

Early Music

REVIEW

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I was not sure how to react when Peter Holman told me that he had been awarded this year's Derek Allen Prize by the British Academy for his *Four and Twenty Fiddlers*, since I had never heard of the prize. It has not had the publicity of the Booker; indeed, I doubt if it will get more than a line or two in the musical press. It is awarded every year for, in sequence, books on musicology, numismatics and Celtic studies. The names of the previous musicology winners (Oliver Strunk, Julian Budden, David Brown, Reinhard Strohm, John Stevens and David Cairns) reveal how perceptive is its awarding panel. I cannot remember what the Strunk book in 1977 was, but the relevant books by the other authors are all ones which I own (and, indeed, in the cases of Brown, Budden and Cairns, bought) and regularly use. They are distinguished not just by their musicological excellence but by being written in a way that can communicate to the non-specialist, however difficult parts of their subject matter may be. It is perhaps significant that only three of the authors are from university music departments: Julian Budden spent his working life at the BBC, John Stevens was a member of Cambridge's English faculty, David Cairns is a journalist and Peter Holman combines playing with teaching at the Colchester Institute. It is encouraging that Britain's senior learned body recognises that musicologists need to communicate outside their own circle and that the best books are those which are, to use current slang, user-friendly. (Congratulations to Peter Holman, too, for his London Doctor of Music degree, which is a senior accolade above a normal doctorate awarded on the basis of published work and also on his silver wedding anniversary.)

This issue includes the first of an annual supplement which will provide a survey of recent work on William Byrd and print some short articles. We would be interested in discussing the possibility of similar supplements on other topics. For reasons of space we have included Warwick Edwards' Byrd reconstruction in the main magazine. CB

BOOKS AND MUSIC

Clifford Bartlett

In response to several requests, we are giving more formally the bibliographical information about books and the more substantial editions we mention. Prices are in the currency quoted by our source of supply, so foreign items received through a UK agent are priced in sterling; non-UK readers will need to find the appropriate agent in their country. We quote publication or copyright date without question, though in at least two instances this month I think that '1994' is an expression of optimism. The establishment of the precise date of publication may, of course, be important in the future if the new European copyright regulations really do give the first publisher rights over the work, not just the edition. I wonder how priority will be determined.

TABULATURA NOVA

Tabulatura nova herausgegeben von Harald Vogel. Teil I. Breitkopf & Härtel (EB 8565) © 1994. 171pp. DM62.

One of my most-used volumes when I played the organ regularly was Scheidt's *Ausgewählte Werke für Orgel und Klavier* as edited by Hermann Keller for Peters. I eventually replaced this by the Collected Works (acquired ludicrously cheaply at a sale) and realised that there were serious defects in it. Now comes a replacement for those elegant and spacious volumes. A significant difference is obvious before even opening it – the upright format; so is thus not presupposing that it is just for organists. That is right and proper, even though much of the music does seem to imply organ as the first choice, as the phrase *In Gratiam Organistarum adornata* on the title page suggests. The edition has an excellent introduction, though I am not entirely convinced that it is right to deny the usual view that Scheidt's title refers to the original notation – not organ tablature, or two staves with the parts 'crossing over and under each other in such wayward fashion that many an able person cannot tell one from the other', to quote the composer's preface, but four-part score, each part printed on staves of five-lines only (like vocal music). This was the first German collection of organ music presented thus. Scheidt offers a systematic survey of keyboard forms, giving a wide variety of styles. If he has a fault, it is not knowing when enough is enough, so players may well find that it is not necessarily best to play every variation of any piece at a concert, though no doubt record companies will demand completeness. There is, however, much marvellous music here, and I strongly recommend this to all keyboard players, not just organists. It's a pity that advantage could not have been taken of the use of red type on the cover to reproduce on it the original black-and-red title page, and it is a waste that the other pages selected for reproduction mostly duplicate those already included in *Werke* vol. VI. Scheidt expected the player to copy out his score into a performable version;

this the editor has done for us with care. Three staves are used only when they are absolutely essential: this avoids any editorial implication of what should be played on the pedals and is helpful for the non-organist.

The INDIAN QUEEN RESTOR'D

The Works of Henry Purcell. Vol. 10 *The Indian Queen* Music edited by Margaret Laurie, text edited by Andrew Pinnock, under the supervision of the Purcell Society. Novello (NOV 15 1019) ©1994. lxxvii + 177pp. £34.95 (also hardback NOV 15 1019-01; £44.95)

A major difficulty in the revaluation of Purcell's stage music has been the unavailability of a modern edition of *The Indian Queen*. This has now been remedied, with the bonus that for the first time one of Purcell's semi-operas is available with its full text. This is particularly valuable here in that there was no word-book published at the time, so establishing what was performed in 1695 requires some detective work. Andrew Pinnock has provided a carefully-edited version of the play, offering his opinions but setting out all the evidence for anyone to disagree with him – something that one always hopes for but so often does not get from editors. Full marks, and for this if for no other reason anyone staging the work will need this edition, even if he does not finally perform from it.

There is much to be said in praise of the musical editing, too. Margaret Laurie knows and understands the sources better than anyone. As a new boy in the field I hesitate to criticise. While preparing my edition at rather high speed on the basis of only limited study of a couple of MSS, I kept sensing that it might well be possible to see through them to an original authoritative source somewhat like the *RAM Fairy Queen* MS and was looking forward to seeing what a scholar with time and wider experience would conclude. But we still have the policy familiar from editions of the other operas in the series: – an unstructured list of variant readings and choices made on grounds of musical excellence rather than on any attempt to see behind the sources to what Purcell wrote. Scholars working on other repertoires have developed sophisticated processes of analysing patterns of readings (including accidental differences that would not be distinguishable in a modern edition) to evaluate and relate the sources far more precisely than has been managed here. Editors of Josquin would be delighted to have seven MS sources dating from within a decade of composition, let alone contemporary prints, and I am sure they could come up with a detailed filiation. Maybe an edition is not the place to present the arguments in detail; but there is no sign that the process has been done.

That said, there are many positive virtues. The edition can be performed as it stands, but the user is given some major variants on the page to see at a glance without the need to deal with the problems of the commentary (though the significant alternative giving Ismeron a top G is buried there). The appearance on the page is clear, if somewhat congested, thanks to the inclusion of a keyboard part. Our knowledge of continuo practice in this repertoire is still sketchy, so the this more than anything could well make the edition rapidly dated. If for commercial reasons the publisher feels that a realisation is necessary, then it should be provided as a keyboard part with vocal cues in the performance material rather than clutter the score. This would also enable the designer to get a more practical layout; my edition takes up 76 pages with virtually no page-turns in the shorter songs, the Purcell Society takes 146 with only the short instrumental movements related to page format. A useful extra is the inclusion of a few dances by Banister for the original production of the play in 1664.

Parts and chorus scores are available on hire; there is no mention of a vocal score (so does the hire material include copies of the full scores for soloists?) As far as I am aware, we do not know how the oboes functioned in the theatre band. My hunch is that there was either a quartet (as specified in *Dioclesian*) of 2 oboes, tenor oboe and bassoon, or else the practice known earlier in France and later in Handel's operas was followed of several oboes all playing the top line unless there were specific oboe parts. Catering for both possibilities with a single set of instrumental parts is complex; this is an instance where an edition can only truly be evaluated if the parts are seen as well as the score. As to the score, I am sure that the editorial concerns I have expressed will not affect its value for most users. It has been long awaited and deserves wide circulation – and not just to libraries which take the Collected Works. The price is very reasonable for a musicological edition.

PURCELL COMPANION

The Purcell Companion edited by Michael Burden. faber and faber, 1995. 504pp + 16 pl. £25.00. ISBN 0 571 16325 4 (pb 0 571 16670 9)

This fat volume includes contributions by most of the expected authors (Curtis Price is the most obvious exception; but readers of last month's issue will remember that he has had another publication on his mind recently). The scene is set by Andrew Pinnock with his accustomed urbanity. Jonathan Wainright covers the English musical background, Graham Dixon the Italian connections (he might perhaps have mentioned that Pignani's *Scelta*, which is his starting point, is available in facsimile). The editor deals with Purcell's contemporaries: interesting as far as it goes, but (to take names from the facsimile song-book mentioned below), nothing about how Purcell related to Courteville, Eccles, Finger, King and Pigott. We may assume that the interaction was only one way, but it would be nice to know.

The longest chapter is on the church music by Eric van Tassel. There is a mistake in his acknowledgments: he can have learnt nothing about the subject from talking to me. He tried out some ideas when I visited him two years ago, but I 'm sure I only nodded agreement. It is an ambitious chapter, with an enormous number of valuable insights. But there are problems in the integration of his argument with the musical examples. Had I written it I would have wanted complete control of the lay-out and would have thought out my text in terms of the total presentation of words and music in a specific format. That would have been easier for the reader, but is impossible if writer and publisher are separate. There are advantages in being your own desk-top publisher! It is the most original chapter in the book, and is the best account of the subject I have seen. Bruce Wood contributes a chronological survey of the odes, the opening pages on the links with Blow being particularly interesting. (Is the clash in ex. 10 really as bad as it looks if we assume that the bass is played by a non-sustaining instruments?) One topic I would like to see discussed is the use of the word 'ode', since the musical sources generally describe these works as 'songs'.

Peter Holman chooses the term 'consort music' to cover all the music for instrumental ensemble, from the Fantazias to the Ayres for the Theatre, drawing together forms which have generally been too readily separated. Edward Langhans is good on the theatrical background as far as he goes; but I was disappointed that, having started with a stage direction, he does not say enough about how the machinery could create such a complex series of entries as are described in the masque in *Dioclesian*. Roger Savage has some fascinating things to say on the theatre music, with insight and wit; I like his idea of *The Fairy Queen* as *A Midsummer Night's Dream* rewritten by a restoration Prospero (p. 374). But the focus is a bit blurred, lacking the clarity and concision of his invaluable consideration of how to produce *Dido and Aeneas* (here reprinted yet again). Surely a major reason for Purcell's preoccupation with the stage in the 1690s was that music at court diminished drastically with the changes brought by William and Mary.

Andrew Parrott contributes a valuable discussion of the problems of performing Purcell. Attention will no doubt focus particularly on his conclusions on the related subjects of pitch and voice type. He suggests that secular pitch changed to fit the French oboes which became part of the orchestra in the late 1680s, giving a difference between the pitch of the anthems and the stage works of about a tone, but he places the church pitch at around A=440 or a little lower rather than the semitone higher that is often used now. He mentions the absence of bass figuring; one danger of working from the facsimile of *Orpheus Britannicus* is that it gives a false impression of the use of figures.

There is nothing on the keyboard music or the catches. More seriously, the non-theatrical songs (both sacred and secular) are passed over. Otherwise this is a useful book, good value, well written and conveniently indexed.

THESAURUS MUSICUS

Thesaurus Musicus: being, a Collection of the Newest Songs Performed At His Majesties Theatres; and at the Consorts in Viller-street in York-buildings, and in Charles-street Covent-Garden. Most of the Songs being within the Compass of the Flute. With a Thorow-Bass to each Song, for the Harpsicord, Theorbo, or Bass-Viol. Composed by most of the Ingenious Masters of the Town. The Fourth Book...1695 Performers' Facsimiles, New York (PF 148) [1995]. 34pp. £14.00

I have quoted the title in full, since it is quite informative. It does, for instance, almost contradict the remark I happened to make in a programme note I wrote yesterday saying that the song recital had not been invented in Purcell's day. The consorts, however, would have been mixed programmes, of songs with instrumental pieces. The title page has a much-worn engraving of a cherubic quartet of one singer and a wind trio bearing an irrelevant title *Lessons for the Recorder*; assuming that this bears some relationship to reality, what would such an ensemble have played? Two points made in Andrew Parrott's article concerning accompaniment are supported here: bass viol is offered as an alternative, not an addition to harpsichord or theorbo, and the basses are extremely sparsely figured. I look forward to Hyperion issuing a CD of music by Robert King. There is also a *Mr. Picket's Song* that might make an encore piece at the next Aldeburgh Easter Festival; I am puzzled what a 'sprinkling lute' might be. There are some Purcell songs; other composers are listed above in the review of *The Purcell Companion*. Reissues of these song-books are valuable in putting Purcell into the context in which his contemporaries saw him; I hope singers will programme some of these other songs. I'm less enthusiastic about two other new titles from the same publisher, though; facsimiles of Campion's two pairs of Books of Ayres have been in print virtually continuously for nearly 30 years, so there is little point in producing a rival version.

COLLECTED LOCATELLI

Pietro Antonio Locatelli *Sei Sonate a Tre per Due Violini o Due Flauti e Basso Opera V a cura di Piera Federici (Opera Omnia vol. 5). Schott, 1994. xlix + 67pp. £70.00. ISBN 0 946535 35 3.*

This is the first volume, as far as I know, of a Collected Works of Locatelli prepared under the general editorial direction of Albert Dunning for the Stichtung Pietro Antonio Locatelli at Amsterdam & Cremona. It is an elegant volume, sturdily bound and clearly printed, with introduction in Italian and English and critical commentary in Italian. Facsimile parts have been available since the late 1980s (Federici mentions only the 1992 SPES reprint, not the earlier King's Music one), but no complete score. So this is most welcome. There is, of course, an anniversary this year, which makes the volume particularly timely, even if the series should have been completed rather than begun now; but at least all Locatelli's published sets are available

in facsimile. Unlike the Purcell Society, Locatelli's editorial board are happy to leave realisation to the performer. Performing editions (Schott ED 12453 & 4) are mentioned: perhaps they will have keyboard parts. It is intriguing that a passage at the end of Sonata I is marked 'Un Basso Senza Cimbalo' but is nevertheless figured. In view of the alternative instrumentation, the writing of the upper parts avoids the difficulties of Locatelli's solo violin music, so this is quite approachable music, and well worth playing.

ENLIGHTENED OPERA

Opera and the Enlightenment edited by Thomas Bauman and Marita Petzoldt McClymonds. Cambridge UP, 1995. 317pp. £35.00 (US\$54.95). ISBN 0 521 46172 3

This volume of essays on operatic themes honours Daniel Hertz, who retired last year after 30 years at Berkeley (though by not having that information on the title page, it could well miss later editions of the useful index of *Festschriften*). The title is unfortunate. The index has only six references to *Enlightenment*, none significant; the word seems to be used more as a vague chronological term than to refer to a particular group of ideas. The 15 articles cover a wide range of topics, mostly concerning 18th-century opera. One exception is Gary Tomlinson on pastoral and musical magic, who rightly points out the backward-looking nature of Monteverdi's *Orfeo*, the revolutionary new musical language belonging more to the renaissance occult tradition than foreshadowing later public opera. Thomas Bauman also takes up the pastoral theme with a study of the versions, ambiguities and corruptions of Poussin's influential *Et in Arcadia ego*, perhaps more interesting for its study of the theme than for the light it shows on an obscure opera by Joseph Schmittbauer of 1778. Kerry S. Grant takes the ambiguity of Dr Burney's public enthusiasm for Handel and relates it to a satirical picture by his son; since we need to see it in some detail, it would have been easier to study had it been split and printed larger across two pages (or perhaps as endpapers).

