

# Early Music

# REVIEW

Number 41

June 1998

ISSN 1355-3437

Price £1.50

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#### ANNUAL BYRD NEWSLETTER

Early Music Review is published on the first of each month except January and August by

King's Music, Redcroft, Banks End,

Wyton, Huntingdon, Cambs PE17 2AA

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For subscription rates see p. 23

Is there any way of evaluating a suitable (I won't go so far as to say 'historically accurate') tempo for a piece of late-renaissance polyphony? We can study tactus, proportions and the heart beat. Alternatively, we could start from the expectation of renaissance humanists (shared by both protestant reformers and the counter-reformation alike) that musical settings should arise from the text. In most pieces, there are sections in which there is predominantly one note per syllable. Try speaking *Incipit lamentationes Jeremiae prophetae* with the sort of voice that would be audible in an ecclesiastical acoustic. Then sing the Tallis setting, using the same tempo for the regularly-set syllables *-mentatio Jeremiae pro-*. Later, the same declamation emerges at *-det sola civitas, Domina gentium, facta est sub tri-, non est qui consoletur, Jerusalem convertere ad Dominum*, etc. These set the tempo for the whole piece. One might sing the melismatic Hebrew letters more slowly, though I'm not sure why: the different musical style makes adequate contrast. The speed of spoken declamation will vary from building to building and voice to voice, and it is possible that, since we live in an age in which formal speech is virtually dead, an Elizabethan cleric would think that we gabble the spoken text. Perhaps that does not matter; what is important is not the absolute speed but the preservation of the relationship between the sung tempo and what feels to us to be the natural spoken speed.

Not all pieces have quite such clear declamatory phrases as the example quoted. But even in Byrd's *Ave verum corpus*, where much of the declamation is in triple rhythms, we can work back from *miserere*. The composer is not rigidly bound by the concept of spoken tempo, but can use notation to show when he wants to impose his own tempo. This doesn't, of course, enable one to predict a precise metronome mark, but it might enable one to evaluate between two performances whose durations differ by 100%. It is an approach that applies for several centuries. The speed of the *Hallelujah* Chorus, for instance, can be set by *The kingdom of this world* and *And he shall reign for ever and ever* rather than by the opening phrase or the trumpeter's lung capacity. CB

## Books and Music

Clifford Bartlett

### COMPANION

*Companion: to Medieval and Renaissance Music* Edited by Tess Knighton and David Fallows. Oxford University Press, 1997. xx + 428pp, £14.99. pb. ISBN 0 19 8165404

This was originally published by Dent in 1992. I under-rated it at the time, partly because I was looking for a more systematic cover of the period, partly because I just didn't like the feel of the book. Strangely, although my visual and tactile aesthetic sensibilities are not very well developed, I have strong feelings about books and I felt uncomfortable about the Dent hardback. But this paperback reprint looks and feels pleasing. Perhaps it was a mistake to have read it right through when I first wrote about it. This time I have been dipping into it at random – the chapters, by a whole range of experts, are comfortably short – and have found it enjoyable and stimulating. Is there a moral for reviewers here! I have examined it closely enough to fail to find the Gabrieli Consort on p. 36 (see index) and to notice that Andrea Gabrieli was born in c.1510 on p. 374 but in 1533 on p. 390: two other books reviewed below don't even get it half right! But such slips are rare here. The mix of academics and performers makes for stimulating reading, and at roughly the price of a full-price CD this can be strongly recommended.

### RENAISSANCE ATLAS

Allan W. *Atlas Renaissance Music: Music in Western Europe, 1400-1600 (The Norton Introduction to Music History)* Norton, 1998. xxi + 729pp, £28.00. ISBN 0 393 97169 4

There are many nice touches that warm me to this student textbook and guide for early-music lovers. For a start, there is music even on the title page (though I would have been tempted to cheat and draw in the stave-lines that have been lost in transit) and plenty of music throughout the book. There is also a companion volume of scores, which I have not seen. The layout is clear, with lots of short, headlined sections, so it is easy to find your way about and also easy to read. Don't you get discouraged if you are reading a book on an unfamiliar topic when you start a chapter and find no break for thirty pages? Atlas gets the compromise between appeasing our sound-bite culture and telling a continuous story about right. I enjoy some of his peripheral information. The postal services are an important part of my life (with an annual postal bill nearly as big as my salary was when I had one), so the paragraph on *Delivering the mail* (p. 334) is intriguing; I wonder if the paper I heard at a conference a decade ago which showed the speed with which invitations were sent out and compositions received for the Puys d'Evreux was ever published. It is also nice to see a recipe; if you can't wait for our next one, turn to page 573 for 'friar's fritters'.

It must be difficult to write a book like this with the shadow of Gustave Reese's monumental *Music in the Renaissance* looming over you. It is no longer possible for one book to present the mass of information that Reese so brilliantly managed; we know (and perhaps even understand) so much more than we did in 1954. There is more historical information available, more editions have been published, and vastly more music now exists, not just on paper, but in a form that can be heard. We also know more about what composers were trying to do and how well they succeeded. Reese could refer to virtually every competent edition and study that was available; Atlas can only print broader (and immensely useful) bibliographical notes at the end of each chapter.

