wrote a number of tracts in defence of Roman Catholicism; one of these *The Abuse of the Blessed Sacrament of the Aultare* is reproduced in its entirety in a Protestant counterblast dated 1548, so he was writing before this date; his *The Assaulte of the Sacrament of the Aultare* (1554) says on the title page that it was 'written in 1549 by Myles Huggarde, and dedicated to the Quene's most excellent Maiestie, being then Ladie Marie: in which time (heresie then reigning) it could take no place.' On the title page of another of his works he describes himself as a 'servant of Queen Mary'. From the 1540s he took part in semi-public religious disputations organised by Bishop Bonner in his palace adjoining St Paul's. (Edmund Bonner was the strongly Catholic Bishop of London who was deprived of his bishopric under Edward VI, restored to it by Mary, and imprisoned shortly after Elizabeth came to the throne; Prideaux wrote an elegy on him later printed in John Harrington's *Brief View of the State of the Church in England* .)

So the milieu of the MS is reasonably clear, even if the grounds for Ringler's dating of this source to a four-year period, 1554-8, are less so. It can be stated with certainty, that Redford's compositions must predate 1547, when he died; that the late addition of a poem by Edwards cannot be much earlier than *c.*1550 around which time he seems to have arrived in London (the song concerns the experiences of a young man arriving at court);[15] that the poem by Gascoigne (if it is by him) would be a little later still, as he was born 1537-40; and that Heywood's contributions must predate 1564, when went into exile; but apart from these considerations it is hard to see grounds for confidence about dating the MS to within more than a decade or so.

Some new observations on Add. MS 15233

If it does not seem too much of a digression from Byrd studies, I should like to take this opportunity to make a few new observations on BL Additional MS 15233 and its contents. In sum, this new evidence inclines one to follow Arthur Brown in erring on the side of caution regarding the provenance of the MS.

1) *Doubtful attributions.* Ringler questions the attribution of 'O Lord, whych art in hevyn on hye', to Myles Huggarde, on the grounds of its Protestant, pentitential sentiments – the very last sort of tone one would expect a famous Catholic controversialist to adopt. Indeed, this poem sits oddly in the collection, the prevailing tone of which is a sort of schoolmasterly cheerfulness ('Pluck up the heart, comfort is at hand' begins one poem) according with optimistic Catholic notions of free will, as opposed to more pessimistic Protestant notions that we are predestined, either to salvation or to damnation. But there is one further doubtful attribution, which seems to have gone completely unnoticed: one of the poems, attributed to John Redford (whose entire known musical oeuvre consists of keyboard variations on plainsong chant), 'Where Ryght-wysnes doth say', is in fact a canticle (again, strongly Protestant in sentiment) which was printed immediately before the psalms in the psalters published by John Day, from 1562 onwards. The first verse runs as follows:

Wher Ryghtwysnes doth say
Lorde for my synffull parte
In wrath thou shouldest me paye
Vengeance for my desearte

I can it not denye
But neds I must confes
How that contynwallye
The lawes I doo transgres

The tune given by John Day in 1562 was set by Daman in 1579 and 1591 (as the cantus), by Farmer (as the tenor) in Este's book of psalms in 1592, and (as the cantus) by Allison in 1599, by Dowland in Henry Noel's funeral psalms, and by Ravenscroft in 1621. A lute song setting is found in the Dallis MS. Diana Poulton, in her biography of Dowland (presumably drawing her information from Maurice Frost's *English & Scottish Psalm & Hymn Tunes c.1543-1677*, London 1953, p. 213) states that 'the anonymous words of this canticle were first printed in the English Psalter of 1562, where the tune also appears for the first time'. (This means that, unlike some psalm tunes, it had not previously appeared in the psalters produced in Edward's reign, in 1550, 1551 or 1553, or in Geneva by English Protestant exiles in 1556 or 1558, during Mary's reign.) The attribution to John Redford seems intriguing, then. It is not impossible that he wrote either words, tune, or a harmonised setting, now lost. Other explanations would be that this is a simple misattribution by a scribe who had no means of verifying Redford's authorship; and that either the verse was circulating in manuscript sources for some years before its publication in 1562—or that in fact that it was simply copied in from a psalter after 1562, (though the wording is not identical to the printed version that I have seen) which would mean that lyrics were being copied into the MS (and by its principal scribe) at a date rather later than the biographical details of the principal contributors might lead one to guess.