Mary Cyr has published recently a valuable article on the size of French operatic choruses; here she discusses the extent to which they used gesture – more than some people have assumed. Reinhard Strohm suggests that opera seria overtures are not always interchangeable and irrelevant to the work which follows. McClymonds shows how Mattia Verazi took some of the German reforms to opera seria to La Scala's first season in 1778-9. A chapter on Handel's *Serse* by Winton Dean raises hope he has been writing the second volume on Handel's operas chronologically, since it is one of Handel's last operas. The sleuth of Handel's borrowings, John H. Roberts, here traces a borrowing in the other direction, Gluck's use of a once-famous minuet from the overture to *Arianna in Creta*. Bruce Alan Brown reconstructs an early ballet by Gluck, *Zéphire et Flore*, and Julie E. Cummings surveys the two *Iphigénies*. A section on Mozart begins with an essay by Walter Rex on a musical storm in Beaumarchais' *Barbier*. Kerman is stimulating on

the second number of *Don Giovanni* and John A. Rice relates Mozart's last two operas to the politics of the new emperor. We creep into the 19th century with a discussion of the influence of the phantasmagoria (a sort of magic lantern) on how Weber might have visualised the Wolf Glen scene. The apparently irrelevant final chapter by Taruskin on Prokofiev's *The Love for Three Oranges* is linked to the 18th-century by the Goldoni play. All in all, plenty of interest to those concerned with 18th-century opera, with a consistently high quality of contributions.

C. P. E. BACH

Carl Philipp Emanuel Bach Edition *Series I Keyboard Music. Volume 18. Keyboard Sonatas H. 40, 43, 46-49, 51* edited by David Schulenberg. Oxford UP, © 1995. xxi + 142pp. £65.00. ISBN 0 19 324018 1

These seven works from the mid-1740s are listed together in the *Nachlassverzeichnis*, though split by Helm, making for an awkward title. H. 40, 46, 47 & 51 are virtuoso sonatas, clearly for *Kenner*; the other three are less tricky. Editorial problems abound, 57 pages of music requiring 84 pages of commentary, which I find worrying. As my remarks on *The Indian Queen* show, I expect the editors of a critical edition to have understood their sources thoroughly; on the other hand, at this rate the C. P. E. Bach edition will still be incomplete at the bicentenary of his death in 2088. What is the solution? Is it heretical to suggest that we should be content with the versions of his music that were published in his lifetime (a facsimile edition has been produced, though is now sold out), have important gaps filled simply and quickly by uncritical editions of single sources, and concentrate on the publication of music that is not performable from facsimile, e.g. the choral works? That said, though, this is clearly a valuable volume. The music is from an interesting period, after his first published sets, and is well worth playing. It is beautifully printed, with due regard for page-turns. I find it difficult to be critical!

INSTRUMENTAL ENSEMBLE

I am puzzled why so many publishers are interested in the *ricercars* of Giulio Segni da Modena. Scholars have a perfectly good edition in score edited by Colin Slim (*Monuments of Renaissance Music* 1), amateur performers have a sensible selection in London Pro Musica IM9 and professionals can use the facsimile of *Musique de Joye*. So I can't see a need for yet another version from Doblinger. DM 1207 is labelled Heft 1 and includes six *Ricercars*, whose numbering I don't understand (they correspond with 4, 8, 11, 13, 16 & 9 in *Musica Nova*). I have only seen the score (£15.00 from A. Kalmus); there are (or will be) also parts for various instruments. The music can also be played on keyboard; although originally in part-books, players were expected to make their own entabulations; even Scheidt expected his score to be copied out in a more playable form (see above).

Georg Engelmann worked in Leipzig and was organist at St Thomas from 1625 till he died of the plague in 1632. He published three sets of *Paduanas & Galliardas*; Helmut Monkemeyer and Ilse Hechler have published the first two (1616 & 1617) in vols. 17 & 18 of Moeck's series *Monumentum Musicae ad Usus Practicum*, the five-part pieces (SSATB with no specific scorings) squashed practically and neatly onto scores that can be used for performance. Interesting and quite florid music, with some intriguing titles.

MUSIC FOR KEYBOARD

The first half of Rudolf Walter's edition of Claudio Merulo's *Messe d'Intavolatura d'Organo* (1568) appeared from Doblinger in 1992 (DM 1121-2). Two further volumes complete the publication. DM 1123 has the *Missa Virginis Mariae* (£13.65), DM 1124 finishes the collection with three *Credos* (£23.65), the other masses not including *Credos*. As I wrote regarding vols. 1-2 in *Early Music News*, it is a shame that we are not given the chant, whether in sequence for performance or at least as an appendix, since Venetian chant books are not easily accessible. I doubt whether there is much liturgical performance of alternim chant now, but it is an attractive proposition for concert use. It would help to be told how the two *Sanctus* versets are placed. The edition is easy to use, apart from the misguided 'correction' of the original layout to show movement of part-writing rather than division of hands between the staves. It might have been more useful to have split the *Credos* between the three volumes as appropriate.

The edition of the '48' which I have used for most of my life is the Henle one, even though I have subsequently acquired others that, apart from musicological claims to excellence, are not disfigured with fingerings. Henle seem to have updated their version at various times and have recently reissued its current state, with no fingering, as a pair of study scores (17 x 24cm). They offer a better text than the other portable alternatives, are well laid out, and are clearly legible, so ideal for carrying around to, e.g., master-classes or museums that let you play the instruments. They are good value at £5.50 each (HN 9256 & 9258 from Schott).

There have been several attempts to reconstruct Handel's incomplete Suite in c for two harpsichords HWV 446. Now comes a version for the same medium his *Sonata for a Harpsichord with double keys* (i.e. two manuals, HWV 579 in G) by Martin Lutz (Breitkopf 8067; DM24 for two copies). The idea is interesting, though perhaps turning it into a concerto might also be worth trying. As laid out here, interest and difficulty are shared between the two players.

Finally, a brief mention of an interesting anthology of music that is far beyond our chronological scope: *Leipziger Orgelmusik des 19. Jahrhunderts* (Breitkopf 8603; DM38) with 28 pieces by nine composers, mostly unknown to me (apart from two editors, C. F. Becker and Wilhelm Rust). Many items are chorale-based, and there is a *Fantasie* on BACH in B flat minor by Hermann Schellenberg, from 1845.

W. Byrd – Fantasia a 4 No. 3

Cantus I

Cantus II

Altus

Bassus

7

14

21

27

System 1 (Measures 27-31): Four staves (Soprano, Alto, Tenor, Bass) with treble and bass clefs. The music is in D major, featuring various note values and rests.

32

System 2 (Measures 32-38): Four staves (Soprano, Alto, Tenor, Bass) with treble and bass clefs. The music continues with complex rhythmic patterns and accidentals.

39

System 3 (Measures 39-45): Four staves (Soprano, Alto, Tenor, Bass) with treble and bass clefs. The music features a mix of eighth and sixteenth notes.

46

System 4 (Measures 46-52): Four staves (Soprano, Alto, Tenor, Bass) with treble and bass clefs. The music includes a variety of note values and rests.

53

System 5 (Measures 53-58): Four staves (Soprano, Alto, Tenor, Bass) with treble and bass clefs. The music concludes with a final cadence.

ALDEBURGH EARLY MUSIC FESTIVAL - APRIL 13-17

Brian Robins

As early music festivals go, the Aldeburgh Festival is a mere fledgling, that held over a distinctly chilly East Anglian Easter being only the second. This year five concerts, two supplemented by pre-concert talks, were given in the congenial and acoustically superb surroundings of Snape Maltings concert hall. In his introduction in the programme book, artistic director Philip Pickett claimed that the focal point of the festival was the element of discovery and re-discovery which has played such a prominent part in the development of the early music movement and, with names such as Lorenzani and Gilles in the programme listing, one could hardly argue with the former.

Our arrival in Suffolk on Easter Sunday enabled us to take in the last three events, each of which testified to the high calibre of the performers Pickett has managed to attract to Aldeburgh. Although I review or hear many Baroque discs, I have somehow contrived to miss out on those of the highly regarded French choral and instrumental group, Le Concert Spirituel, under their director Hervé Niquet, here making their UK debut. The interest and expectation aroused by their well-attended concert was thus considerable and largely fulfilled by the splendidly finished and idiomatic performances of Charpentier's Mass in D minor and a set of three Holy Week Lamentations by Jean Gilles. Any disappointment stemmed largely from the Charpentier Mass itself, a concise, at times perfunctory, setting which is way below the composer's finest music and was, in fact, put in the shade by the inserted Offertory and Communion motets by Paolo Lorenzani, a little-known Italian composer who worked at Versailles at the same time as Charpentier and obviously became as much of a Monsieur as Lully. Gilles, at least in this country, is something of a 'one-work' composer (the Requiem), but his unusually large-scale Lamentations (four soloists, choir and orchestra) suggest that this may be doing him an injustice, for this was the finest music of the evening, drawing from Niquet and his forces a profound and rich sonorous performance. The only name unfamiliar to me amongst an experienced and outstanding solo team (including Ruth Holton) was that of haute-contre Stefan van Dyck, whose exceptionally sensitive singing marked him out as a name to watch. His designation of counter-tenor in the programme book can presumably be put down to parochialism, but the enthusiastic response with which the concert was received suggests that French Baroque music is perhaps not quite such a lost cause as is sometimes supposed. Sour notes: is it really necessary for such accomplished string players as Niquet has in his band to go to such lengths re-tuning so frequently? The result was a concert which finished way after the scheduled time and at least two starving members of the audience had a very late dinner.

The following evening we again threaded the winding Suffolk by-ways to Snape for the Quatuor Mosaïques' concert of string quartets by Haydn ('The Bird' and op. 77 no. 2 in F) and Schubert (in E flat, D.87). Whether accounted for by the relative familiarity of the programme or the reputation of the Mosaïques have built up, I know not, but the sold-out signs were up and there was a queue for returns. Whatever the reason, such confidence was not misplaced, for this was quite simply the finest Classical quartet playing I expect to encounter this side of the Elysian Fields. The Mosaïques' success is founded on four players who have achieved near flawless techniques and a perfect equilibrium between parts, enabling them to concentrate purely on the music, to which they bring a subtle and judicious use of vibrato which seems exactly right. How well they distinguished the very different character of the two Haydn quartets - relishing the wit and extraordinary imagination of 'The Bird' no less than the inimitable ripe maturity of the composer's last completed work in the form. Memories of individual movements crowd in, but amongst those which will long remain are the dark burnished sonority of the Scherzando of 'The Bird' and leader Erich Höbart's exquisitely lyrical, almost caressing statement of the Schubert finale's second subject.

The final concert of the festival was a brave venture indeed and a tribute to Pickett's bold programming. It has also been (jokingly) suggested that this was the only concert Fretwork will be giving this year that will not include the Purcell Fantazias. Instead they turned their attention to another and rather less celebrated commemoration, that of the 350th anniversary of the untimely death of William Lawes, to whose viol consort works the concert was wholly devoted. It is probably only in England that a native composer like Lawes could have remained so disgracefully neglected; one can only hope that Fretwork's intensely expressive and persuasive performances will have won new converts amongst the large audience. The programme was cleverly designed to juxtapose the deeply-felt and passionate utterances of a group of Consort Setts against a pair of the brighter, more playful Royal Consorts, the virtuosity of two Aires for division viols and the Pieces for three liras.

The Aldeburgh Festival looks like becoming an established and valuable addition to early music life in this country and it is good to hear that plans for next year are well under way. It is remarkable that such a loyal and not particularly specialist audience has been so quickly created at a venue more accustomed to a very different repertoire. To hear three successive concerts of such outstanding quality was a rare treat; we can only hope that our kind hosts will repeat their invitation to stay in Suffolk next Easter!

MUSIC COURSES DIY

Peter Berg

Some years ago, inspired by the annual facsimile course run by the late Joan Wess at Burton Manor on the Wirral, we decided that there was a need for a similar course in the 'deep south'. We were fortunate in having a large house with two rooms suitable for largish ensembles as well as others which could accommodate smaller groups. So we set about planning. The first prerequisite was the right tutor (at the right price). Joan herself accepted our invitation and invitations were sent to various friends and contacts. There were enough people who were prepared to travel (and sleep on the floor) to make the course viable. Plans for the weekend were made, eating and sleeping arrangements decided and then Joan became ill and had to withdraw. She recommended Peter Syrus, who was fortunately free at fairly short notice. A most successful weekend resulted and the icing on the cake was that, at the very last minute, Joan was, in fact, well enough to travel and took part in the course herself.

What became clear from this exercise was that there was enough interest to make courses of this scale a possibility. As a result of our experience, we decided to continue and we established a series of principles for subjects and tutors.

First (and extremely selfishly), the subject had to be one in which we are interested. Since we were not doing this as a commercial exercise, we wished to continue to participate. Secondly, there seemed to be little point in having subjects which were already being covered in other places. We have, therefore, avoided viol consort weekends and playing days, since they are widely available. Thirdly, the tutors should be reasonably well known for their expertise in the chosen subject. Finally, we should aim to make the weekends informal, despite the serious content.

The pattern has been to have morning and afternoon sessions on Saturday and Sunday. This means that those who wish can get home for a more comfortable night in their own bed. The evenings are then taken up with informal music, eating and drinking.

Food is important. The arrangements we have evolved are that Saturday lunch is taken at a local pub, known to serve good quality food with quick service. Some bring a packed lunch. Sunday lunch is delivered by the local pizza house. We prepare a Saturday dinner to accommodate most tastes, from vegetarians to one who eschew vegetables altogether. The sweets are particularly popular; indeed, one tutor gave 'chocolate cheese cake' as a special dietary requirement!