Atlas chops his two centuries up into six chronological periods, with individual chapters on separate topics within each. I like his idea of taking a short work and going through the process of editing it, but it seems rather artificial to spread this through the book. Various chapters are called *Intermedio* and discuss specific historical or artistic matters. In these, as in the musical chapters, rather than getting too bogged down in systematic narrative, Atlas skilfully selects topics for discussion. The result is that I managed to read the book right through, something I never managed with Reese – though the problem back in 1960 was that I knew so little of the music that there was little to bring the book to audible life.

A few specific comments.

p. 32: the omission of ; after the first three accidentals in the antepenultimate line confuses a difficult subject.

98: if Du Fay is the chosen spelling, why quote *Miserere tui labentis Dufay* when the source has a gap between *Du* and *fay*?

146: if Domarto's *Missa Spiritus almus* is so important, why is there no reference to an edition of it. (Or put another way, isn't it topsy-turvy for a small group of scholars to build up the reputation of a mass without it being available for others to sing or study? Or is the structure, which can be described without the whole mass being printed, all that matters?)

178: can Atlas's place of origin be traced from his use of 'an herb'?

189 & elsewhere: Atlas tries to link the renaissance with the modern world by talking in terms of pop music and the hit parade. What worries me is the use of the word 'pop', which I think is different from 'popular' and has a whole range of irrelevant sociological connotations which I won't expand on here. His description of unbound books as paperbacks is also misleading; the term now implies cheapness, whereas then binding was left to the purchaser, a tradition that the English-speaking world abandoned more recently than the continent. And the mention of a basketball player seems rather parochial: Americans don't seem to be aware that their team sports lack the universality of (non-American) football.

499. That Andrea Gabrieli was born around 1533 was shown by Martin Morell in *Early Music History* 3 (1983), pp 110-111. The old date of 1510 remains here. On the same page, the use of the word *clavichord* is suspicious as a translation of *Clavier*.

535. I don't understand, after a comment that the Eton repertoire still awaits recognition among many early-music fans, what 'Some gossip would be welcome' means. I'm as lost as the Boston policeman who had never heard the word 'pop' for putting something (e.g. a baby) somewhere.

546. *Shape-note* already has a specific meaning, so it isn't helpful to apply it to something else, to wit the 'iiii, sortes of notes' used by Merbecke.

669. Why is Byrd's *Mass for Four Voices* singled out as the only music example transposed to an outlandish key?

707. It really is too crude a pun, and a sop to the sort of ignorant feminist who actually believes that there something etymologically genderic in *history*, to end the book with word-play on *herstory* and *theirstory*.

Despite our Scottish assistant editor's dislike of him (see p. 17), surely Carver deserves a mention? In fact, the cover of peripheral areas is scant.

I would not wish to leave a negative impression. The book is accurate (the minutiae listed above are untypical), sensible in its inclusions and exclusions, readable, well-structured and civilised, and Atlas has an eye for the memorable detail. The black-and-white illustrations are clear; I happened to have been looking at a colour reproduction of Masaccio's *Trinity* a few hours before finding the clearer monochrome version on p.81. Atlas is prepared to ask questions that don't have definite answers: his Epilogue, for instance, asks whether a two-century renaissance is a plausible or helpful historical concept? My own feeling is that the significant change from medieval music comes much later than is usually assumed with the adoption of polyphonic imitation, just as the period ends with its relegation to a self-conscious *stile antico* in the early 17th century. How influenced is our periodicisation by the choice made by Reese? Nevertheless, even if one may object to where Atlas begins and ends, this is a valuable book at quite a reasonable price. Don't wait for the paperback: it is thick enough to need a firm binding.

#### IVES & WARD

Simon Ives & John Ward *Duets for Two Bass Viols: British Library MS ADD. 31424*. Alamire, 1997. 3 partbooks in folder. ISBN 90 6853 99 2

This package contains the three separate sections of the MS in separate booklets, which might have been easier to use if each had been given a cover with title and a list of contents. Folios 1-12 and 13-24 are a pair of part-books of 17 numbered fantasies a2, nos 1-9 being ascribed to Simon Ives, no. 12 to John Ward. That nos. 13-17 are also by Ward is shown by other sources; they, however, make it clear that there is also an organ part (Christ Church MS 612-613 has a separate organ part MS 432 and the set in King's College Rowe MS 112-113 is headed for 2 *Bass viols to an Organ* though there is no organ part in the set), so it does seem a little unhelpful to issue a facsimile of an

incomplete source. The third booklet, ff. 25-40, contains a single bass part of 26 further duets: a little frustrating by itself, and those capable of reconstructing the missing part are likely to have the know-how to order a microfilm from the British Library. This seems rather a strange MS to choose to publish, especially since there are usable modern editions of the Ives and Ward (PRB 11 and Dovehouse).