2) *Cover stamp.* The Malone Society edition notes initials embossed in the centre of the contemporary calf binding: the letters 'S B'—presumably the first owner of the book. Who could this person have been? Was there an 'S B', either at court, or at St Paul's cathedral, perhaps (since the first thing written into the manuscript was keyboard music) a keyboard player, or someone associated with Redford, Heywood, or one of the other contributors; perhaps someone in the circle of Mary and her supporters? Indeed there was: Simon Burton, a virginals player. The entry for Simon Burton in the *Biographical Dictionary of English Court Musicians* suggests that there were probably two men of this name, father and son; it is the younger one who is relevant here:

> quarterly payments of 50s to Simon Burton begin at Lady Day 1528. Initially only his name appears, but he is always placed between John Heywood 'player on the virginals' and William Beeton the organ maker. From Christmas 1543 'player on the virginals' is added after his name, but presumably this description should be applied to the earlier entries. The last recorded payment to him is at Christmas 1545.
>
> On 10 November 1531 a warrant was issued for a livery for Simon Burton 'servant to oure dearest dowghter the pryncesse [Mary]' Many payments to him occur in the surviving privy purse accounts of the Princess between December 1536 and December 1544. None of these specifically names him as her teacher on the virginals—and indeed 'Mr Paston' was paid for that duty up to April 1537; it is more likely that he served as a gentleman of her Privy Chamber who may also have held responsibility for music-making in her household and would have played on demand . . . He is listed among 'gentlemen' attending the Princess on 30 May 1536.'

Perhaps BL Add. MS 15233 started as a blank manuscript book belonging to Simon Burton, servant of Princess Mary and keyboard player, and that Redford's compositions were written into the book at some date between Redford's appearance at St Paul's in 1534, and Burton's disappearance from the records in 1545; his point of contact with Redford being the latter's collaboration with fellow virginalist John Heywood in putting on choirboy plays at court, some of them specifically for Mary's entertainment. This would presumably be the same conduit by which interludes, music and poems by Redford, and poems by Heywood, and some other notable supporters of Mary and the Catholic cause, came to be copied into the book. (Even Edwards, a little later, was in good odour with the Princess—his surviving poems include one of fulsome flattery for her court ladies.)

But by now, Byrd enthusiasts will have thought of a second, more exciting possibility. There was an 'S.B.' at St Pauls in the 1550s – Symond or Simon Byrd, William's brother, mentioned as a chorister (in the King's Remembrancer, Memorandum Roll, PRO E159/334) in 1554. Could this be his book, either acquired in connection with his education, or as a personal anthology? Interestingly, in view of the thought that it might have been a student's book, it came from the same binder of blank books as the Mulliner Book, known as the 'H.R.' binder from the initials that appear in the blind stamped binding; the binding of 15233 occurs most commonly in books made in the 1550s, according to Page. This question obviously deserves further investigation, in terms of handwriting studies, and the likelihood that a chorister would have been supplied with such a book. In fact there was one more 'S.B.' at St Paul's, Samuell Busshe, mentioned as a chorister in 1561, so caution is required here.

3) *Watermark.* Brown, in The Malone Society edition says that the watermark, a handled pot with a crown, a flower and the initials RA, resembles no. 12660 in Briquet's *Les Filigranes*, but I think it looks more like no. 12807, found in a manuscript dated to 1568. Like the observation on the book's binding, this would militate a little against the idea that Simon Burton was the first owner of the MS, since he disappears from the picture in 1545; but of course records are incomplete, and 'RA', if those are the artisan's initials, could have worked in the same paper mill for decades.