One of the problems which arises from trying to organise these events is publicity. Although Forum newsletters are a

useful facility, there is no substitute for direct mail and this is fairly expensive. Over the years we have built up a mailing list, but we are aware that this only reaches a fairly small proportion of those who might be attracted by this sort of event. The difficulties are compounded by the fact that many of our subjects are of minority interest. It is hard to see how this can be overcome without more expensive methods of publicity, the cost of which has to be passed on to course participants. So we have twice had to cancel courses: neither the pronunciation of Latin nor transposition attracted enough interest at the time. Some of the courses have barely, if at all, covered their costs, perhaps because there are now many more on offer elsewhere.



Sam Binnie, Stephen Willis, Doris Willis, Jennie Sporton, Harold Lindsay, Joss McElwee and, barely visible behind the music stand, Pat Fryd. The disembodied hand belongs to Philip Thorby.

Quality and balance of participants has, at times, been less than easy. Occasionally, we have restricted our invitations to specific individuals. Arranging for a course of one-to-a-part verse anthems, or for 'Cries', where the correct balance of voices and instrumentalists is important, is more difficult than subjects where allocation is more flexible. It helps that so many of those who attend can sing and play several instruments.

These weekends have been both musically valuable and greatly enjoyable. Over the years we have covered a wide range of subjects, including facsimile reading, solfaing hexachords and *musica ficta*, improvisation over ground bass, consort songs, verse anthems, cries, lamentations, medieval music with the emphasis on harps, tuning and temperaments, and Tudor pronunciation.

There are inevitably musical highlights which stand out in our memory. Moments of sheer magic at the consort-song weekend; the final singing of the Tallis *Lamentations*, in which Phillip Thorby succeeded in dragging out of a group of disparate singers a performance of real quality; and

Alison Crum's success in persuading most of the course members that, if they allowed themselves freedom, they could improvise over a ground. Mentioning these specific episodes does not in any way detract from the valuable contributions that all our tutors have made. Without exception, they have earned their fees!

Unexpected problems have had to be resolved. With great enthusiasm, we arranged a weekend of verse anthems, before we realised that editions suitable for viols and voices in reasonable keys were not available. This was made more difficult by the fact that we finally had two consorts of different ranges (SAATB and AATBarB). Fortunately, the earlier acquisition of a music publishing computer program enabled us to provide suitable music and, as a result, Park Lane Music Publication was created.

The lesson we have learnt is that cheap courses can be arranged if accommodation costs can be kept down; small can be beautiful; that a home can be a suitable place both to hold minority interest courses; and above all, that these events are enjoyable both to participants and organisers. There is room for more people to do the same.

The last of our courses has proved to be our biggest yet and, for the first time, the sheer weight of numbers has meant that we have had to move away from our home to a local school. To coincide with retirement and moving house, a weekend of Lassus was arranged, to include the study of the suitably-titled motet *Vinum bonum* and the parody mass based on it, as well as the Sibylline Prophecies. The combination seems to have been very popular and over 40 people descended on Broxbourne for the weekend.

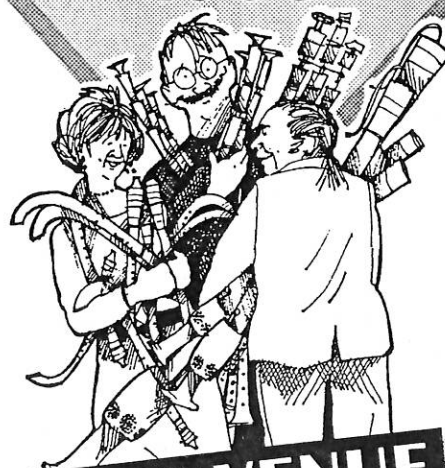
Broxbourne Early Music Courses have now come to an end, since we are moving to Lincoln in June. Watch our for Lincoln Early Music Courses!

As a participant in a few of the courses and in rather more of the Saturday night dinners and informal entertainments (with the function of taking over when the course tutors were exhausted) I can testify to the success of these weekends. I hope an equally successful series of events will take place in Lincoln. We will also in a few months time be hearing from Peter on a commercial enterprise that will benefit many of our readers. CB



Peter Hudson & Neil Simpson singers, Terry Woodhouse, Quentin Appleton & Anne Appleton viols, at the verse anthem course.

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RECORD REVIEWS

CHANT

Ego sum Resurrectio: Gregorian Chant for the Dead Aurora Surgit, Alessio Randon 74' 05" Naxos 8.553192

A serious recording of chant which declares itself to be by a secular female vocal ensemble, as the cover of this release by the Mantuan group does, should perhaps go one step further and declare whether the females in question are surrogate nuns or boys. Since boys generally sang chant alongside broken male voices, 'female vocal ensemble' implies that this is a convent performance. In fact, the cover is misleading. About half of the recording is sung by men's voices, either by a solo cantor or chorally, as in the alternim *Dies irae*. This might sound like a minor quibble, but an accurate description of the performance ensemble is hardly too much to ask for. The singing itself is typically Italianate, with a liquid legato aided by a very ambient Mantuan church. Internal tuning is not what it might be, but the unanimity of phrasing and very flexible rhythm are remarkable.

Simon Ravens

MEDIEVAL

The Spirit of England and France – 2: Songs of the Trouvères Gothic Voices, Christopher Page 62' 08" Hyperion CDA66773

Only singing of superb quality and skill could hold the attention in a recording devoted almost exclusively to monophonic song, and Gothic Voices undoubtedly have the best. Here it is clear what the Trouvères were about and how their music spoke to the hearts and minds of their audience. I found myself extraordinarily moved, even when I wasn't following the translation. Coupled with the excellent notes, which offer more than simply dry facts, this is a CD that grabs you and hangs on to the end.

Julia Craig-McFeely

RENAISSANCE

Amner Cathedral Music Choir of Ely Cathedral, David Price org, The Parley of Instruments, Paul Treppe. 69' 58" Hyperion CDA66768

The music of John Amner is unfamiliar, so it's nice that the choir of Ely Cathedral, where Amner worked from the beginning of the 17th century until his death in 1641, should produce a recording of music he wrote for their colleagues of 350 years ago. It's good music as well – reminiscent of Tomkins and Gibbons. His only surviving keyboard work, a set of variations on a metrical psalm tune, is the longest piece on the recording and displays a vigorous, if not

continuously gripping, invention. The best of the choral music is striking, particularly the final full anthem, *O sing unto the Lord* a7, which receives a fine performance from the full-toned choir in the reverberant acoustic of the Lady Chapel of Ely Cathedral. Over-reverberant, in fact; the acoustic contributes to the very uneven quality of the recording, causing problems of balance in the verse anthems and further blurring the polyphony, which is not clearly sung. The trebles have an exciting full sound, but it is often too loud. The homophonic full sections work best, but the soloists from the choir sound like choristers, singing with almost no expression despite Amner's sometimes dramatic approach to the text. The Parley of Instruments provide a consort of viols to accompany three verse anthems – a questionable choice of instruments to have with a full choir, and the balance is never satisfactory. However, the music is lovely, particularly in the outstanding *Consider all ye who pass by*, well performed by viols, countertenor soloist Derek Tighe and choir.

Robert Oliver

Danyel The Complete Songs and Lute Music Nigel Short alto David Miller lute with Libby Crabtree, Charles Daniels, Matthew Vine, Adrian Peacock STTB, Jacob Heringman lute, Mark Caudle b.viol 79' 18" Hyperion CDA66714

I have always found lute songs more entertaining to play than to listen to and I must confess to having been bored senseless in the past by complete recordings of lute song-books. Happily, this one is an exception. The music is of the very highest quality: 20 songs, four stunning lute solos and two duets show Danyel to have been easily Dowland's equal. All are beautifully performed, and a great deal of care has been taken to vary the forces and sound as much as possible. If you only have one lute-song disc in your collection, it should be this one.

Lynda Sayce

White Tudor Church Music The Tallis Scholars, dir. Peter Phillips 67' 59" Gimell CDGIM 030
Christe qui lux III & IV, Exaudi te Dominus, Lamentations a5, Magnificat, Portio mea, Regina caeli

Robert White is a relatively undistinguished (I'm tempted to say undistinguishable) Tudor composer of the mid 16th century. Bringing to life this often 'drab' music (to use C. S. Lewis's term for the contemporary verse) is difficult, despite the clarity and detached purity of sound produced by the Tallis Scholars. The *Lamentations* are the best-known of the music in this collection, and they make up for what the other pieces lack in harmonic or polyphonic adventure. It's good music, if not thrilling, and even sung with such care begins to feel a touch samey. Perhaps I have Tudor overload... perhaps not.

Julia Craig McFeely

EARLY BAROQUE

Carissimi Jephthe Marazzoli San Tomaso; Per il Giorno di Resurrettione. Cantus Cölln, Konrad Junghänel 64' 30" Deutsche Harmonia Mundi 05472 77322 2

Buy this for the Marazzoli, two early and impressive oratorios (the scores are published in facsimile in vol. 1 of Garland's *The Italian Oratorio*, no longer available). The performance is dramatic, with the rich use of continuo appropriate to Roman music of this period (c.1650). I'm not quite so impressed with *Jephtha*. This may be for personal reasons (it's a work I got to know well in my youth just from the score, so I have an image of it in my mind that performances have been unable to match), but it might also be because, as an Englishman, I find the continental style just a little over-stated.

CB

I am intrigued how Marazzoli managed to suffer a fatal accident during Mass in the Sistine Chapel: we would be happy to print any suggestions as to what he might have been doing, the more outrageous the better.

Charpentier Inédits à l'orgue Jean-Paul Lecot (J.-B Micot organ at the Saint-Pons Cathedral, Thomières) Forlane UCD 16611

No – don't get too excited: this is not quite what it claims. In fact, a number of preludes and interludes from vocal works, as well as four *Noels sur les instruments*, are here arranged for organ and presented as six suites. In some cases, the original keys have been changed. The arrangements both reflect and respect the traditions of the French Baroque organ school, as the booklet is at pains to stress, though views will vary as to whether we really need to create spurious additions to an already rich repertoire. For me, the real interest of this disc lay in the 18th-century organ itself. This still has its original pipes, wind chest and action and is tuned to a splendidly unequal temperament at A=392. Its sonorities range from a gruff *jeux de fonds* to a flamboyant *grands jeux* via an enormous range of piquant solo sounds, for which the 36 tracks offer ample scope. The notes include a stop list (the English and German versions of which suggest that the translators know little about organs) but no detailed registrations. So enjoyable for organ buffs, but Charpentier purists beware! David Hansell

Jenkins Consort Music for Viols in Four Parts Kölner Violen-Consort 58' 52" Thorofon Capella CTH 2042 (rec 1986)

This recording of the 17 four-part fantasies was made in 1986 by a Cologne-based viol consort made up of Heiner Spicker (treble), Eva Heydasch (alto), Marieluise Becker (tenor) and Peter Wendland (bass). As the disc gives the impression of being a com-

plete recording, it strikes me as strange that they should opt to swap nos 1 and 3 in the order and play no 15 between nos 9 and 10 (but then, the pages of the booklet were printed in the wrong order, so maybe this too was a slip). But there are no slips in the playing. Although sounding totally different from more recent recordings by groups like Fretwork, the Kölner Violon-Consort give us fairly straight recordings of the notes on the page with super-smooth lines and an admirable balance between the four parts. Quite apart from the fact that in this year of the English Orpheus such a recording helps put Purcell's viol fantasies into some sort of context, this is wonderful music in its own right. What a pity the Jenkins quatercentenary passed with so little jubilation! *BC*

Locke 'The Broken Consort' The Parley of Instruments, Peter Holman 66' 03"
Hyperion CDA66727
The Broken Consort 1 (1661); *Duos for 2 Bass Viols* (1652), *Fantasia & Corant in d* (1665)

This gives authoritative performances of some very important chamber music for strings. Locke writes with an immediately recognisable personal idiom: angular melodies, rhythmic tricks, sudden and surprising harmonic shifts which always work and which produce music of real power that deserves far more attention than it gets. It goes without saying that the performances here are fully worthy of the strength of the music. The renaissance-style violins, very sweet-toned up to *mezzo-forte*, seem to need an easier *forte* to match not only the sometimes very flamboyant gestures of the music but also the very full bass tone of no less than three theorboes and bass viol, particularly in the rhetorical Fantasy of the G major suite; yet the intensity and focus of their sound – reminiscent of viols – seems just right for the clarity it gives the polyphony and the point to some of the climaxes. The delightful Duos for bass viols receive understated but accomplished performances. As for the Broken Consort: the sombre intensity of the Fantasy of the C major suite, the complete contrast with the second, whose Air uses a lovely, simple idea to lead us chromatically to a more mobile development, and then into a delightful, teasing Saraband – these show Locke achieving great variety in a single key and there is no doubting his mastery and his greatness. This recording should find him the audience he richly merits. *Robert Oliver*

Monteverdi: Vespers (1610) Mechtilde Bach, Barbara Fleckenstein, Christoph Prégardien, Peter Schmitz, Klaus Mertens, Michael George SSTBB, Vokalensemble Frankfurt, 'Il Basso', Ralf Otto 77' 54"
Capriccio 10 516

There is much in favour of this recording. For a start, it gets the whole work onto one disc, with undeniable benefit to the pocket, though at the expense of any liturgical extras, whether chant or instrumental. The singing is generally stylish, and there is some brilliant cornetto playing (though I think I would tire of hearing the elaborate

ornamentation too often). But there are major problems. While I am happy to hear and encourage live performances by choirs who negotiate the Psalms by dove-tailing soli and chorus (in fact, I'm playing in one along with Lynda Sayce next weekend in the atrium of a modern office block), I cannot believe that is what Monteverdi intended: the joins are not sufficiently structural or clear-cut. I am also suspicious of tutti chant simultaneous with solos on the concertato lines, let alone instrumental doubling of them. After nearly 20 years of accepting that *Lauda* and *Magnificat* should be down a fourth, they now sound to me wrong untransposed: *Lauda* has the coarsest singing on the disc thanks to the high pitch and the *Sicut erat* of the *Magnificat* lacks gravitas. Cornetts and violins can negotiate their top Ds in *Deposuit*, but that doesn't mean they should have to (*pace* assertions against transposition in the *May Musical Times*). Those not troubled by such matters will find this a competitive version. *CB*

Purcell The Indian Queen Tessa Bonner, Catherine Bott, Roger Covey-Crump, Peter Harvey SSTB, The Purcell Simfony, The Purcell Simfony Voices, Catherine Mackintosh 60' 20"
Linn CKD 035