#### FUZEAU NOVELTIES

The publication history of the songs of Bacilly is quite complicated. A recent Fuzeau title is Bénigne de Bacilly *Les trois Livres d'Airs Regravez de nouveau en Deux Volumes, Second Partie* – 1668 (about £17.00). The facsimile of the original volume is issued in a folder with an accompanying booklet that, as well as commenting on individual songs in the light of Bacilly's writings on their performance, includes a list of his works. Bacilly's notation of extensive embellishments makes this useful study material for singers, and the print is so large that singer and accompanist can easily share a copy. The title page specifies the *theorbe*, but the bass is also underlaid.

Fuzeau's March 1998 list of new titles also included Elisabeth Jacquet de la Guerre's *Cantates françaises* Livre II, 1711 (about £14.00), Lebègue's *Troisième Livre d'Orgue*, 1685 (£18.00), Kühnel's *Sonate ô partite ad una ô due viola da gamba con il basso continuo* 1698 (£12.00) and Locatelli's trio sonatas op. 5 (£13.00, a fraction more than the King's Music version, which hasn't suffered the cleaning process which puts some users off Fuzeau facsimiles). Prices given here are approximate. If you buy in France, the price is higher because of tax, while some dealers elsewhere charge more than the exact equivalent of the tax-free franc price to cover cost of post and exchange.

I was intrigued by a volume called *Mnemosi... Western Music from Gregorian Chant to Bela Bartok* by Philippe Lescat and Jean Saint-Arroman (£11.00). This comprises 108 historical tables, some of two pages, others of one, for the history of European music (America is omitted – there are no entries in the index for Billings or Bernstein – and British music ends with J. C. Bach). But despite such limitations, this offers a clear conspectus and framework of music history, a useful way of avoiding ignorance on periods you know nothing about, and a prop for the student or listener who wants to know how a particular topic or piece fits into a broader perspective. Needless to say, Andrea Gabrieli is given the wrong birth-date. The information is more than merely chronological; there are notes on form and on characteristics of the music. The French tables seem to be more reliable than the English (again no Carver). The note on the instrument for 27, *The English Virginalists*, rather than saying that there is no precise definition, could more helpfully have mentioned that the repertoire includes organ music and that Ruckers' harpsichords were common in England. The next page, *The Consort*, has a strange list of important works, which avoids the basic Fantasy repertoire and includes Morley's *Consort Lessons*, though we are told that the broken consort (a term now avoided) mixes viols and recorders. In principle, the idea is a good one and the execution mostly sound; the evaluation of the data in each table would make excellent student exercises.



## SOLO REBEL

Jean-Féry Rebel *Pieces pour le violon, divisées par suites de tons, avec la basse-continuo...* edited by Richard Gwilt. RG Editions (RG109-111), 1998. 3 vols. Suites 1 & 3 £6.80 each, Suite 2 £9.00.

Rebel (1666-1747) is best known for his astonishing *Les éléments*, with its first chord bearing six figures from 2 to 7 (there is an edition in the *Musica Gallica* series.) His violin solos were published over thirty years earlier, in 1705. The three Suites are in G, d and D, fundamentally French in style despite Le Cerf de la Viéville recognising in his music 'a part of the Italian genius and fire'. Judging from the brief facsimile included here, reading the original moveable-type edition would be hard work, so the modern edition of these Suites is most welcome. The edition gives score (without realisation) plus separate violin and bass parts; these avoid page-turns, though the convention of the period was to publish 'solos' in score. Did they copy parts, have page-turners or just stop at the turns? If all three players were looking over the harpsichord stand (as in the comic account by Corrette printed in the article on him in *The New Grove*), there would have been no problem. The music is not too complex, but idiomatic for the violin (not the normal French any-treble-instrument-will-do instrumentation), and well worth playing.

## ENGLISH KEYBOARD

[Barnabus] Gunn *Six Setts of Lessons for the Harpsichord*. J. P. H. Publications, 1998. 51pp, £12.50

Anthony Young *Suits of Lessons for the Harpsichord or Spinnet in most of the Keyes...* J. P. H. Publications, 1998. 30pp, £10.50

Jacks, Pipes and Hammers (alias John and Jenny Edmonds) have now produced a dozen facsimiles of 18th-century English music, mostly solos sonatas in two-stave score. These latest issues are for keyboard by two composers of considerable obscurity. One naturally wonders whether Anthony Young had any connection with Cecilia and her singing sisters, but they seem to have been the daughter of Charles, who may have been Anthony's brother. Anthony was organist at St. Clement Danes, as the title page of his *Suits* tells us. He still held that position in 1743; he may have been a treble in the Chapel Royal in the 1690s. According to Donavan Dawe's *Organists of the City of London*, he was not (as Burney and the introduction to the facsimile state) organist of St Catherine Cree. This collection dates from 1719 (Walsh advertised it in June). The Edmonds's introduction notes the similarities with Jeremiah Clarke's *Choice Lessons* of 1711. The individual movements run on without being typographically distinguished as Suites, but comprise groups in a, Bb, C, d, D, e, E, G, concluding with some additional pieces in varied keys. They are interesting as a point of comparison for Handel's contemporary publication of a similar number of rather more ambitious Suites. Young's music is not as overshadowed as one might expect, and is certainly worth an occasional hearing.