4) *Pen trials.* As for the later history of the MS, pen trials on the last leaf give some clues. These include the names 'Mr Heyborne' and 'Ann Chuntle'. The Malone edition notes these, and suggests that Mr Heyborne might be Edward Heyborne, a letter from whom to Lord Keeper Puckering regarding a church appointment surives, dated

1593. The surname Chuntle, however, is rare to the point of non-existence: there are no Chuntles at all in the English parish registers now searchable on the internet. Once again, the *Biographical Dictionary* provides a solution to the puzzle, this time beyond a peradventure, for Ferdinando Heybourne (*c.*1558–1618), Groom of the Privy Chamber from 1586 to 1611, married one Anne Chandler in 1592; with the final 'e' sounded, Chuntle is no doubt a variant spelling of her maiden name. This Mr Heyborne may have been a child in the Chapel Royal, for a Latin poem he contributed to Byrd and Tallis's *Cantiones Sacrae* (1575) refers to Tallis as his teacher. He was also a keyboard player, with works surviving in the Fitzwilliam virginal book. With these musical and courtly links, it is not hard to see how his and his wife's name could have appeared together on the back of the MS, given the milieu of its creation. It could even have come to Heybourne via the Byrd family, if it had once belonged to Symond. There is one more name among the pen trials, perhaps a John T—e, or C—e, in the same hand, but the middle letters of the name are obscured by an ink blot.

Conclusion

A few more thoughts. By 1558, when Mulliner seems to have arrived in London after three terms at Magdalen College, Oxford, (he was to return to Oxford, being appointed organist of Corpus Christi college in March 1563) the religious climate was returning to Protestantism, and, Flynn suggests, Mulliner's own Catholicism may have caused him to gravitate to the tuition of Heywood and Westcott, and to St Paul's. St Paul's at this period was known as a nest of Catholicism; in 1563, Grindal, Bishop of London complained that Wescott was corrupting the choristers with Catholicism:

> those corrupt Lessons of false Religion, which he the space of Two or Three Years hath instilled into the Ears and Minds of those Children commited unto him. Wherein, no doubt, he hath been too diligent, as hath appeared by his fruits.

Fruitful indeed; later St Paul's choristers who grew up as Catholics included Peter Philips and Thomas Morley. John Harley has shown that William Byrd's elder brothers, Symond and John, were choirboys at St Paul's, and the name of Redford's successor, Sebastian Westcott, appears in documents connected with them. So it is tempting to connect Catholic resistance at St Paul's with William Byrd's own recusancy. While the Mulliner Book contains music by Chapel Royal composers as well as by those connected with St Paul's,[16] we have seen how to some extent at least it has connections with the Cathedral, and if our lyric from Add. MS 15233, 'a St Paul's Miscellany', as Page calls it, is indeed Mulliner's 'Maiden's song', then the links between the musical and theatrical activities of the boys of St Paul's and the Mulliner Book are strengthened further. But even if 'How shall I rock the cradle?' is not the text of 'The Maiden's Song', the fact that members of the Byrd family were choirboys at St Paul's at this period would explain perfectly why the music for 'The Maidens Song' is found only in the Mulliner Book, and in the setting by Byrd, and not in any other source; it may never have been widely known – it is a slight enough tune after all – but rather was a piece of St Paul's internalia. And insofar as one is much more likely to remember songs from one's own school theatricals and concerts than from one's brothers', the case for supposing that William Byrd himself was a choirboy at St Paul's is perhaps strengthened.

POSTSCRIPT: Richard Turbet has pointed out that in the *Annual Byrd Newsletter* 4 (1998) he published John Harley's edition of the inventory of Symond Byrd. 'In ye Studye' were 'his songe bookes', (as well as a clavicord and other 'bookes'). Perhaps addition MS 15233 was among them, later passing into, or at least through the hands of Ferdinando Heyborne.