The Indian Queen contains some very well-known pieces, and here we have 'I attempt from Love's sickness to fly', 'What flatt'ring noise is this?' and 'Ye twice ten hundred deities' in their context. The whole is very well played and sung, with one instrument to a part bringing beautifully-delineated polyphonic playing and lively rhythms. Indeed, this is the greatest pleasure of the recording, because the excellent singing errs on the side of being too careful – it is theatre music, after all, and there's not much theatre here. The accompanying notes justify to their writer's complete satisfaction the chamber music approach and tell us much that is interesting, but not what we poor ignorant listeners think we need to know: what is the plot (if any), who is Zempoalla, which song is sung by Ismeron, and even if any of this matters. We are directed to the relevant volume of the Purcell *Complete Works*, not a lot of use to listeners without access to an academic library. It's a touch patronising, and there are many people who should buy this record whose enjoyment of its charms would have been enhanced by a synopsis of the plot. *Robert Oliver*

Purcell Ayres for the Theatre Tafelmusik, dir. Jeanne Lamon 71' 10"
Sony SK 66 169
Instrumental music from *Dioclesian*, *King Arthur*, *The Fairy Queen*, *The Indian Queen*

Here we have 50 pieces – ayres, hornpipes, overtures, trumpet tunes and orchestral arrangements of songs – all different, all entrancing, a testimony to Purcell's power of invention. They are beautifully played, with a 'big band' opulence which suits them perfectly. Tafelmusik do not do anything startlingly different or original with the

music, they just do it superlatively well – tuning, rhythm, attack, ensemble. Above all they have a verbal (syllabic) approach to their phrasing which is a continual pleasure. I'll bet a pint of beer that the players had the words of 'If love's a sweet passion' written on their parts: such is their articulation of this fabulous song, that they all but sing it. Each of the 14 different Ayres has its own approach and they're all different. Purcell gets as much music into a 40-second hornpipe as any 18th-century composer gets into a dance five times as long. Highly recommended. *Robert Oliver*

The Pocket Purcell Taverner Consort & Players, Andrew Parrott 66' 07"
Virgin Veritas 7243 5 45116 2 2
Z. 27, 49, 184, 263, 379A, 570/2, 597/6, 630/9a 10 16, 629/30-37, 645, 718, 731, 739

This is a pleasant collection of miniatures and excerpts from the Parrott/Taverner repertoire, some taken from their older EMI recordings. One delightful ingredient is Paul Agnew's *Close thine eyes*, and there is a generous helping of John Holloway's well-considered violin playing. The longest item, the *Masque of the Four Seasons*, compares very nicely with the version on Roger Norrington's complete *Fairy Queen*. Most of the remaining performances have something ingenious to add to our perceptions of either Purcell or performance or some other context. It's all good of its kind, but quite what Purcell or his contemporaries would have thought of this kind of whistle-stop tour can only be surmised. *Stephen Daw*

Purcell Full Anthems & Organ Music; Music on the Death of Queen Mary Oxford Camerata dir. Jeremy Summerly, Laurence Cummings organ 72' 20"
Naxos 8.553129
Contents: Z. 10, 15, 17A, 18, 22, 25, 27, 34, 35, 36, 50, 58b, 58c, 135, 383, 717, 720, 860a & b,

Largely thanks to the efforts of Peter Holman and Andrew Parrott, this anniversary year has seen several major steps forward in our understanding of performance practice in Purcell's music. As far as the sacred music is concerned, one very basic, very practical problem remains: how does one ask the current circle of professional early music singers, largely brought up in the cool restraint of the Anglican tradition, to communicate the rhetorical side of Purcell's music? There is a fine line between rhetoric and empty rhetoric, and, whilst it may be possible to encourage singers to abandon restraint, in so doing, they also tend to abandon sincerity. In short, current English recordings of Purcell's religious music either give us the religion or the music, but not both. This one gives us the former. A beautiful sound is used well to convey the wonder of the texts, but the sustained phrasing plasters over the wonders of Purcell's harmonic twists and turns. *Simon Ravens*

We regret that for lack of space we have to delay until next month our review of the Archiv Purcell Collection (recordings from 1954-87).

LATE BAROQUE

Bach Cantatas 4, 106; Der Gerechte kommt um Chœur des Petits Chanteurs de Versailles, Christoph Einhorn, Jean-Louis Serre TB, Académie Cainte-Cécile de Reims, Concert Saint-Julien, Jean-François Frémont Memory Song **PS 9403** 50' 21"

The Petits Chanteurs seem to be the motivation for this recording: at least, my copy came from them rather than the producer or distributor. They sing impressively (even if their first two notes could have done with a retake) and these are attractive performances in their way; but they miss so much. Where is the power and energy of *Christ lag in Todesbanden*? The Sinfonia is too slow, there is no urgency in the Hallelujahs of Verse 1 (the boys' incomplete penultimate word makes no effect). The marvellous tenor line at the end of 'Es war ein wunderlicher Krieg' almost passes unnoticed. The bass verse suffers from a diffusion of tension by being sung tutti. Multi-voice singing of solo lines feels wrong to me, and I suspect that the *Actus Tragicus*, with its delicate accompaniment of recorders and gambas, should be sung just by a quartet. This should be an ideal coupling: my two favourite cantatas; but I am disappointed. I look forward to hearing the choir in something more sympathetic. CB

Distributed by Ness Music France, 35 rue Petit, 75019 Paris +33 (1) 42 45 10 30, fax ...10 90. Numbering of the CD is confusing; as well as the number quoted there is an alternative Réf 49.61.43 NS 66.

Bach Brandenburg Concertos 1-6 English Chamber Orchestra, Benjamin Britten (rec 1969); *Concerto in d for vln, ob BWV after 1060, Concerto in g for flute after BWV 1056* Academy of St Martin-in-the-Fields, Neville Marriner (rec. 1975) Decca **443 847-2** 127' 46" (2 CD set)

I hoped that this bargain 'Double Decca' would be a document of historical interest. While not quite as exclusively devoted to early music as modern early-instrument bands, the ECO were in the 1960s in the forefront in the attempt to give stylish performances of baroque music on modern-style instruments, thanks in particular to the interest and enthusiasm of Raymond Leppard. The ECO was also Britten's regular ensemble, and I remember a striking performance of Mozart Symphony 40 from them. Sadly, rather than showing how a great composer/conductor understood (or creatively misunderstood) the music of Bach, Britten seems to have very little to contribute here, and I suspect that the ECO would have given as good a performance under Philip Ledger, the harpsichordist here. Disappointing. CB

F. Couperin Un Concert Royal London Baroque, dir Charles Medlam 56' 37" musicaphon **M56806**
Sonatas *La Sultane, La Françoise; Dizième Concert, Treizième Concert and Troisième Concert Royal*

This Royal Concert is an ideal introduction to Couperin's chamber music; there are sonatas for various combinations of violin and gamba with continuo, here restricted to harpsichord except the *Troisième Concert Royal*, where Nigel North plays theorbo. Little needs saying about the performances: London Baroque are among the leaders in this field. Their feel for tempo change is particularly impressive here, with just the right amount of space before new phrases. My only slight complaint is the tone of Ingrid Seifert's violin. Okay, it's a Stainer, but does it have to sound so abrasive (particularly in the *Dixième Concert*)? BC

Handel The Occasional Oratorio Susan Gritton, Lisa Milne, James Bowman, John Mark Ainsley, Michael George SSATB, Choirs of New College Oxford & the King's Consort, The King's Consort, Robert King Hyperion **CDA66961/2** 144' 24" 2 discs

Robert King has specialised in the patriotic vein of Handel oratorio and now has produced the first and least known of them. Generally ignored, partly because it is assumed just to be an anthology that Handel assembled from other works (an exaggeration) and partly because, apart from the Chrysander score, no performing material existed, this proves to be a surprisingly worth-while enterprise. Some music is familiar from other contexts, and the opening words are almost familiar from *Messiah*, though apallingly versified. (The librettist was Newburgh Hamilton: the booklet has his names reversed.) There is excellent singing and playing, and while this is no *Saul* or *Solomon*, there is plenty to enjoy. No lover of Handel should be without it. CB

Locatelli Sonatas Schönbrunn Ensemble Globe **GLO 5134** 68' 01"
Op. 2/2, 6; op. 5/1, op. 6/12, op. 8/7, 8

The tercentenary of Locatelli's birth (the date is misprinted on the inside cover) has not spawned even a fraction of the overkill heaped on Purcell fans, so this recording is particularly welcome. Locatelli wrote only instrumental music, mostly featuring the violin – not surprisingly, since he was a virtuoso player. This contains samplings (reflected in the onerous titling on the cover) from his chamber music output, viz. six delightful solo and trio sonatas for violin and/or flute, and is felicitously recorded in the English Reformed Church at the Begijnhof in Amsterdam, where Locatelli was buried. The performances are admirable, given the composer's penchant for high positions, though with some of the mannerisms common to Dutch-trained players. Kah-Ming Ng

Pergolesi Stabat mater; Vivaldi In furore giustissimae irae, Stabat mater Dorothea Röschmann, Catherine Robbin SA, Les Violons du Roy, Bernard Labadie 68' 14" Dorian **DOR-90196**

Pergolesi Stabat Mater, Orfeo Julia Faulkner, Anna Gonda SA, Camerata

Budapest, Michael Halász 52' 21" Naxos **8.550766**

The Naxos disc has a solid, old-fashioned performance, perfectly acceptable if you are happy with modern instruments and a vocal style that suits them. The cantata is a fine piece, well worth having; and at the price, one need not worry too much that 52' is short measure. The Quebec group Les Violons du Roy are ten years old; this is the first CD of theirs to be readily available in the UK. They give a good account of the familiar Pergolesi score, though seem just a little too careful: the Budapest band is more relaxed within its different manner. The Quebec singers are more stylish, though not as pleasing as the players. Dorian's notes fail to relate the significance of the different liturgical function of Vivaldi's *Stabat mater* to its form and, for the Pergolesi, are very similar to the introduction of the Breitkopf score. CB

Telemann Die Donnerode (TWV6:3), Der Herr is König (TWV8:6) Ann Monoyios, Barbara Schlick, Axel Köhler, Wilfried Jochens, Harry van der Kamp, Hans-Georg Wimmer, Stephan Schreckenberger SSATBBB, Rheinische Kantorei, Das kleine Konzert, Hermann Max 65' 28" Capriccio **10 556**

This is the fourth disc that Hermann Max's low-pitch ensembles have made of Telemann, although the first I have encountered. It is good to hear how effective Telemann's festive church cantatas sound, and the English translations of both texts and commentaries are good and welcome. The actual performances use the instruments in a rather unusual way and I was reminded more of Geraint Jones' 1950s modern-instrument style (lively but almost seeming to try too hard) than that of today's Amsterdam/Brussels/London circuit. The most stylish singer is Barbara Schlick and Stephen Keavy's trumpet choir is specially effective in the *Donnerode*. But the chorus has ragged moments and I find the continuo keyboards far too strong, as opposed to the curiously distant woodwinds. But throughout Telemann's command and rhetoric is clearly apparent. Stephen Daw

Telemann Cantatas from Der harmonische Gottesdienst Barbara Schlick Sop, Manfred Harras rec, Ernst-Martin Eras ob, Richard Gwilt vln, Brian Franklin viol, Sally Fortino hpscd 55' 54"

Cantate **CAN 580 003** (rec 1989)

Die Kinder des Höchsten Hemmet den Eifer, Jauchzt, ihr Christen, Lauter Wonne Umschlinget uns

Manfred Harras appears to have been the driving force here. He plays in two of the pieces, wrote the notes and was the producer. Each cantata consists of two *da capo* arias for voice with solo instrument, separated by a secco recitative. The singing is admirably clear and well projected, the instrumental playing never less than sensitive. This is Telemann at his most economic and resourceful and the pieces ought to be more frequently heard. BC

Vinci Arie d'opera Maria Angeles Peters
Solisti dell'Orchestra Internazionale d'Italia,
Massimiliano Carraro 48' 18"

Nuova Era 6997

Arias from *La caduta dei Decemviri*, *Catone in Utica*, *Lo cecato fauzo*, *Didone abbandonata*, *La festa de Bacco*, *Semiramide riconosciuta*

This disc features nine arias from six of Vinci's operas as performed in a concert in a 'monumental' church in Gerace, Italy. It is a rather wonderful example of just how far off the track musicians can sometimes go in performance – the violins are rarely together and the singer is often in a different time dimension from the players; there are a couple of absolutely dreadful clangers. Although it's hardly a good reason to go out and buy this recording, I feel sure that it is quite representative of what Vinci's audiences would have heard: the players in a subservient band seldom listening to *la prima donna* who is concentrating on the beauty of her voice, irrespective of the consequences of adding a few beats here and there! There are moments, of course, where Maria Angeles Peters and the players do come to some agreement: she can produce some lovely sounds – though not often enough. BC

Vivaldi Le quattro stagioni Taverner
Players, Andrew Parrott 59' 43"

Virgin Veritas 7243 5 5 45117 2 1 (rec 1991)
Also *Sinfonia in G RV 146*, *Concerto all rustica in G RV 151* & *Concerto for 4 vln in Bb RV 553*

My first reaction to being asked to review this was, inevitably, 'Oh no! Not another *Four Seasons*'. Having listened to it several times now, I am happy to report that this is a surprising and revelatory set. While the 'authentic' tendency has been to push tempi to the limit, there is a marked restraint here which allows individual sections to be more clearly pointed and gives the soloists even greater freedom of expression. The four players (Chiara Banchini, Alison Bury, John Holloway & Elizabeth Wallfish each take a season) are renowned for this very aspect of their playing – there is some particularly extrovert ornamentation from John Holloway and wild chromatic inflections from Chiara Banchini. Of the other pieces on the CD, special mention must be made of RV553 – four real virtuosi in concert! BC

Vivaldi Sacred Music Susan Gritton, Lisa Milne, Catherine Denley, Lynton Atkinson,
David Wilson-Johnson SSATB, The King's
Consort, Robert King 62' 42"

Hyperion CDA66769

Magnificat RV610a, *Lauda Jerusalem* RV609, *Kyrie* RV587, *Credo* RV591, *Dixit Dominus* RV 594

Having completed his mammoth Purcell series, Robert King has now turned his attentions to another corpus of neglected music. This first volume of Vivaldi's Church Music comprises music for single and double choir and orchestra. Unlike the radical Parrott recording I reviewed last month, King opts for the traditional SATB line-up, with a hand-picked team of top trebles and all-male ATB sections. (Not all of Vivaldi's church music was written for *La*

Pietà.) The sound they and the soloists produce is entirely convincing, although the choice of a female alto is slightly incongruous. Michael Talbot provides readable and very informative background notes while Robert King adds a short piece about the group's experiences in performances. Given the bright choral sound, the radiance of the solo voices and the fine instrumental playing, this is bound to be a hugely successful project and I'm already looking forward to the second CD! BC