Barnabus Gunn (1680-1753) was organist at Gloucester Cathedral in the 1730s and Postmaster as well as organist of

two churches in Birmingham from 1740. His *Two cantata's, and six songs* (Gloucester, 1736) is notable for the large subscription list (464, including Handel). No such promotional activity attended his only keyboard print, from c. 1750 (in landscape format). These suites are clearly post-Handel, competent and pleasing, and certainly not deserving the jibe from William Hayes that Gunn composed with the aid of his *spruzzarino*, a machine which squirted dots at random onto manuscript paper. Had the jibe been true, Gunn would have had the last laugh as the inventor of a modern technique without the need to get a computer to produce random notes more formally.

From *Jacks, Pipes & Hammers*, Bridge View, Garrigill, Alston. Cumbria CA9 3DU, UK. Tel & fax +44 1434 381583  
e-mail [edjacksph@btinternet.com](mailto:edjacksph@btinternet.com)

## JUBILANT MONDONVILLE

Jean-Joseph Cassanéa de Mondonville *Jubilate Deo* (psaume 99). *Grands motets*, volume 2... édition de Jean-Paul Montagnier. (*Musica Gallica*) Salabert, 1997. xiii + 70pp, £22.80 (in UK from U.M.P.)

It is only two months since I wrote about the previous *Grand motet* in this series: let's hope that this frequency continues, for lack of access to scores and parts makes the form frustratingly difficult to study or perform. This setting is one of three motets which Mondonville wrote in the mid-1730s while he was working in Lille. Later, it achieved considerable popularity in Paris, being performed thirty times at the Concert Spirituel between 1739 and 1762. Three soloists are required (*dessus*, *taille* & *concordant* = soprano, tenor and baritone) with S A/T T Bar B chorus in the first verse and Gloria. The accompaniment is for two violins and continuo, with an optional viola part and a prominent bassoon solo in the second verse, a fine gavotte for soprano and baritone. Oboes either double or replace the violins in that movement (they presumably double in tutti elsewhere) and there is a section for two flutes in verse 4. The music has more Italianate tendencies than in earlier *grands motets* and is more expansive; despite having far fewer words, this runs to 636 bars whereas Campra's *De profundis* (the previous work in this series) has 574 bars. The most surprising verse is 3, with jagged writing for unison strings. The work survives in seven MSS, none authoritative. The introduction gives considerable information about the performing forces in Paris, but the situation in Lille is only mentioned in one place in the critical notes. As is customary with this series, good music well edited and printed.

## UNIVERSAL HASSE &amp; HAYDN

The Universal Flute Edition has issued vol. 2 (nos. 4-6 in G, G & b) of Gerhard Braun's edition of Hasse's flute sonatas (UE 30 438; £9.90) in what is becoming the normal modern format for baroque solo sonatas: score with realisation as the main volume with a pair of identical parts in two-stave score; here, unlike certain other editions, the figures are included in the two-stave version which, of course, is a modern representation of the original format. *Baroque* does still seem to be the right period name for Hasse, since the harmonic movement is still



mostly generated by quickly-moving bass phrases. The set was published by Walsh in 1740.

*Zwölf schottische Volkslieder* by Haydn (UE 7001; £13.80) looked interesting on the list of new publications, but I should have been warned by the old edition number: it is a reprint of a 1921 edition with dynamics and slurs that I presume are editorial. The underlay gives a German text (in gothic type) precedence, and the separate voice part omits the Scots words completely, though gives in German more verses than are underlaid. There is room for a proper edition (or perhaps facsimile) of more of these settings, even if Haydn's role was that of overseer rather than arranger. I presume that the University College Cardiff Press edition of 15 Scottish, Welsh and Irish songs is as lost as their Handel Roman Vespers.

#### MOZART IN BRIEF

John Rosselli *The life of Mozart*. Cambridge University Press, 1998. xii + 171pp. hb £27.95 ISBN 0 521 58317 9 pb £9.95 ISBN 0 521 58744 1

This is the first of CUP's *Musical Lives* series to cover an early composer. I'm impressed. Rosselli has something to say and the skill to write fluently and clearly. This is a book for the general reader; indeed, an old-fashioned book intended for the music-lover who listens to the music (live or on record) but doesn't buy musicological books: a successor to Einstein and Blom. His brief statement on how Mozart changed music is perhaps a little too pat, but it illustrates how directly he speaks:

Music had been for use, for community, for religious contemplation, for pleasure, for a connoisseur's interest in minor new departures; after Mozart it was for life, for love, for the shadow of death, for the individual's profoundest experiences. (pp. 4-5)

A particularly refreshing feature is the avoidance of anachronistic Freudian interpretations. (It is curious how the undermining of the reliability of Freud's research has done little to diminish his influence on psychologising biographers.) It needs an enormous effort of historical imagination to understand what it was like to live in Mozart's (or, for that matter, Freud's) Austria – to use a modern term that I should have avoided, since Salzburg was politically independent and more linked with Bavaria than Vienna (p. 9). Rosselli is marvellous at presenting Mozart as a man in (if not entirely of) his time yet showing why he leaps across two hundred years directly to us. It doesn't always work – the colloquialism of his final sentence, for instance. But almost invariably, the author writes sensibly about Mozart's life and in amazingly few words reminds us of what the music can mean.