1. Jane Flynn, 'A reconsideration of the Mulliner Book (British Library Add. MS 30513): Music education in sixteenth-century England' (Ph.D dissertation, Duke University, 1993). I take this opportunity to note the slightly alarming fact that those engaged in Mulliner Book studies do not always seem to be aware of each other's work. As a companion to his edition, Musica Britannica i, *The Mulliner Book* (London: Stainer & Bell, 1951, 2nd ed. 1954) Denis Stevens produced a study, *The Mulliner Book, A Commentary* (London: Stainer & Bell, 1952). Since Jane Flynn's thesis appeared there have been at least two more studies, Francis Knights, 'Thomas Mulliner's Oxford Career', *The Organ*, vol. 5, no. 297 (summer 1996), pp. 132 ff., and Gerald Gifford, 'The Mulliner Book revisited: some musical perspectives and performance considerations', *The Consort* 58 (2002), pp. 13-28, neither of which cite Flynn's work.
2. p. 339.
3. Modern edition included in ed. George Saintsbury, *Shorter Novels: Elizabethan and Jacobean ...* (London: Everyman, 1929).
4. All five variants of Child Ballad no. 9 can be found on the internet, at www.contemplator.com/child/variant9.html, whence comes the later information about the ballad given here.
5. James Orchard Halliwell in *The Moral Play of Wit and Science and Early Poetical Miscellanies from an Unpublished Manuscript* (London: Shakespeare Society, 1848).
6. Other instances of single-couplet musical settings for long poems include the anonymous settings of Surrey's 'In winter's just return' and 'If care do cause men cry', and Thomas Mulliner's own setting of Vaux's 'The higher that the cedar tree'; see John M. Ward, *Music for Elizabethan Lutes* (Oxford: Clarendon, 1992).
7. See ed. C. Goodwin, *Songs from Additional Manuscript 4900*, (Oldham: The Lute Society, 1997) no. 8.
8. See ed. C. Goodwin, *Songs from the Dallis Manuscript*, (Oldham: The Lute Society, 1996) no. 17.
9. 'Of wise heads' (Mulliner Book, no. 78) corresponds to 'a ballet intituled Volcan and Venus', licensed in 1562/3; 'The wretched wandering prince' (no. 89) is almost certainly 'the wanderynge prynce', licensed in 1564/5. Other lyrics for Mulliner book songs are found in Tottel's *Songes and sonnettes...* (1557, facsimile, Scolar Press (1970), modern edition, ed. H. Rollins (1965)), the *Paradyse of daynty devises* which was not published until 1576, but substantially compiled by Richard Edwards, who died in 1566, and *A Handefull of Pleasant Delites* (London, 1584; probable lost first edition 1566; facsimile: Scolar Press, 1973); ed. H. E. Rollins (Cambridge MA, 1924), the surviving copy of which dates from 1584, but was almost certainly first published in 1566, and as Rollins shows, even then gathered together material some of which had probably already been published; all of which supports Jane Flynn's dating of the source to the early 1560s.
10. Carol Rose Livingston, *British Broadside Ballads of the Sixteenth Century, a Catalogue of the Extant Sheets and an Essay* (New York/ London: Garland, 1991), no. 53.
11. *New Grove* entry.
12. W. R. Streitberger, *Court Revels 1485-1559* (University of Toronto Press, 1994), pp. 149-50, 355; Eds. A, Ashbee, D. Lasocki, P. Holman, F. Kisby, *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate, 1998), entry for John Heywood.
13. pages 349-359.

14. *DNB* entry for Miles Huggarde.
15. see Ros King, *The Works of Richard Edwards* (Manchester University Press, 2001), p. 4.
16. Ward, op. cit., pp. 74-78. Of the composers and writers of song lyrics represented in the Mulliner Book, Blitheman, Edwards, Farrant, Newman, Sheppard, Tallis, Taverner, Tye, Hunnis and Palfreyman were connected with the Chapel Royal; Redford with St Pauls, Mundy and Heywood with both institutions, and Alwood, Carleton, Churchyard, Heath, Johnson, Shelby and White, not known to be connected with either. The predominance of music by Chapel Royal composers should surely not surprise us in any London anthology, and as has been noted, Redford is by a substantial margin the best-represented composer in Mulliner.

WILDER AND BYRD
Wilder's *Aspice domine a6*

David Humphreys

Source Superius: Wimborne Minster, 'James' partbook p. 177: *Mr Phillipps vi voc.*

Contratenor: Oxford, Bodleian Library Tenbury 389 p. 177: *Mr Phillips vi parts*

Two partbooks from a set of six copied c. 1580-1600

Text *Aspice Domine, quia facta est desolata civitas plena divitiis, sedet in tristitia domina gentium, non est qui consoletur eam nisi tu, Deus noster.*

Plorans ploravit in nocte, et lacrimae eius in maxillis eius. Non est qui consoletur eam nisi tu, Deus noster.

Behold, Lord, for the city once full of riches is made desolate, she that ruled the peoples sits in sadness; there is none to console her but thou, our God.