Vivaldi The Complete Cello Sonatas David
Watkin vlc, Helen Gough continuo vlc, David
Miller theorbo, archlute, baroque guitar,
Robert King organ, hpacd 115' 37" 2 discs
Hyperion CDA66881/2

The second Vivaldi recording from the King's Consort this month offers David Watkin and a continuo group playing all nine cello sonatas attributed to *il prete rosso*. I have already written about Florilegium's CD of six of the set with Peter Wispelwey (*EMR* 4, p. 15) and I have to admit that there was more character in the performances on that disc. David Watkin's playing is without doubt superlative and for purists truer to the principles of 'authenticity' than the Dutchman, who can tend to a rather romantic interpretation. It seems to me that the King's Consort are accompanying a soloist while Florilegium are playing with Wispelwey as part of a team. This may be a subjective reaction; in any case, students and fans of the baroque cello should consider owning both sets. Fine notes again by Michael Talbot. BC

Musik aus Schloss Charlottenburg Ann
Monoyios, Berliner Barock Compagnie
Capriccio 10 459 60' 55"

Ariosti *La Rosa*; G. Bononcini *Cefalo* (2 scenes),
Polifemo (2 scenes); Corelli *Sonata a4 in g; Ciaconna*
in G op. 2/12; Steffani *Scherzo 'Guardati o core'*;
Torelli *Concerto a 4 op.6/10 in d; Sonata op.1/1 in G*

Berliner Barock Compagnie is a group of musicians whose previous recordings for Capriccio have featured chamber music associated with other Royal patrons and their residences. Charlottenburg remains one of the outstanding buildings in present-day Berlin. Queen Sophie Charlotte was an admired keyboard player and dedicatee of Corelli's Opus 5 violin sonatas. This is an interesting compilation: Ann Moyonios sings beautifully and the instrumental playing is accomplished. But the music itself is mostly charming and uncomplicated – ideal musical wall-paper while the brain is engaged elsewhere. BC

CLASSICAL

Clementi, Dussek, Cherubini Piano Works
Mario Patuzzi 73' 57" Nuova Era 7210

Clementi *Sonata in g minor op. 50/3 Didone abbandonata*; Dussek *Sonata in F sh minor op. 61*;
Cherubini *Capriccio ou Étude pour le Fortepiano*

I have always felt that Clementi's piano works have been neglected. His lengthy dramatic G minor *Didone Abandonata* sonata, op. 50 no. 3, is paired with a richly

emotional two-movement Dussek sonata, op. 61, in F# minor, both very fine works. The Cherubini *Capriccio ou Étude pour le fortepiano* is more of a technical study in four movements. These are a valuable addition to the recorded repertoire and it is a pity that they are not available on a suitable fortepiano of the period. Ian Graham-Jones

Diabelli Opere per Chitarra e Fortepiano
Leopoldo Saracino gr, Massimo Palumbo fp
Nuova Era 7203 63' 03"

Contents: op. 56, 97, 102, 11 Pezzi facili

Every amateur pianist is familiar with Diabelli but not many will know these duets. They range from slight cameos to extended showpieces, all written in an amiable, inoffensive, unmemorable style. The performances are tidy and assured, but the balance is more problematic than on the same duo's Carulli disc reviewed in *EMR* 7; some tracks sound like piano solos with a guitarist playing in the next room. It's all good, light-hearted entertainment though, and the slightly-out-of-tune piano lends an element of salon realism. Lynda Sayce

Dussek, Schröter, Schobert Pianoforte Concerti Fania Chapiro, Musica ad Rhenum,
dir Jed Wentz 55' 37" Vanguard 99041
Contents: Dussek in Eb op. 26; Schröter in C op. 3/3, Schobert in G op. 9.

This CD, with stylish performances on period instruments and with Fania Chapiro playing on what sounds like a 19th-century piano rather than a period fortepiano, is well worth hearing, if only for the earliest of the three works, the Johann Schobert Concerto in G, op. 9, which I found completely captivating. Unusually scored for two flutes, two horns and strings, the first movement is full of harmonic surprises and melodic inventiveness. The lengthy second movement (without horns) in places foreshadows Mozart's minor piano concerto slow movements, while the finale, with its J. C. Bach-like thematic material, has some interesting weaving figurative sequences. The Johann Samuel Schröter Concerto, op. 3. no. 3, I found a charming, yet rather predictable work, with the strings doubling the piano much of the time. The latest work on the disc, Dussek's Concerto op. 26, is, unlike some of his emotionally expressive piano sonatas, a straightforward classical work which comes to life in its charming Rondo, which uses as its main theme Shield's tune *The Ploughboy* immortalised in the Britten arrangement. Ian Graham-Jones

Thomas Linley the younger Music for The Tempest, Overture to The Duenna, 3 Cantatas 72' 38"

Julia Gooding sop, Paul Goodwin ob, Parley of Instruments Baroque Orchestra & Choir,
Paul Nicholson Hyperion CDA66767
Cantatas: Daughter of heav'n, In yonder grove, Ye nymphs of Albion

Linley junior was born in the same year as Mozart but died earlier, at the age of 22. His genius may have developed comparably with Mozart's had he lived longer: one needs only to consider the remarkable

storm chorus from his *Music for the Tempest*, which may possibly have inspired Haydn's storm chorus of 1792 or similar movements from his *Seasons*. Other works in this compilation include a pleasant Overture to *The Duenna* and three cantatas, one of which is entitled *Darthula* (it may sound Transylvanian but is Scottish), otherwise known as *Deirdre*. The performances are a little uneven, especially in the coloratura arias (note track 3), but the *élan* and polish of the Parley of Instruments (with confusing designation of directorship) and the irresistible music will compel you to acquire this recording. *Kah-Ming Ng*

C. Stamitz, Dittersdorf, Haydn *Sinfonie concertante* Oldrich Vlcek *vln*, Josef Suk *vla*, Frantisek Host *vlc*, Jiri Hudec *db*, Jan Kolar *ob*, Frantisek Herman *bsn*, Virtuosi di Praga, dir Rudolf Krecmer 57' 39"
Discover **DICD 920274**
Dittersdorf *Sinfonia concertante in D for double-bass & viola*; Haydn *Sinfonia concertante in Bb for vln, vlc, ob & bsn H.I.105*; C. Stamitz *Sinfonia concertante in D for vln & vla*

Each movement of the Carl Stamitz *Sinfonia Concertante* for violin and viola not only starts with the two solo instruments in thirds, but seems to continue much of the time in similar vein. The Dittersdorf work for double bass and viola is interesting for its unusual use of the solo instruments, though even this chugs away happily in sixths on occasion. Only in the Haydn quartet *concertante* does the music lift to a higher plane. Good, straightforward performances on modern instruments.

Ian Graham-Jones

ROMANTIC

Verdi *Requiem* Luba Orgonasova, Anne Sofie von Otter, Luca Canonici, Alastair Miles *SmSTB*; 4 *Sacred Pieces* Donn Brown *sop*; Monteverdi Choir, Orchestre Révolutionnaire et Romantique, John Eliot Gardiner 119' 52"
Philips 442 142-2 (2 discs)

'First time on period instruments' a sticker on the box tells us. I must confess that I was not particularly aware that the instruments were period, just that they sounded right; instrumentally, this is the best performance I have heard. The Monteverdi Choir, too, is marvellous, though if we are concerned with period style, I have nagging doubts that it might be too precise and too small. None of the books I have at hand give the size of chorus at the premiere, but the four London performances conducted by Verdi were in the Albert Hall in an oratorio season and will almost certainly have had a choir of several hundred. Gardiner's notes make clear that he is not aiming to reproduce a particular early performance; but if the early tradition was the same as the modern one, is it not wanton iconoclasm to use a choir of 79 rather than 200? Irrespective of numbers, I wonder whether I enjoyed the performance because it was in a style which accords to the taste of 1995 rather than with any hypothetical manner

of 1874. Marvellous though it was to hear the unisons of *Lux aeterna* almost in accord, the solists did not entirely convince; with their portamenti they were attempting a style which seemed unnatural to them and did not match the style of the performance as a whole. But the soloists usually ruin performances of the work and these are far better than most. This is a record to buy and cherish. *CB*

MISCELLANEOUS

Full Well She Sang: Women's Music from the Middle Ages to the Renaissance The Toronto Consort 72' 45"

SRI Classics **SRI 005**

Music by anon, F. Caccini, Casulana, Hildegard, R. Johnson, Marenzio, Sermisy, Strozzi

I'm not sure if the fact that most of the music has female connections makes for a coherent anthology: what may have been a good concert programme is too diffuse as a CD. It is, however, enjoyable, with some appealing performances. On the whole, the earlier pieces fare best, though the latest piece, Barbara Strozzi's *L'Eraclito amoroso* (presumably the gentleman also mourned by Stanford, so needing a capital letter) is the most striking – but I'm a sucker for lamenting fourths. A *romanesca* can't have a minor dominant, as *The Oak and the Ash* is arranged here. Is the bottom deliberately cut off the cover picture to hide the fact that on the CD the flute is playing a different part of *Jouissance vous donneray* from the one in front of her? *CB*

Available from Scandinavian Record Import Ltd, 638 The Kingsway, P.O. Box 666, Peterborough, Ontario, Canada K9J 6Z8. We hope soon to have a regular supplier for foreign CDs

Laetabunda: a Mass for Saint Louis Gregorian Chant and music by Langlais and Duruflé. Farnborough Abbey Choir, dir Anthony Noble; Nigel Hutchinson *organ* Herald **HAVPCD 179** 72' 57"

After a 20th-century French Vespers from Mary Berry last month, Herald has now released a Mass in which chant appears along with organ and choral music by Langlais and Duruflé and some organ improvisation. This is not explicitly a reconstruction in a particular style (though of course any chant performance must depend on some historical stance by the director) and stylistically it is not relevant to the preoccupations of *EMR*. But it is nice to hear a recording of a service where all the elements cohere so well and it is a reminder of the continuity of the Roman liturgy and the Benedictine tradition. *CB*

Music of the Passion in Russian Tradition: choral music Leningrad Glinka Choir, Vladislav Chernushenko 67' 37"
BMG Melodya **74321 25184 2** (rec 1986-7)

This is the first of a 5-disc series; vol. 2 is an Easter anthology, vols 3-4 have the Tchaikovsky and Rachmaninov *Liturgy of St John Chrysostom*, vol. 5 the Rachmaninov *Vespers*.

This disc has music of the 17th & 18th century by Titov, Berezovsky, Vedel and Bortnyansky as well as anon music from Monk Christophor's MS of 1604. What is worrying is that separate people are credited for deciphering the music and arranging it. The performances worry me too. By the time we reach Bortnyansky we have a recognisable, if old-fashioned, manner of performing 18th-century music. The earlier music does not sound different enough from modern Russian performance style to be. I am sceptical of the idea that performance styles can be handed on unchanged from one generation to another for centuries. The notes could be more helpful: the Biblical story of Christ's suffering and death may be presented in a surprisingly graphic fashion, but if we haven't a clue where we are, we will be utterly unaware of 'the first example of self-contained drama in ancient Russian music'. Texts and translations are essential. *CB*



KING'S MUSIC

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Please note that we will be in the USA until 18 June. King's Music will not close completely, but most orders will have to await our return. Do not order anything by post that you need before late June. Our phone & fax will be manned, but we will not necessarily be able to do more than give information.

LETTER & OBITUARIES

Clifford Bartlett's animadversions against the Cambridge University Music Faculty, inserted gratuitously into a review of a concert series that happened to take place in this city, are ill-informed and a long way out of order. Magneta Music is an independent promoter which sets up its concerts as it sees fit. If there is 'no involvement from the music faculty', then that is not the consequence of indifference or disregard from the music faculty. It is that way because that is how Magenta chooses to manage its business – and it is perfectly entitled to do so. To local enterprises such as concerts and conferences, the Faculty gives whatever constructive consideration it can to any request for support of involvement that comes along *when and if that support is sought*. But Magenta Music is not an academic enterprise – and in this case it has not sought to complicate its straight-forward business venture by endeavouring to involve the particular interests of local academics. And I am utterly at a loss to conceive why any reviewer should imagine either that Magenta is under some obligation to do so, or that – failing such an initiative – the Faculty should seek gratuitously to muscle in on somebody else's business.

Speaking for myself, Magenta's enterprise is outstandingly welcome, and there were three out of the six scheduled concerts that I would like very much to attend. But what I would like to do is not of much significance on those occasions on which work I am *paid* to do demands that my time be otherwise occupied, albeit in activities very much less enjoyable. Roger Bowers, Jesus College, Cambridge

Your letter unfortunately arrived the day our last issue went to press so was not considered in the further comment from John Potter and myself in that issue. Imagine travelling to give a public lecture on some subject dear to your heart in a town where you knew there were experts on that subject; would you not feel disappointed if none of them deigned to attend, whether they were attached to the particular organisation that invited you or not? I am in no position to comment whether Magenta (who were promoting an event which they knew would lose money, hardly undertaking a 'straightforward business venture') made any approaches to the music faculty. But I find it strange that members of the faculty failed to take advantage of it. All the concerts raised problems that budding musicologists, teachers and performers might have benefitted from discussing; the theme of the Hilliard programme in particular had very broad ramifications for all sorts of music. Saying 'we did not ask them to come' seems such a negative reaction to an event that was musically exciting and full of educational potential. CB

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These prices are too low to allow us to absorb any cost of foreign exchange

THOMAS BINKLEY

I received a call from Wendy Gillespie a few days ago to tell me that Thomas Binkley had died. We never met, but I was please to hear that he saw the review in our February issue of the CD box of his *Carmina Burana* recordings. He was a figure of considerable importance in the development of the enjoyment and performance of early music. Indeed, I suspect that we may have adopted the use of the term 'early music' from the translation of his *Studio der fruhen Musik*. (The only previous use I can think of is the *British Catalogue of Early Music*, published in 1957.)

Since 1979 Binkley had been director of the Early Music Institute of Indiana University. This became one of the leading institutions for the training of early musicians and his influence has consequently been an enormous one, even though many of us in Britain must have thought he had just faded away. Older readers will remember him for his work with the Studio, for others the name may just be one that is vaguely recollected.