#### RECORDER EXERCISES

Ernest Krähmer *100 Übungsstücke für den Csakan...31<sup>tes</sup> Werk*. Alamire 1997. 30 + 31pp. ISBN 90 6853 114 X

The 19th century is a dead period for the recorder, though music for the Csakan is now being revived to provide a repertoire from the time and place of Beethoven. Since the instrument was treated as a transposing one, arrangement is

not necessary for players on C recorders, while those playing instruments in F can manage by substituting fingerings. This is a facsimile of a series of progressive exercises, originally published in 1837 in two volumes but here bound in one. In view of the dearth of such material from any period before the last few decades, this should prove useful instructional material. If John Catch gets hold of it, we'll soon be getting a version arranged for treble viol! Nos 93-99 are exercises in double-tonguing (*dadd'll dadd'll...*) No. 100 is a substantial Fantasia that would make an impressive solo piece.

#### PERFORMERS' FACSIMILES

*We have received several batches of new issues without finding room to mention them, so from now on I will list them as they arrive, sometimes with comment, but without worrying about thinking of words if I have nothing particular to say. All are clearly reproduced (with white covers designed to show shoe-prints and dirty finger-marks); the only introductory matter is a note of the source of the copy chosen. Copies are available at most specialist early-music shops or can be ordered from King's Music.*

Johann Pachelbel *Hexachordum Apollinis* [1699]. (PF 182). 44pp, £14.50.

A major publication, very elegantly engraved and a pleasure to read, though, of course, with right-hand C1 clefs. The composer's attempt to make his name = 1699 by kabbalistic letter-number equivalents is handicapped by a misprint: in column 1, both Ns should be 40. It is curious that it is not mentioned (or at least not indexed) in Ruth Tatlow's *Bach and the Riddle of the Number Alphabet*.

*A Choice Collection of Ayres for the Harpsichord or Spinett, 1700*. (PF 201). 19pp, £12.50.

The composers listed are Blow, Piggot, Clarke, Barrett & Crofts (to preserve his final letter). The music is printed on one side of the page only, which is why it looks so expensive. The prelims include a preface, directions to the learner (explaining the six-line staves), instructions on the length of notes and time signatures, and *Rules for Graces*, misleadingly described as *never before published* (but cf Walsh's *The Harpsichord Master* 1697). The best-known piece is Clarke's *The Prince of Denmark's March*.

Jacques Hotteterre *Premier Livre de Pieces Pour la Flûte-traversiere et autres Instruments Avec la Basse. Oeuvre second, nouvelle edition. 1715*. (PF 177) 43pp, £12.50.

Jacques Hotteterre *Deuxième Livre de Pieces Pour la Flûte-traversiere et autres Instruments Avec la Basse. Oeuvre second, nouvelle edition. 1715*. (PF 177) 37pp, £12.50.

The first book has five suites for treble and bass plus two *Pieces a deux Flûtes* with bass ad lib. and an echo piece for solo flute unaccompanied. The second book has four suites for treble and bass. No legibility problems, apart from the G1 clef.

C. F. Weideman & anonymous composers *Compleat Instructions for the Fife...* (PF 158). 36pp, £12.50

The absence of editorial information is frustrating here, since there is nothing in the item reproduced to explain the presence of Weideman's name on the cover and modern title page. The

publication is presumably from c. 1780, though no date is given. There are a large number of short tunes for treble only, 'proper for the German Flute'. See the conquering hero comes is called *Coronation March* and Handel also appears with a *March in Judas Maccabeus*, but most of the contents have military titles, as is fitting for music 'perform'd in the Guards & other regiments'. Sadly there is no attempt to indicate how quickly marches should be played: the 'Explanation of Time' is more concerned with telling the player to move his toe up and down, in a way which harks back more to renaissance instructions on *tactus* than modern ways of beating, with triple time having a down on the first two beats and an up on the third. There is a nice frontispiece of an army camp: lines of ridge tents with no visible means of support.

Anna Bon *Sei Sonate Per il Cembalo Opera seconda, 1757*. (PF 152). 24pp, £12.50

The title-page tells us that Anna Bon was only 17 when these sonatas were published, and *Virtuosa di Musica da Camera Dell' Altezza Serenissima Di Federico margravio Regnante Di Brandenburg*. Very creditable they are, even without making allowance for age; they are also more easily readable than some facsimiles, since the upper stave is in the treble, not the soprano clef. Her op. 1 (flute sonatas) is available in modern edition, and the third of her trio of early publications (produced when she was 19, and no longer *Virtuosa*...) has recently received a complete recording (see p. 19). Her later career did not show any development of her early promise: did she marry out of the profession? Her father was an impresario and stage designer: there is a sketch of his career in H. C. Robbins *Landon Haydn*, vol. 2, p. 64-6.