Weeping she wept in the night and her tears were on her cheeks; there is none to console her but thou, our God.

Liturgical source Respond for November during the weeks before Advent, Sarum and Roman rites. Harry B. Lincoln: *The Latin Motet, Index to Printed Collections* (Ottawa, 1993) cites settings by Baccusi, Benedictus, Biaumont, Byrd, Gombert, Jacquet, Vaet and one anonymous composer from 16th-century printed sources.

Editorial method Barring and bar-numbering are editorial. Text underlay indicated by repeat signs in the source is given in italics. Editorial accidentals are placed above the note to which they apply.

Van Wilder made two distinct, though closely related settings of the *Aspice Domine* text, a5 and a6. The five-part setting, which is known from seven Tudor manuscript sources, became popular in Elizabethan England and served as a partial model for Byrd's *Civitas sancti tuii (Ne irascaris Part II)*, which was published in his *Cantiones sacrae* of 1589 but seems to have been in circulation in manuscript sources from about 1580. A modern edition of the five-part setting is available in J. Bernstein (ed.) *Philip van Wilder, Collected Works (Monuments and Masters of the Renaissance 4, New York, 1991) Part I (Sacred Works)* pp. 9-26. Unfortunately the six-part setting is known from a single set, only two partbooks of which have survived.

Joseph Kerman *(The Masses and Motets of William Byrd, London, 1981, p. 102)* makes the additional observation that Byrd's own *Aspice Domine a6* (published in the Tallis/Byrd *Cantiones* of 1575) also draws from Van Wilder's setting at the words 'plena divitiis' (bars 38-50 in Craig Monson's text from *The Byrd Edition).* Kerman believes that both Byrd's parodies were based on Van Wilder's five-part setting. It is perhaps more likely that Byrd used the six-part version for his own *Aspice Domine* (compare bars 53-63 in the present edition) and then turned to the five-part setting for *Civitas sancti tui.* A point in favour of this alternative view is that the relevant passage in Van Wilder's six-part setting sets the same text-phrase 'plena divitiis' as the Byrd re-setting, whereas in the five-part version the imitative point is set to a different phrase ('sedet in tristitia'). Byrd's partial dependence on Van Wilder may also explain his choice of G Mixolydian as the mode for this motet.

The remains of the motet are given in small print on the following two pages. Anyone who wishes to attempt to compose the remaining four parts is invited to write for a copy set out with blank staves.