He studied at the University of Illinois and at Munich, where he set up the *Studio der fruhen Musik* in 1959. Its repertoire was, at the time, unique. No part-time ensemble, it required the same full-time commitment as a string quartet. It rarely visited Britain, where it was known chiefly from its records. But I gather that it was in their concerts (something like 100 a year for fifteen years) that the Studio was at it best. Binkley had a flair for programme planning, and the presentation (everything performed without music) was impressive. Sadly, a certain casualness acceptable in the panache of live performance was allowed to creep into their recordings, of which he made over fifty. CB

ALEC HYATT KING

Alec died in March. His name may well be unknown to many of our readers, but all who have used the music collections of the British Library or have sought early editions through BUCEM and RISM must be grateful for his work. I had some dealings with him when I was involved in the organisation of the International Association of Music Libraries in the 1970s; as a senior figure, he was always helpful and friendly. His main achievements were earlier. He had been secretary to the *British Union Catalogue of Early Music* and involved in establishing IAML and its creation, together with the International Musicological Society, of the *Répertoire Internationale des Sources Musicales*, the invaluable bibliography which is the key to finding where editions and manuscripts of early music are located. CB

New Thoughts About Old Music

A Colloquium on Early Music in memory of Michael Morrow
 chaired by Christopher Page

Speakers: Margaret Bent, David Fallows, Tess Knighton,
 Warwick Edwards, Christopher Page

Thursday 20 July 1995, 10.30 - 4.30 in Hampstead

Further details from Francesca McManus, 71 Priory Rd, Kew Gardens,
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ANNUAL BYRD NEWSLETTER

No. 1. June 1995

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Introduction

This is the first issue of the first periodical to be devoted to an early British composer and it is appropriate that William Byrd should be the subject. It will appear every year as part of the June issue of *Early Music Review*.

Far too little has been written about Byrd relative to his stature as a musician, and for various reasons those who study and write about him are often unaware of or do not communicate with one another. As to performances of his music, there is still a tendency for a few pieces to be overexposed, leaving many of the 500+ others neglected. The aims of this Newsletter are:-

- a) to encourage more performances and recordings of more of Byrd's music;
- b) to encourage people to listen to it;
- c) to encourage people to write about it
- d) to let researchers and writers know what others in the field are doing.

Please inform me of any relevant activity or event for inclusion in future issues.

A topic I would like to raise in this first editorial is the citation of Byrd's instrumental works. Too often, especially on recordings or in broadcasts, pieces with generic titles such as Pavan or Fantasia are not identified. There are two ways to avoid this: using the numbering from a catalogue or collected works, and the use of specific titles where they exist. The only numbered catalogue of Byrd's works is in my *William Byrd: a guide to research* (New York, Garland, 1987, pp 3-100); this does not, however, include musical incipits. It was designed to serve the uses of such a guide but has proved serviceable outwith the immediate context of that manual. But there are few copies outside academic libraries.

Byrd's keyboard music can be identified by the numbering of the complete edition in *Musica Britannica* 27-8 (BK) and the consort music according to *The Byrd edition* 17 (BE), which is followed by the Viola da Gamba Society index. But numbering can often be avoided. Many of Byrd's generic instrumental pieces have some sort of title that identifies a particular work. Besides those with specific dedications, such as the *Pavan: The Earl of Salisbury*, there are ten numbered pavans for keyboard which should always be cited accordingly. There are also titles specific to certain pieces which are seldom if ever used. For instance, the popular Fantasia in C (T 445 in my catalogue, BK 25) is entitled *Fancie for my Lady Nevell* in one source. (Fantasy, fantasy or fancy were all equally legitimate in contemporary

parlance.) Tomkins referred to T 448 (Bk 62) as Byrd's *Old fancy* and to T 464 (BK 86) as his *Old ground*. T 506 and T 446 (BK 12 and 13) are to be performed consecutively as *Preludium and Fantasia* (or *Prelude and Fantasy*). One of the consort In nomines, T 389 (BE 17/19) is entitled *On the sharp* in one source. Conveniently, Byrd did not set identical texts with the same number of voices, so works such as *Haec dies* can be differentiated by adding 'a 6' or 'for three voices'. Whichever method they choose, concert-promoters, broadcasters, record companies, scholars and other interested parties should be urged to identify precisely each individual piece by Byrd to which they refer.

New articles

The listing in this section continues the sequence established in my *William Byrd: a guide to research* and continued in items noted below: *Tudor Music* (223) and *Byrd at 450* (221). Where appropriate, I am continuing to provide numberings for a notional bibliography of items dedicated to, rather than merely relevant to, Byrd. Items 1-140 are in *William Byrd*, 141-189 are in *Tudor Music* and 190-212 are in *Byrd at 450*.

Addenda until 1993

I. Reprints

26. Kerman, Joseph 'William Byrd and the Catholics'. Reprinted as 'William Byrd and Elizabethan Catholicism' in Kerman, Joseph *Write all these down: essays on music* (Berkeley, University of California Press, pp 77-89) with updated endnotes.

62. Andrews, H. K. 'The printed part-books of Byrd's vocal music: the relationship of bibliography and musical scholarship'. Reprinted as *The printed part-books of Byrd's vocal music* (London, Bibliographical Society, 1968)

67. Kerman, Joseph 'Byrd, Tallis and the art of imitation'. Reprinted in Kerman, op. cit., pp 90-105 with updated endnotes.

174. Kerman, Joseph 'Write all these down: notes on a Byrd song'. Reprinted as *Write all these down: notes on a song by Byrd* in Kerman, op. cit., pp 106-24 with extra endnote.

II. Additional items

213. Hadow, W. H. 'Tercentenary of William Byrd'. *New music review and church music review* 22 (1923) 196. (1923 Ht)

214. Harley, John. *British harpsichord music*. Aldershot, Scolar, 1992. 2 vols. Volume 1: Sources, Volume 2: History. For

volume 1, see p 141 of 223. The first three chapters of volume 2 are *The sixteenth century before Byrd, William Byrd and Byrd's successors*. Appendix F is *Dates of Byrd's keyboard music*. Indispensable.

215. Payne, Ian. *The provision and practice of sacred music at Cambridge colleges and selected cathedrals c.1547-c.1646: a comparative study of the archival evidence*. (New York, Garland, 1993). (Series *Outstanding dissertations in music from British universities*.)

Expands some information in 218, notably concerning Byrd's recruitment of choristers and the circumstances of the possible performance of Byrd's Latin music in Lincoln, though the case for its being performed liturgically in the cathedral is not convincing. He gives the size of the choir during Byrd's organistship. Plate II reproduces the signatures of an early owner of a set of 1575 part-books, omitted from the published facsimile (Leeds, Boethius, 1976) though mentioned on page [vii] by the editor, Richard Rastall.

216. Robins, Brian. *All the earth sings... : an introduction to medieval and Renaissance music on disc*. (Eastbourne, Seaford Music Publications, 1993) 'William Byrd' pp 54-56. Supplement 1994

217. Bartlett, Clifford. 'Desktop publishers: Jon Dixon and JOED Music'. *Early music review* 1 (June 1994) p 11. Account of origins and aims of publisher of the practical edition of Byrd's *Gradualia*.

218. Bowers, Roger. 'Music and worship to 1640' in *A history of Lincoln Minster*, ed. by Dorothy Owen. (Cambridge, Cambridge University Press, 1994, pp 47-76).

Pages 65-8 cover Byrd's career in Lincoln. The material is expanded in an unpublished draft, *The musicians and music of Lincoln Minster, c. 1091-1642*, to be published by Cambridge UP.

219. Grainger, Percy. 'Grainger lectures on Byrd'. *British Music Society news* 62 (1994): p 39.

Transcription of short talk on CD, Pearl GEMM 9013 (1994 Gg)

220. Patton, John. *Eighty-eight years of cathedral music, 1898-1986: a comparison with previous surveys of 1898, 1938 and 1958*. (Winchester, Patton, 1994).

Published conclusion of project on which 157 is based (see also 182). The computer discs containing all the data, too voluminous for commercial publication, are to be placed in the Barbican Music Library, London (subject to confirmation). Publisher's address: 199 Romsey Road, Winchester, Hampshire, England.

221. Turbet, Richard. 'Byrd at 450'. *Brio* 31 (1994) pp 96-102.

Updates bibliography in 223 and adds further biographical and bibliographical information that has also come to light since 223 and 153. (1994 Tb)

222. Turbet, Richard. 'Mr Byrd will never die - part 2'. *International Association of Music Libraries, Archives and Documentation Centres United Kingdom Branch newsletter* 27 (1994): p 37. (1994 Tm)

Discographical supplement to 208.

223. Turbet, Richard. *Tudor music : a research and information guide with an appendix updating William Byrd : a guide to research*.

(New York, Garland, 1994). (*Music research and information guides*, 18; *Garland reference library of the humanities*, 1122)

Many items in the main subject sequence refer to Byrd, traceable in the index. The appendix consists of ten sections: Errata; General addenda and supplementary information; Writings and criticism: addenda to 1986 and supplement 1987-1992; Bibliography: addenda to 1986 and supplement 1987-92; Biography and dictionary: addenda and supplement; Selective critical discography 1989-1992 and video; Byrd research and information: the future; William Byrd Memorial (or Anniversary) Concerts 1987-1992; Index of Byrd works; and Illustrations [eight plates reproducing the MSS of the nine anonymous pieces à 4, *Viola da Gamba Society* 1361-9, sewn into the back of an isolated tenor part-book of Byrd's first *Cantiones*, 1589]. (1994 Tt)

224. Turbet, Richard. 'A unique Byrd arrangement'. *The Early Music Forum of Scotland newsletter* 6 (1994): [15-16]
Covers same ground as 205. (1994 Tu)

225. Turbet, Richard, 'Byrd 450: a review of events'. *The Early Music Forum of Scotland newsletter* 9 (1995): 4-6. (1995 Tb)

Forthcoming Research

Several articles about or relevant to Byrd are scheduled for publication during 1995 and some of these may have been printed by the time this Newsletter has appeared.

John Milsom hopes Oxford UP will publish his *A Byrd anthology* this year. One of its purposes is to bring some of Byrd's many neglected masterpieces, such as his fine *Audivi vocem*, into more frequent use.

Ongakugaku (the journal of the Musicological Society of Japan) 38.2 (1992), pp 118-128, included *The publication of Byrd's Gradualia reconsidered* by Teruhiko Nasu. Mr Nasu is translating it from the original Japanese into English for possible publication in *Brio*. He looks particularly at the role of Richard Bancroft, archbishop of Canterbury, who licensed both volumes for publication.

Turning to another aspect of patronage, David Crankshaw has investigated the religious dispositions of peers and how they exercised their powers of patronage, with reference to Byrd. This is a tangent to his doctoral thesis and he has submitted the Byrd material in the form of an article to *Past and Present*.

At a recent conference on the motet, Craig Monson delivered a paper about Byrd. This is to be published, it is hoped during 1995, entitled *Byrd, the Catholics and the motet in Hearing the motet*, edited by Dolores Pesce (Oxford UP).

I have an article scheduled for the Summer issue of the *Bulletin of the John Rylands University Library of Manchester*, entitled *Francis Neilson, F. W. Dwelly and the first complete edition of Byrd*. It contains some new material about E. H. Fellowes, who stands in need of an authoritative and thorough biography.

English choral practice, 1400-1650 was to have been edited for Cambridge University Press by Peter le Huray. After his tragic and premature death, the project was taken over by John Morehen. Scheduled for publication during 1995, it includes a chapter by David Wulstan entitled *Byrd, Tallis and Ferrabosco* in

which he further develops some ideas put forward in *Byrd Studies*. In addition, David Mateer's *John Baldwin and changing concepts of text underlay* is important for a study of Byrd and Morehen's own chapter, *The burden of proof: the editor as detective*, contains some passing references to Byrd.

Two articles by myself concerning the revival of Byrd are scheduled for the near future. *An affair of honour: 'Tudor Church Music', the ousting of Richard Terry and a trust vindicated* should appear in the November issue of *Music and Letters*. It contains some explosive new material about Terry. *William Dyce and the Motett Society*, cited *en passant* in *Tudor music*, is scheduled for *Aberdeen University review*, vol. 56, 1996.

Also scheduled for 1996 in vol. 29 of *Research Chronicle* is David Mateer's article 'William Byrd, John Petre, and Oxford Bodleian MS Mus. Sch. E. 423', with an index to the MS.

Looking further ahead, John Harley's new book, scheduled for publication by Scholar Press early in 1997, will be the first 'life and works' of Byrd since Fellowes' pioneering monograph. Already John has made a number of important biographical discoveries which will revolutionize Byrd studies.

Significant recordings during 1994

ASV sent a review copy of Pro Cantione Antiqua's recording of the four-part mass plus the four motets *Ne irascaris*, *Domine non sum dignus*, *Haec dicit Dominus* and *Ave verum corpus* (+ five works by Taverner). It is a wonderful recording, exuding a spiritual luminosity that penetrates to the heart of Byrd's religious conviction. The mass is sung at low pitch ATTB (the ensemble consists entirely of adult males) but the spacing of the parts, assisted by what I suspect is a baritone as one of the second tenors, is clear and the pacing complements the approach to the music that is devotional without being zealous. The four motets are sung beautifully: indeed, *Domine non sum dignus* is one of the two finest choral performances of Byrd committed to disc. (CD QS 6132)

I wrote the sleevenotes for Fretwork's disc of *The complete consort music* (Virgin Classics VC 5450312), which contains all of Byrd's attributed consort music that survives without the need for reconstruction. It should automatically be purchased by anyone with an interest in the composer. Several pieces are recorded for the first time, or at least for the first time on viols. Nonetheless, retain your LP by The Consort of Musicke, which contains the fragmentary second fantasy quartet, and your recordings by Amsterdam Loeki Stardust Quartet or Sesquitertia playing the second *Sermone blando* à 4, which technically speaking has to be classed as anonymous.

On his own label, J. Martin Stafford has re-issued on CD the historic recording *English organ music* by Thurston Dart (JMCD 1; obtainable from 298 Blossomfield Road, Solihull B91 1TH). It contains unsurpassed versions of the *Fancy for My Lady Nevell* and the final Voluntary from *Lady Nevell's Booke*. A more eccentric affair is Percy Grainger's interpretation of *The carman's whistle* (minus the second variation) on Pearl GEMM CD 9013, entitled *Percy Grainger – vol. II*.

Ah, dear heart by Annabella Tysall (soprano) and the Rose consort of Viols (Woodmansterne WOODM 002-2) contains 21

items of which nine are by Byrd, including the first recording on CD of *La Virginella*. (See 222 above.)

Songs and sonnets: music for voice and viols by William Byrd, by Rachel Platt (soprano) and Concordia (viols) on Meridian CDE 84271 contains three first recordings (*Quis me statim*, *O you that hear this voice* and *Though I be Browne*) and two new to CD (*Constant Penelope* and *My mistress had a little dog*).