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The July *EMR* will include reviews of editions of Lupo a5 and Colman's four-part airs from *Fretwork Editions* and the following books:

Lionel Pike *Hexachords in Late-Renaissance Music* Ashgate, 1998. viii + 237pp, £49.50. ISBN 1 85928 455 8

William Lawes (1602-1645): *Essays on his Life, Times and Work*. Edited by Andrew Ashbee. Ashgate, 1998. xvii + 386pp, £45.00 ISBN 1 85928 354 3

Ulrich Etschelt *Händels Rodelinda: Libretto - Kompositionen - Rezeption*. Bärenreiter, 1998. 350pp, £25.00. ISBN 3 7618 1404 6

*Opera in Context: Essays in Historical Staging from the Late Renaissance to the Time of Puccini* Edited by Mark A. Radice. Amadeus Press, 1998. 410pp, £32.50. ISBN 1 57467 032 8

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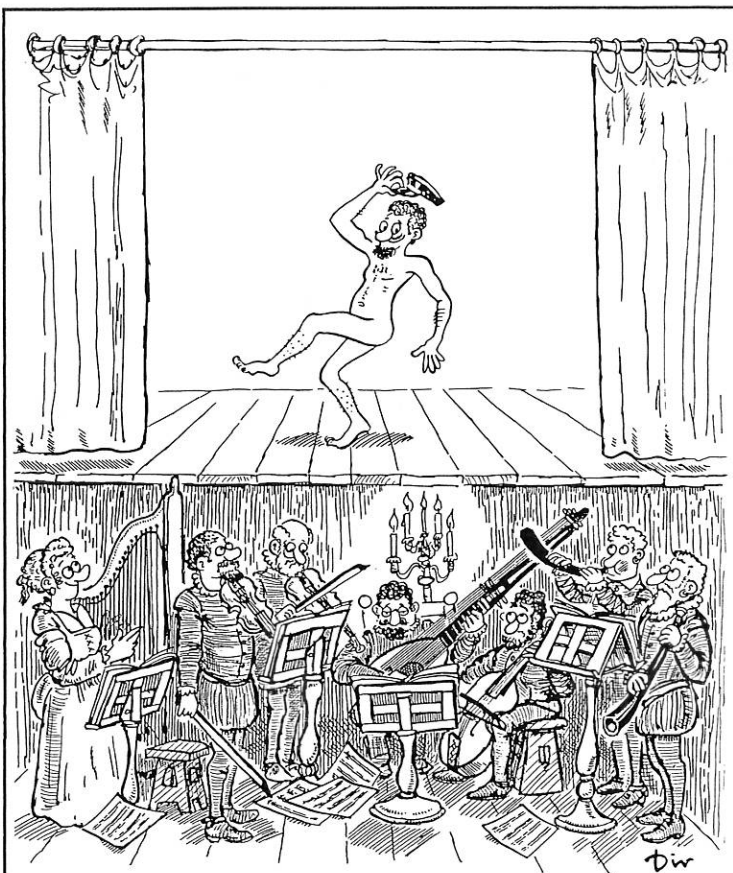
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The full Monteverdi

## The Hymn Tune Index

Clifford Bartlett

Nicholas Temperley assisted by Charles G. Manns and Joseph Herl *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820*. Clarendon Press, Oxford, 1998. 4 vols, £300.00. ISBN 0 19 311150 0

This may not be the most exciting of publications for many of our readers, but for those interested in hymns it is marvellous to be able to see and handle an index whose distant existence has been so tantalising. A foretaste was given in the catalogue *Fuging Tunes in the Eighteenth Century* by Temperley and Manns (Information Coordinators, Detroit, 1983); this is much vaster. 1,744 prototype sources (the term used for hymn collections that are not directly derivative) contain 108,195 tunes, of which 17,424 are individual (primary tunes) and another 2,360 are variants of these. Not surprisingly, the catalogue runs to some two and a half thousand large and well-filled pages. It begins with a substantial introduction: 70 pages on the history of the English-language hymn (which could – and should – be issued in a slightly less technical form and in larger type as a separate book) and a further 35 on the technicalities of the index. The rest of vol. 1 is devoted to a bibliography of sources, in order of siglum – these look a bit like those used by Reese and in Howard Mayer Brown's 16th-century instrumental bibliography, but are utterly systematic and predictable – a title index to them, indexes of composers, compilers and revisers, and of publishers, etc, and chronological and geographical lists of the sources. There is finally a general index to the introduction.