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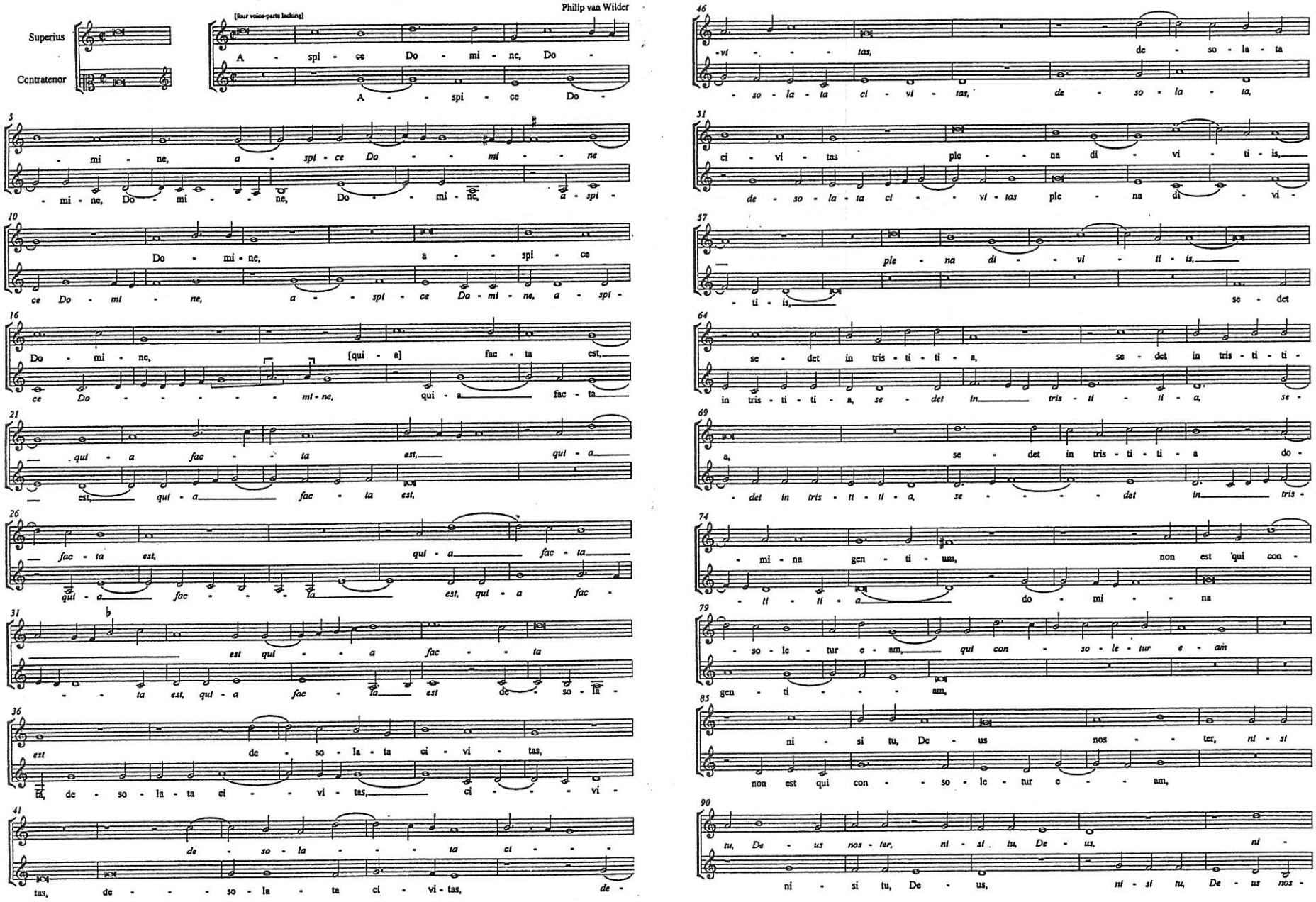
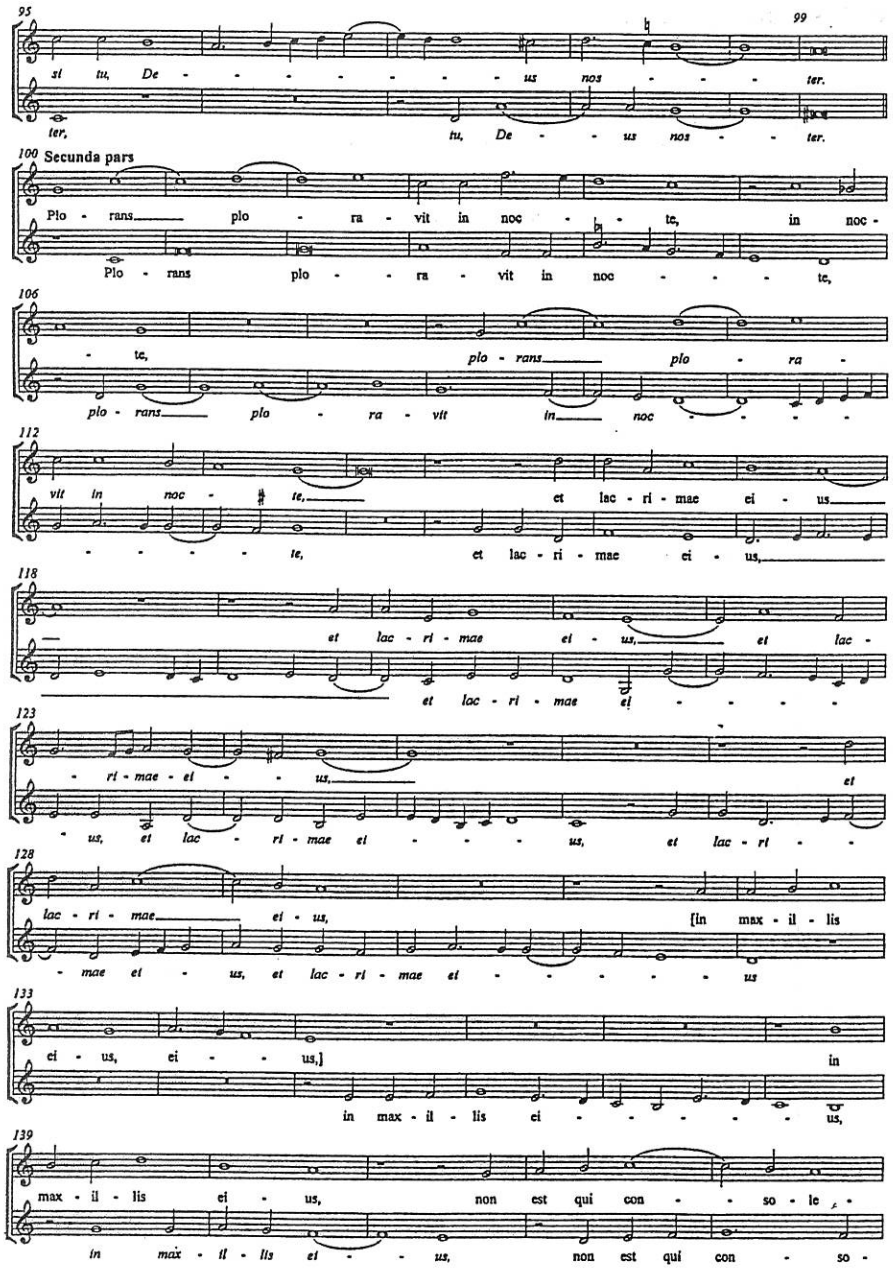
The challenge we set last year to complete *Look and bow down* was offered to members of the lute society, and we have received versions of Part I from Franz Gruss (2 voices and lute), Gerd Keuenhof (2 voices and lute or 6 voices), Stewart McCoy (2 voices and four viols, with six-voice chorus) and Scott Pauley (one voice and lute). This did not produce a version of the whole work that could be sung by Christ's Hospital (which Alan Charlton was hoping he could set up). The piece does seem to be more difficult to sort out than I hoped. Of the entries received, I would pick Stewart McCoy's as the winner, since he has come up with what would seem to be the most likely scoring for the piece and produced music that makes perfect stylistic sense. Since Stewart reviews for *EMR*, I may be accused of bias, but it would be interesting if he could try the other two parts.