On Meridian's Duo label (DUOCD 89027), the Elizabethan Consort of Viols, Jean Collingsworth (soprano) and Michael Bailey (organ) perform *William Byrd: consort music, consort songs, organ music*, including four recorded premières, *Sith death at length*, *E'en as in seas*, *I will not say* and *Who likes to love*. Also off the beaten track are *Sermone blando* à 4 no. 1 for viols, the *Pavana and galliarda* T497 (BK 4) in G minor and the *Fantasia* T447 (BK 46) in D minor for organ.

The maydenhead of musicke (Dervorguilla DRVCD 106) by Gary Cooper (virginals) includes all of *Parthenia* plus what I would stick my neck out and say is the best recording yet of *The bells* along with that of Ursula Duetschler (Claves CD 50-9001). Cooper adheres to the text in the Fitzwilliam virginal book, the only surviving source, whereas Duetschler, despite her disc being entitled *William Byrd: pieces from the Fitzwilliam virginal book*, reverses the order of variations 4 and 5 as suggested by both Oliver Neighbour and Alan Brown. *William Byrd: keyboard works* (Globe GLO 5123) by Patrick Ayrton contains no novelties but is a decent selection competently played. New to CD is the complete *Fantasia* T450 (BK 47) in C major, played on the organ. He too adopts the Neighbour-Brown revision in *The bells*. On *Fantasies, dreams and jewels – early English keyboard music c.1605* (Isis CD 005) Martin Souter plays on the organ three of Byrd's fantasias, unidentified in the sleevenotes: T 445/6/9 or BK 25, 13 and 63. The first two are respectively the *Fancy for My Lady Nevell* and the *Preludium and Fantasia*.

Byrd: consort and keyboard music, songs and anthems (Naxos 8.550604) by the Rose Consort of Viols, Red Byrd (voices), Tessa Bonner (soprano) and Timothy Roberts (harpsichord and virginals) is astoundingly inexpensive. Only *Triumph with pleasant melody* is new to disc, but *Rejoice unto the Lord*, *Fair Britain isle*, *Have mercy upon me*, *Christ rising* and *Susanna fair* are the opposite of hackneyed (dalstoned?). A fine selection.

Byrd and his age (Vanguard 08506871) is a reissue of the classic LP by Alfred Deller and the Wenzinger Consort of Viols including matchless versions of *Ye sacred music*, *Lullaby*, *Come pretty babe* and two probable *spuria*.

Two further discs deserve attention. *Music for a Tudor Christmas* by the Cambridge Taverner Choir is only obtainable through branches of the shop Past Times (3589). The disc includes a substantial fully choral rendition of the *Lullaby* (over ten minutes) and *This day Christ was born*.

On the Danish Helikon label *The Spirit of Byrd* by The Duke and his Viols, Anders Engberg-Pedersen (treble) and Oliver Hirsch (chamber organ) contains a wealth of unfamiliar material (HCD 1016). Four songs are new to disc: *The Lord is only my support*, *O God but God*, *O that we woeful wretches* and *Thou poets' friend*. (In the first, Master Engberg-Pedersen sings the putative alto part in the editorial choral refrain, not the

existing treble). *Come pretty babe* irons out the irregularities in the accompaniment as perpetuated in Deller's version. The viols play only verse two of *Christe redemptor* and, while they play the recently repaired *Pavan à 5* (an early version of *The first pavan* for keyboard), it is Hirsch who correctly plays the *Galliard* for which no consort version exists: for some reason, Fretwork played a modern reconstruction on their otherwise exclusively complete disc mentioned above. Hirsch's selection for keyboard is edifying and rewarding though, like everyone else who has recorded the *Preludium* and *Fantasia*, he has adopted the repeat at bars 58-61 (which is only in Tomkins' source). This fine disc can be obtained by sending a British cheque for £12 to Helikon Edition, P. O. Box 8, DK 4672 Klippinge, Denmark.

Of discs mentioned as forthcoming in *Tudor music*, it is unlikely The Sixteen will proceed. However, the Choir of New College, Oxford, has recorded a selection of Byrd's items from the 1575 *Cantiones*, a couple of which are new to CD, plus organ pieces, including the elusive second *Salvator mundi* (though alas not the first). This will be CRD 3492, while for Conifer (7260 5512312), the Choir of Trinity College, Cambridge, has recorded a disc of anthems by Gibbons, including *Out of the deep*, attributed to both Gibbons (unlikely) and Byrd (less unlikely). It will be of great value to hear the music in endeavouring to decide whether Byrd or Gibbons (or neither) composed it. Bibliographically Byrd wins. On paper, it looks completely unlike Gibbons but only like the earliest possible Byrd and indeed most resembles the setting of *Save me O God*, attributed to both Byrd and Thomas Coste, but more likely to be by Coste. According to David Wulstan in *Byrd studies* (p. 69), if *Out of the deep* is by Byrd, it is, judging by the distribution of vocal parts (SSAATB), a Lincoln work. In *The Byrd edition*, vol. 11, Craig Monson agrees with this conclusion. In any event, it is pleasing that a work of uncertain attribution is to appear on disc: such 'dubieties' are usually avoided.

Postscript. Just before our copy date I was able to listen to this recording. Were it not for the obviously erroneous attribution to Gibbons in the index to GB-Och MS 1001, nobody would think of ascribing *Out of the deep* to him. It is as improbable as ascribing *See see the word is incarnate* to Locke. *Out of the deep* does not exactly shout 'Byrd' either, apart from one passage: compare the anthem at 'therefore shalt thou be feared' (bars 46-50 in BE 11) with the *Venite* of Byrd's *Short Service* at 'For he is the Lord our God, and we are the people...' (bars 38-41 in BE 10a). They are not identical, but Byrd evidently hated repeating himself and it would seem more surprising if two such phrases were not by the same composer than if they were. The two passages could have been written during Byrd's spell at Lincoln. Although David Wulstan places the *Short Service* early in Byrd's career at the Chapel Royal (*Byrd Studies* p. 70), he suggests it could have originated at Lincoln and been rescored for the more numerous and able Chapel Royal choir.

I have just received a review copy of *The Early Byrd* (Chandos CHAN 0578), volume 1, performed by I Fagiolini, Fretwork and Sophie Yates. Of the 15 items on offer, the songs *Truth at the first* and *My mind to me a kingdom* are premiere recordings, the motets *Domine secundum actum meum* and *Da mihi auxilium* are premiere CD recordings and two further motets *Miserere*

mihi and *Ad Dominum cum tribularer* have not been recorded with only one voice to a part. Sophie Yates brings distinction to her four pieces, all played on the virginals and, like all the items on the recording, thought to date from the early period of Byrd's career as a composer. The *La Volta* is the lesser known of Byrd's two compositions of that title, being the one dedicated to Lady Morley. Like its three fellows, *All in a garden green*, *O mistress mine* and *Wolsey's* (or *Wilson's*) *wild*, it is far from over-represented on disc. For the 11 vocal items, period pronunciation is used effectively but unobtrusively. The six songs are finely sung. Besides the two premieres mentioned above, the duet *Triumph with pleasant melody* is particularly well rendered by the ensemble's two counter-tenors. *Who likes to love* is a more buoyant performance than that of Jean Collingsworth and the Elizabethan Consort mentioned above, but perversely I prefer the latter who, by pointing the rhythms less energetically, give a more hypnotic rendition, catching Byrd's harmonic niceties with their more sustained notes. The other two songs are *O Lord how vain* and *Farewell false love*.

Of the five motets, *Attollite portas* gets the disc off to a sparkling start and *Miserere mihi* is short but effective after its arresting opening and makes a virtue of its canonic virtuosity with some finely wrought sonorities. Two other six-part works from the 1575 *Cantiones*, *Da mihi* and *Domine secundum*, are both lengthy penitential works, endlessly rewarding to listen to, as Byrd burrows nearer to the raw implications of his texts. *Pace* Kerman, *Da mihi* emerges as the greater of the two. Musicologists tend to be pre-occupied with line and counterpoint but, in this work, by exploitation of a formidable contrapuntal technique, Byrd produces glorious sonorities, harmonies, dissonances and chords: listen, for instance, to the passages at 'incentutem meam' around bar 79 (BE 1), when that text is newly introduced and bar 108 towards the end of the work. *Domine secundum* sounds a rougher, more experimental work, though each of its sections concludes with cadences containing sublime, melismatic phrases in the soprano. The performance of this powerful and challenging work also sounds tentative in places. The soprano is occasionally too self-effacing and I completely lose the first alto (at this point the lower of the two) at bars seven and eight. Nevertheless, these are fine performances of extraordinary works, revealed as such all the better for being sung by the probable forces which Byrd composed them. The fifth motet, and final work on the disc, is the eight-part *Ad Dominum cum tribularer*. The opening of the second section, *Heu mihi*, one of the great perorations in Tudor music, has never been sung so well on disc and could scarcely be bettered: the semitone clashes sting, the downward melismata deepen the pathos. (Again I lose an alto part, this time the second, in the penultimate bar.) As in *Domine secundum* and, particularly, *Da mihi*, Byrd's firm but humane grasp of large structures is well displayed.

This disc will be gratefully welcomed by all who admire Byrd's music and who appreciate authenticity both in the spirit and the execution of music of this period. It improves with repeated hearings. I urge everyone to buy it and to recommend it to friends and to record libraries. Good sales will ensure the present Vol.1 becomes the first of a series. These performances and Byrd's music deserve nothing less.

Richard Turbet

Miscellany

In his introduction to his edition of *Latin sacred music* by Robert Parsons (London, Stainer and Bell, 1994, p. x), Paul Doe provides proof that Parsons was still alive in November 1571; therefore Byrd must have succeeded him at the Chapel Royal in February 1572 (as correctly but cautiously spotted by Watkins Shaw in *The succession of organists*, item 133 in *Tudor music*) and not 1569, 1570 or 1571, all of which have been proposed. There is no doubt Byrd left Lincoln in 1572.

The reformation of cathedrals: cathedrals in English society, 1485-1603 by Stanford E. Lehmborg (Princeton, Princeton University Press, 1988) includes an inventory listing musical holdings in the library of Norwich cathedral c. 1681. This material was not purchased but rather was donated anonymously. Among the printed volumes there are six containing music by Byrd, though firm identification of two of them is not absolutely possible.

This year I have been invited to give papers about Byrd to the Aberdeen Organists' Association and to the 13th Seminar on the History of the Provincial Book Trade at Bristol University.

At the 1994 Annual William Byrd Memorial Concert given by The Stondon Singers (conductor Simon Berridge) and the Brentwood Musick recorder ensemble in the church of St Peter and St Paul, Stondon Massey, Essex, the choir sang the Mass for Five Voices (omitting the Creed) and three Propers for All Saints (*Gaudeamus omnes*, *Timete Dominum* and *Justorum animae*) and the ensemble played the Pavan and Galliard and the *Browning*. See 225 above for the 1993 concert.

Another inventory, in Michael G. Brennan's article 'Sir Charles Somerset's music books (1622)', *Music & letters* 74 (1993): 501-18, lists nine Byrd items including the secular vocal collections 1588-9, *Cantiones* 1589-91 and, most intriguingly, all three masses (the four-part twice) and 1605 *Gradualia*, a Catholic bias to which Brenna draws attention with some enlightening background material.

Byrd, Weelkes and verse services

Seven years ago *The musical times* published my article 'Homage to Byrd in Tudor verse Services' (vol. 129, pp 485-90). I noted a corpus of settings that paid musical homage to Byrd's *Second Service* by quoting, or making reference to its opening alto verse and in some cases by emulating aspects of Byrd's structure. Two of the eight Services in question were by Weelkes: his Fifth and Sixth. Inspired by Chichester Cathedral's recent recording (Priory PRCD 511), I obtained a copy of the evening canticles from his *First Service*, reconstructed and edited by David Brown (London, Oxford University Press, 1974). As I said of the *Fifth Service*, it is perhaps unfair and unsafe to base an argument on a reconstruction, but his version of the Magnificat's opening alto solo is again convincingly extracted from the only surviving source (the Batten organ book, GB-Ob Tenbury 791) and contains most elements present in the other homages: the initial rising third and the climactic seventh closely preceded by a fourth. However, unlike the eight Services in my previous article, this is in the major key, making it questionable as to whether

Weelkes' Service is nodding in Byrd's direction. The initial alto verse of the *Nunc dimittis* owes less to Byrd's original but, in this canticle, Weelkes, like Byrd, makes 'To be a light' a verse (SSAB rather than SSAA) and initially gives his trebles the same striking theme as Byrd's first treble. For the greater part of this Service Weelkes has the ability and strength of character to go his own way, but there is at least the possibility that his *First Service* may be intended as another homage to Byrd.

Richard Turbet

Some preliminary thoughts on tempo in virginalist music by Byrd

How flexible is tempo in virginalist music? If one establishes a basic tempo for the strains of a pavan or a galliard, could the embellished repeats be played in quite a free manner? Should all the variations in a set conform to the same tempo? In a fantasia, does the character of different sections suggest modifications to the basic tempo? In Gibbons *Fantasia of foure parts*, it makes little sense if one does not respond to the changing figurations and modify the tempo accordingly. Contemporary descriptions of the fantasy/fancy encourage a free approach to tempo and I am persuaded that the extent of tempo modification may be considerable. Clearly, the extent of freedom depends on what is being performed.

In the fantasias of Byrd, characterisation of figurations affects tempo. A brief consideration of two fantasias will serve to illustrate the point. The fantasia [in C], BK25, which opens with preludial flourishes, contains so much variety in texture and figurations that only an unimaginative performer would attempt to realise the content in the same basic tempo. The opening of this fantasia requires improvisatory realisation. The fact that the flourishes towards the end of this introductory section are notated in quavers in My Ladye Nevells Booke but semiquavers in the notation in this context. The succeeding homophonic passage, with its underlying dactylic rhythm, suggests dance-like treatment, with a consequent reduction in the value of the minim. In the quasi-imitative passage which emerges from this texture, more spacious realisation seems to be implied. A brisk tempo would be appropriate for the brilliant passage-work which characterises much of the remainder. The flexibility employed in colouring particular moments ensures that squareness is avoided and tempi remain active. If changes to the basic tempo are required, why did Byrd not notate these with greater precision? One answer is that the approach which I am suggesting could not be notated. The changes should be effected gradually, in a way that lets the music unfold naturally and does not disturb continuity.