To use the remaining volumes it is necessary to spend a few minutes understanding the system; there are brief crib-sheets inside the front covers. Tunes have been converted to an extremely simple numerical system, which ignores rhythm, notated pitch and accidentals and merely shows rise and fall by numbering pitches in relationship to the keynote (which is 1); notes are above the tonic unless marked D, which is cancelled by U. *Old Hundredth* is thus

11D765U123 33321432 12321D67U1 53124321

It is thus possible to give complete tunes or the opening couplet in a short space. Passing and ornamental notes not carrying a syllable are given in brackets. It doesn't need much thought to come up with a more sophisticated system of coding the melodies; but this was set up some years ago and it works well enough for the repertoire. In vol. 2 it is simplified even further, with the numbers unphrased into three columns of five digits and arranged in purely numerical order ignoring octave. I was intrigued by a tune encoded 11111 11111 11117! (No: don't try to think of one that fits, unless you are familiar with the work of Jacob Kimball.) The index begins with 00000 00000 00000, referring to several tunes: that merely means that the melody is in another part at the opening, perhaps because the pieces are on the borderline between hymn and anthem.

Vol. 2 contains this tune index, referring to the numerical index of vols. 3-4. Vol. 2 also indexes tune names. (Reversing the normal method of naming tunes after towns, two towns in Maine are named after tunes. We didn't know that when we went to Bangor.) There are further indexes of composers (that in vol. 1 does not cover individual tunes), of the less common text metres (excluding those for which there are more than 100 tunes: there are 5,543 in common meter) and by text incipit. Here abbreviations need to be mastered: the indexing element is the initial letter of each of the first six words plus a digit to distinguish different hymns with identical incipits; a 1 is included even when there are no other versions.

The meat is in vols. 3 & 4: 17,424 melodies listed in chronological order of their first publication. So turning to the *Old Hundredth* again, we find under 143a over 11 columns of small print listing every appearance of the tune, plus another 2½ columns listing a version with a variant last line. For each appearance we are shown the source, its date, the title of the tune, the words to which it is set, any ascription to a composer, its key, the total number of parts and the number of the part with the tune. The merit of the heavy abbreviations is that all this information for each source can be squashed into a single 85mm line. There is also a heading with the incipit, the meter and a concise editorial note, which states the source if, as here, it is from outside the indexed repertoire and the composer.

The difficulty in reviewing reference works is that their true merits (and defects) often only become apparent after years of use. I thought that I should test HTI (as the index abbreviates itself) with some practical purpose, so have used it to check the relevant repertoire in the *New Oxford Book of Carols*. Unfortunately, we had sent off revisions for the complete paperback version a week before arrived; so if you want to add the corrections in your copy and don't have the hardback, you will have to wait until nearer Christmas. (We will announce details of when it is available.) Numbers refer to NOBC.

46. *While shepherds watched*. We were perhaps too timid in rejecting as addition to the notes the statement that the association of the words with Winchester Old was the work of *Hymns Ancient and Modern*; HTI shows no link within its time-span. [One problem is shown by the text index entry: both WSWTFB1 & WSWTFB2 are identical for the opening couplet and no further text is given to show how they differ.] Tune II, based on Handel, is HTI 5649. Our surmise that it may have been arranged by Lowell Mason is wrong; HTI 5649 gives Samuel Arnold's *The Psalms of David for the Use of Parish Churches* (London, 1791) as its earliest entry, though none of the sources listed have the WSWTFB text. Tune IV is, as Sally Drage has shown, by Michael Beesley (1746); HTI 1942 gives Watts, 1749, as do the earlier editions of NOCB, though it will be right in the paperback. There is, of course, no doubt of the



origin of Tune V (otherwise known as *On Ilkley Moor*), since, unusually for this repertoire, an autograph survives. HTI lists 40 printings from 1805 to 1820, none with WSWTFB. Setting VI does not occur in HTI, and there is nothing new about setting VII (HTI 15697), except that the original publication is slightly earlier than 1820 since the paper of the copy Sheffield Public Library is dated 1817. Sally Drage has found out that Foster was born in 1752, not 1762.

70 *Adeste, fideles*. This is one of the few places where HTI is not as helpful as it might be. The introductory note to 6979 refers to Bennet Zon's *Early Music* article on the prehistory of the tune, but says nothing about the origins of the familiar version. While bracketed dates in the *British Union Catalogue of Early Music* may not be entirely reliable, the grouping of various editions of *Adeste* and the *Sicilian Mariner's Hymn* around 1795 ties in closely with the performance of the Greatorex arrangement of the former at an 'ancient concert' on 10 May 1797 and with the publication of the latter in *The European Mazazine and Review* in November 1792. It seems likely that the source of the three columns of *Adeste*, in several versions, is the Greatorex arrangement (edition by CB from King's Music.)

72. *Lo! he comes, with clouds descending*. NOBC quotes the 1769 edition of the Lock Hospital collection, but HTI 1973 gives the 1765 edition. I think Nicholas Temperley told me that he was writing an article on the history of the tune, though there is no mention of it in HTI.

73. *Lift up your heads in joyful hope*. HTI 3296 enables the total of 52 subsequent publications to be increased.