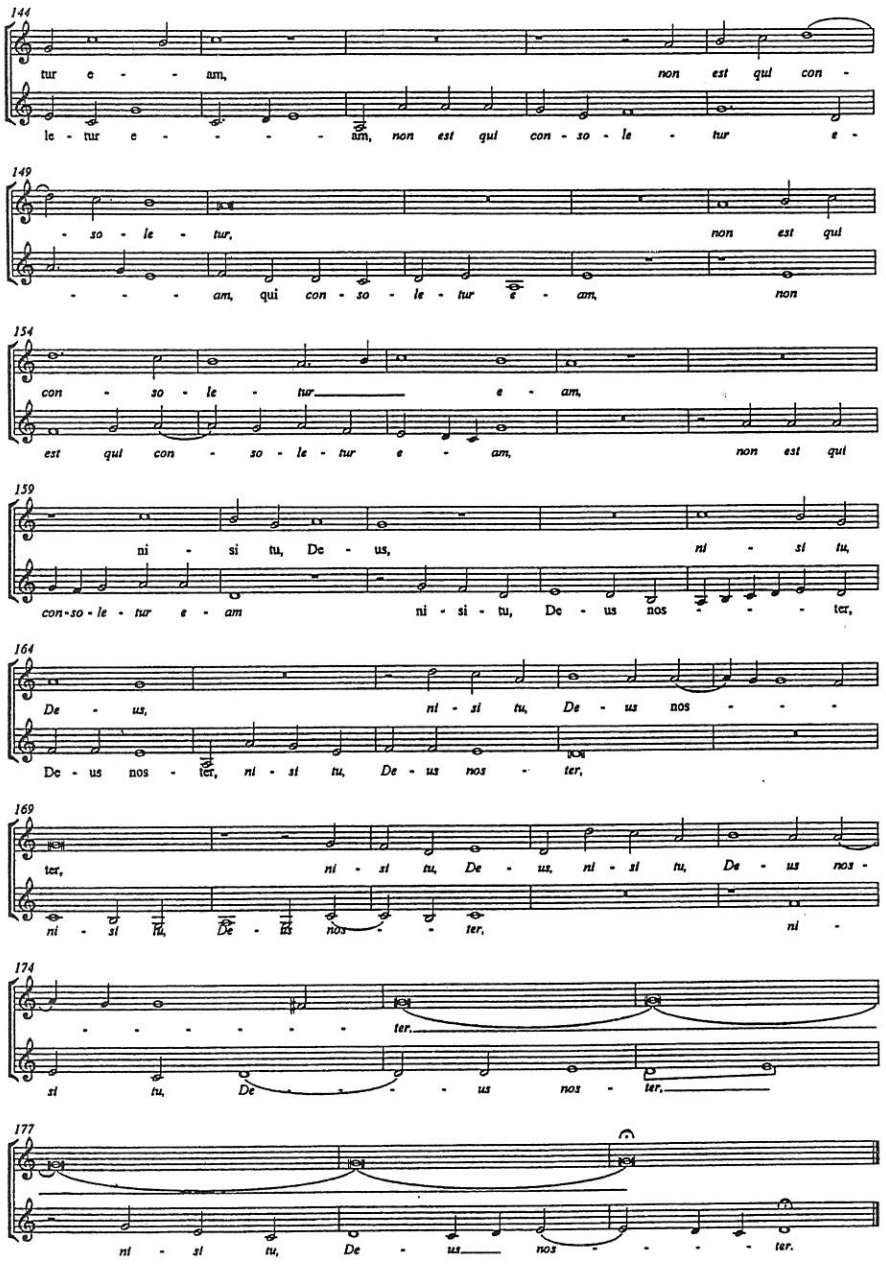
Congratulations to Richard Turbet for achieving 10 issues of the *Annual Byrd Newsletter.* Despite failing to find a new piece by (or not by) Byrd for this issue, he has assembled his most impressive *Newsletter* of the ten. We hope that any who have subscribed to *EMR* chiefly for the *Newsletter* will continue to do so, in anticipation of the continuation of bibliographical updatings and, of course, for the other features of *Early Music Review.* *CB*