The fantasia [in G], BK62, presents rather a different picture. Minim movement dominates the early part of the work; activity then gradually increases, leading to a tripla section which releases the flourishes which conclude the work. Initial examination of the work may suggest that only the tripla section indicates a tempo change. The opening is *ricercar*-like and space would seem to be important in the realisation of this extended point of imitation. In the second point the unit of

value is still the minim. However, the character of this section is quite different. This has to do partly with the concentration on the minim (in the opening point the semibreve creates the initial gesture). This produces a more homophonic texture; in the opening point, the semibreve generates a sense of line. Although there is a loss of linear focus, impetus can be maintained by adopting a quicker tempo for this second point. I am convinced that this enlivens the figurations in an entirely appropriate manner. More playful figurations emerge in the succeeding sections; the imitative writing generates its own activity and tempo is less crucial.

There is a clue of a different kind for tempo modification in the *Carman's whistle*. One of the variations begins with unambiguous minor mode colouring. This seems to cry out for treatment which contrasts with the variations which precede and follow. This variation can be made highly expressive by adopting a slower tempo and thus emphasising the change of harmonic colour.

Desmond Hunter

The Annual Byrd Newsletter is published in the June issue of *Early Music Review*. Annual subscription rates (for 10 issues): £10 (UK), £13 (Europe & worldwide surface mail), £20 (\$US30) elsewhere. Subscriptions (10 issues per year) should be sent to King's Music. Information for future issues is welcome and should be sent to Richard Turbett at the address on page 1 of the Newsletter.

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Broadcast Choral Evensong: Survey of Byrd's Music Performed

The following table shows the frequency with which works by Byrd have been included in 'Choral Evensong', a BBC programme that has been broadcast live, generally once a week, since 1926 from a cathedral or collegiate chapel. It is taken from an analysis of the repertoire performed on that programme compiled by Donald Holdsworth in 1990.

	1920s	1930s	1940s	1950s	1960s	1970s	1980s	Total
Alleluia ascendit Deus			2	2		2	1	7
Ascendit Deus							1	1
Attolite portas						1		1
Ave Maria					1			1
Ave verum corpus	1	1	2	5	2	1	3	15
Beata viscera							1	1
Beata mundi corda							1	1
Bow thine ear = <i>Civitas</i>								
Cantate Domini							2	2
Christ rising again					1		2	3
Christe qui lux es	1	9	1	3	2		2	18
Christus resurgens							1	1
Civitas sancti tui		7	2	1	2	6	4	22
Confirma hoc					1		1	2
Diliges Dominum							1	1
Emendemus in melius						2		2
Exsurge Domine			1	2	1	2		6
Haec Dies			2	1		5	4	12
Have mercy upon me O God						1		1
Hodie beata virgo					1		1	2
Hodie Christus natus est			1					1
I will not leave you = <i>Non vos</i>								
In resurrectione tua				1				1
Jesu Lamb of God = <i>Ave verum</i>								
Justorum animae					1	2	5	8
Laetentur coeli			1	2	3	1	1	8
Laudibus in sanctis			2	2		4	10	18
Look down O God					1			1
Lord in thy rage		1						1
Lord hear my prayer							1	1
Make me joy to God		1	1			1	2	5
Miserere mei				1	1	1	1	4
Ne irascaris							1	1
Non vos relinquam		3		2	1	2	2	10
O God which art most merciful				1				1
O God whom our offences			2					2
O Lord make thy servant Elizabeth				2		1	4	7
O Lord rebuke me not					1		1	2
O Lord turn thy wrath = <i>Ne irascaris</i>								
O lux beata Trinitas							1	1
O magnum mysterium							1	1
O praise the Lord				1				1
O quam gloriosum		1	2	2	1			6
O quam suavis						1		1
O sacrum convivium					1			1
Praise the Lord O ye Gentiles		2	1	2	3		1	9
Prevent us O Lord					3	1	3	7
Psallite Domino		1	1	2	5		3	12
Quomodo cantabimus						1		1
Rorate coeli						2	2	4
Sacerdotes Domini			5	3	5	4	4	21
Senex puerum portabat (4 voices)			4		2			6
(5 voices)				2	3			5
Siderum rector			1					1
Sing joyfully		12	4	9	5	2	1	33
Teach me O Lord				2			2	4
Terra tremuit			2	1		2	1	6
Tollite portas							1	1
Tristitia et anxietas							1	1
Tu es pastor						1		1
Tu es Petrus							1	1
Turbarum voces			1					1
Turn our captivity						1		1
Veni sancte spiritus reple			3	2	2	1	2	10
Victimae paschali					1	1		2
Vigilate						2	2	4
St John Passion = <i>Turbarum</i>								
Great Service					1	4	5	10
Short Service		13	8	8	13	5	4	51
2nd Service			7	9	12	5	13	46
3rd Service			8	11	5	4	5	35
Faux-Bourdon (5th)	1	8	4	1	3	1	2	19

* The 1920s column covers only the years 1926-1929.

† Nunc Dimittis only

Some Stylistic Correspondences between the Keyboard Music of Byrd and Philips: an Introductory Note

Recently it has become clear that Peter Philips was a pupil of William Byrd: there is a reference to Byrd as 'ma[es]tro que fue de P^o. Flippi' in diplomatic correspondence dating from 1608-09 between the secretary of Archduke Albert in Brussels and his envoy in England in connection with the Archduke's commission of an organ from John Bull.¹ Both Byrd and Philips were Catholics who enjoyed the patronage of Thomas Lord Paget and had links with the Tregian family.² It would be reasonable to suppose that there might be some stylistic similarity between the keyboard music of the two composers: this article presents some preliminary observations about the extent of Byrd's influence.

While both Byrd and Philips were Catholics, Byrd remained in England whereas Philips left for the continent in 1582. It is not surprising, therefore, that Philips's keyboard music should reflect the compositional techniques of the Spanish Netherlands, where he spent most of his career. Twenty-three of his 33 extant keyboard works are intabulations of pre-existent polyphonic models; of these, 14 are based on vocal works. By the turn of the 17th century, few English composers intabulated vocal pieces. The *Fitzwilliam Virginal Book* (FVB) has just one example, a setting by Giles Farnaby of his own 'Ay me, poore heart' (no. 233). By contrast, continental lute and keyboard sources are dominated by intabulations of vocal works. Philips's keyboard music can be understood in terms of continental compositional procedures, yet the influence of Byrd is never far away.

Byrd's influence is most evident in matters of surface detail: Philips's keyboard figuration is rooted in Byrd rather than Sweelinck, Bull or Gibbons. The difference between Byrd's figural style and that of Bull is best summarised by Tomkins on pp. ii-iii of his holograph volume (F-Pc, Rés 1122), where he distinguishes between Byrd's *Quadran Pavan and Galliard* ('for matter') and Bull's *Quadran Pavan and Galliard* ('for hand'). Although Philip's figuration is very much his own, it is best understood as an extension of the type of writing that he learnt under Byrd; Sweelinck's figuration was nearer that of Bull, the Farnabys and Gibbons, who cultivated a very different style of virginal playing from Byrd, Philips and Morley. Philips does not employ virtuosic broken figuration, such as



or motoric repeated figures;

broken chord pattern figures are rare and repeated notes hardly ever occur in his figuration.

A pavan by Byrd (*MB*, xxvii, no. 23a)³ has a number of features that are reflected in Philips's keyboard pieces. The 'paired cadence', with syncopated rhythm, is typical of the style adopted by Philips in the pavan dated 1580 in FVB (no. 85). It can also be found in a pavan by Morley (FVB, no. 169), another

pupil of Byrd and perhaps a chorister at St. Paul's Cathedral with Philips.⁴ (Morley's piece seems to pay homage to Philips's pavan, which was widely circulated both in England and on the continent.)⁵ All three are shown in parallel in Figure 1.



Figure 1

There is also a correspondence between b.21-22 of Byrd's piece and Philips's *Paget Pavan* (FVB, no. 74). The relationship between these works is best illustrated with reference to the consort model for Philips's piece (Figure 2).

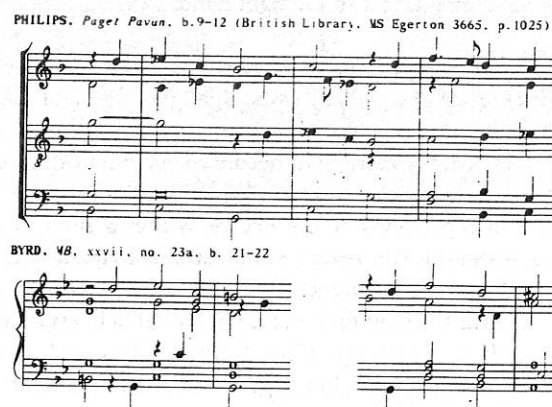


Figure 2

Philips's *Paget Pavan and Galliard* (FVB, nos. 74-75) are similar to a pavan and galliard pair by Byrd (*MB*, xxvii, no. 29); in the pavans, the penultimate bars of their respective first strains are similar; in the galliards, there is a similarity between the *cantus* at the end of their first strains. Clearly Philips's pavans and galliards owe much to Byrd, yet there is one crucial difference: Philips derives his galliards from the material of their respective pavans, whereas Byrd links them only by means of a shared final. The documented relationship between Philips and Byrd should not blind us to the influence of other English composers, particularly Dowland and Tomkins.

Three works by Philips may be related more directly to Byrd's keyboard music. The *Passamezzo Pavan and Galliard* (FVB, nos. 76-77) seem to be modelled on Byrd's passamezzo pair (*MB*, xxvii, no. 2). There is a general similarity throughout: Philips appears to have been struck by the close imitations of Byrd's third strain and the interlocking scales of the fifth in his

opening four strains. Sometimes it is possible to identify specific references to the master's work in that of the pupil: Philips employs a motif in both pavan and galliard which may be traced back to Byrd (Figure 3).



Figure 3

Both pavans have a triple time section in which the right hand predominates. Echo effects involving repetition at the octave abound in the pavans, though in Byrd's case this is always brought about as imitation between two parts. Even the striking ending to Philips's pavan, with its quasi-polychoral effects, has its roots in a similar passage in a fantasia by Byrd (MB, xxviii, no. 46, b. 30-34) and in *In nomine* settings by Byrd and Parsons. However, the most obvious similarity lies in the galliards: Byrd's fourth strain and Philips's fifth comprise a right hand solo against a simple chordal accompaniment; Byrd's fifth strain and Philips's sixth have a left hand solo with the accompaniment now in the right hand.

Although this comparison of Byrd's and Philips's respective *passamezzo pavan* and *galliard* pairs highlights the debt paid by student to teacher, it also provides an illustration of how Philips's keyboard writing had become very much tied to the Netherlandish tradition: what distinguishes Philips from Byrd is his use of repetitions at the octave within a single line in similar solos in the *Passamezzo Pavan*, strains five and six. This style of writing can be found in Sweelinck (e.g., compare the bass of the fifth strain with a toccata by Sweelinck, especially b. 40-52),⁶ and in music by other Netherlandish and Spanish composers; it is forward looking, leaving Byrd and the 16th century behind.

Byrd's influence may also be detected in the only keyboard fantasia by Philips, FVB, no. 84.⁷ Tregian draws attention to its use of the subject used by Byrd in FVB, no. 261. No doubt Philips borrowed the theme from his teacher, but in many respects his piece is quite unlike Byrd or the English school. Byrd uses the subject for the first 28 bars and then drops it, moving on to fresh material. Philips's fantasia is a long monothematic work, full of contrapuntal artifice. Interestingly, when Philips gives the subject in augmentation, he adopts the type of imitative texture to be found in English works based on a plainsong *cantus firmus*. However, the contrapuntal devices – augmentation, diminution, stretto – and the work's extreme length are features more typical of Sweelinck, Cornet and the south German composers such as Hans Leo Hassler and Christian Erbach.⁸ Interestingly enough, Cornet wrote a fantasia on a subject very similar to that used by Philips and Byrd and another work of his has a related theme (Figure 4). It is tempting to suggest a line of transmission from Byrd through

Philips to Cornet at the Archducal court at Brussels.

Philips's piece is a fusion of English, Netherlandish and south German elements: it uses an English subject, harmonic idiom and motivic manipulation, but, in terms of structure, it owes more to a continental style of fantasia writing, exemplified in the length of Cornet's works and the contrapuntal devices of Sweelinck and the south Germans.



Figure 4

Philips's keyboard music is difficult to categorize on stylistic grounds. The influence of Byrd is clear, yet, at the same time, elements are taken from the musical environment of the Spanish Netherlands. At first glance, Philips seems to belong comfortably within the English virginalist school and, in terms of surface detail, a correspondence with Byrd and Morley is evident. However, beneath this surface detail, Philips was much more a product of the Spanish Netherlands, reflected particularly in his use of intabulation as the basis for most of his keyboard compositions and in the structure of his *Fantasia*.

¹ Österreichisches Staatsarchiv, Haus-, Hof- und Staatsarchiv, Belgien PC 46. I am grateful to John Harley for sending me his transcriptions of these papers. The letter is mentioned in a review by O. Neighbour in *Early Music*, vii, 1986, p. 95 and in S. Jeans, 'Bull, John', *New Grove*.

² D. J. Smith, *The Instrumental Music of Peter Philips: its Sources, Dissemination and Style*, D.Phil. diss., University of Oxford, 1993, pp. 15, 71-6.

³ References are given to the *Musica Britannica* volumes of Byrd's keyboard music, edited by Alan Brown. The *Fitzwilliam Virginal Book* number is given for Philip's pieces because of the ease of availability of the edition by J. A. Fuller Maitland & W. Barclay Squire, reitkopf and Härtel, 1899, repr. Dover Publications, New York, 1979-80. A *Musica Britannica* volume of Philips's keyboard music is in preparation.

⁴ D. J. Smith, op. cit., pp. 9-10.

⁵ D. J. Smith, op. cit., chapter 6.

⁶ J. P. Sweelinck, *Werken voor Orgel en Clavicimbel*, ed. M. Seiffert, 2nd edn., Amsterdam, 1954, no. 25; J. P. Sweelinck, *Opera Omnia*, i: *The Instrumental Works*, fascicle I, ed. G. Leonhardt, no. 22.

⁷ FVB, no. 88 is titled 'Fantasia' but is clearly an intabulation of an as yet unidentified vocal piece.

⁸ Hassler and Erbach are well represented in an important Spanish Netherlands source, PL-Kj (olim D-B), MS 40316 (olim 191).

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Nancy Long, an experienced performer of early and contemporary music, formerly singing teacher at the Early Music Centre in London, has returned from teaching at the Centre de Musique Ancienne in Geneva and has some places available for talented professional and amateur singers.

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