Aspice Domine (a6)

Philip van Wilder




95
si tu, De - - - - - - - - us nos - - - - ter.
99
ter, tu, De - - us nos - - - ter.
100 Secunda pars
Plo - rans plo - ra - vit in noc - - - te, in noc -
Plo - rans plo - - ra - vit in noc - - - - te,
106
- te, plo - rans plo - ra -
plo - rans plo - ra - vit in noc - - - -
112
vit in noc - te, et lac - ri - mae ei - us,
- - - - - te, et lac - ri - mae ei - us,
118
et lac - ri - mae ei - us, et lac -
et lac - ri - mae ei - - - - -
123
- ri - mae - ei - - us,
et
- us, et lac - ri - mae ei - - - us, et lac - ri - -
128
lac - ri - mae ei - us, [in max - il - lis
- mae et - us, et lac - ri - mae et - - - - - us
133
ei - us, ei - - us,] in
in max - il - lis ei - - - - - - us,
139
max - il - lis ei - us, non est qui con - - so - le -
in max - il - lis ei - - us, non est qui con - so -


144
tur e - - am, non est qui con -
le - tur e - - - - am, non est qui con - so - le - tur e -
149
- so - le - tur, non est qui
- - - - am, qui con - so - le - tur e - am, non
154
con - so - le - tur e - am,
est qui con - so - le - tur e - am, non est qui
159
ni - si tu, De - us, ni - si tu,
con - so - le - tur e - am ni - si - tu, De - us nos - - - - ter,
164
De - us, ni - si tu, De - us nos - - -
De - us nos - ter, ni - si tu, De - us nos - ter,
169
ter, ni - si tu, De - us, ni - si tu, De - us nos -
ni - si tu, De - us nos - - ter, ni -
174
- - - - - - - ter.
si tu, De - - - - us nos - ter.
177
ni - si tu, De - us nos - - - - ter.