74. *Hark! hear you not a cheerful noise*. HTI 1682 takes the tune back to 1743 (Knapp's *Anthems for Christmas Day*). Wilkins was, however, composing before then, so may still be the composer.

75. *Hark! hark what news*. HTI 1329 confirms that there is no earlier source of tune I; HTI does not give the information about the wandering *Hallelujah* that is in NOBC. HTI 2605 gives 1760, the first edition of the Stephenson publication, as the earliest source of the tune.

76. *Joy to the world*. No information in HCI, though frustratingly 14846 looks close in the simplified form of the numerical index.

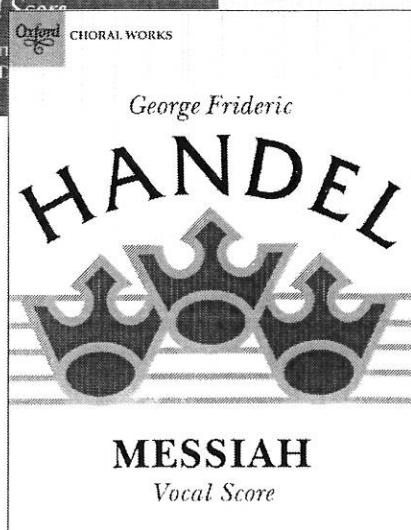
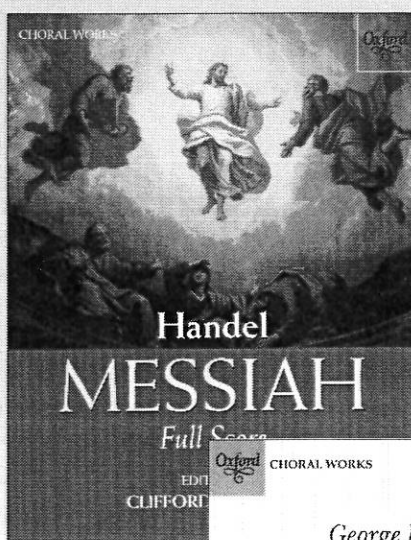
I found that using the thematic index needed considerable concentration: it is the absence of any rhythmical input that is disconcerting, and I continually longed for some indication whether the tune began on the beat or not. That might have been added to the version of the melody given in the numerical sequence: indeed, the whole coding there could have been more sophisticated, though one must remember that the scheme was set up in what, in computing terms, were quite prehistoric days. But there are advantages in making the index have as few variables as possible. Whether the concentration on printed sources is a severe limitation remains to be seen: I suspect that most omissions will be found to have very limited circulations.

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## LONDON MUSIC

Andrew Benson-Wilson

In 1739, Mattheson described the *stylus phantasticus* as a most free and unrestrained style, bound by neither melody or text, with unconventional progressions, concealed ornaments and garnishes, written without observance of measure or tonality and avoiding themes that relate to each other or fugues that are properly worked out. He cites Froberger and Buxtehude as examples. However, the roots of this style go back to the birth of the Baroque in the early 17th century and Italian composers such as Cima and Frescobaldi. Romanesca's lunchtime concert at St John's, Smith Square on 6 April was dedicated to the early exponents of this style. Andrew Manze (violin), Nigel North (chitarrone) and John Toll (harpsichord) are all masters of their instruments, and their ability to work as a group shone through in this brilliant recital. Manze has an outstanding control of violin colour and texture which was ideally suited to the energetic changes of mood inherent in the Fantasy style. Although these pieces are textless, there is something very vocal about them in the way that instruments are called upon to adopt the inherent flexibility of the human voice. In Viviana's almost operatic *Sinfonia cantabile*, Manze held the audience spellbound in barely audible passages of delicate and ghostly intensity, but seemed equally at home in the gypsy-like devil's trills that followed. In Castello's Sonata 2 of Book II, the violin textures included bowed vibrato (where volume, rather than pitch, pulsates), jaunty echo passages, wailing pairs of notes and an example of the slurred four-note motif than Scheidt tried to imitate on the organ. It was appropriate that Nigel North, the founder of Romanesca 10 years ago, played a set of variations on the *Romanesca* theme by Piccinini. He played with gusto on a resonant chitarrone – not for him the wimpish plucking of some of his fellow theorbists. He and John Toll were beautifully sensitive in their continuo support of Manze. This is a group thoroughly at ease with each other and with their music – there can be few better. [We review Romanesca's *Phantasticus* CD next month. CB]

The evening concert at St John's, Smith Square on the same day was the first of two being given by Harry Christophers and The Sixteen to celebrate the 450th anniversary of Tomas Luis de Victoria. Entitled *The Cross and its Mystery*, the programme consisted of the Lamentations for Maundy Thursday and Holy Saturday, the six Tenebrae Responsories for Good Friday and two Hymns for Holy Week. This was a polished performance by one of the most coherent vocal groups around and The Sixteen sang as if they were a single musical instrument. Tone and texture blended beautifully across the whole dynamic range and their singing was expressive, dramatic and passionate. From the hushed and expectant opening of the first of the Lamentations to the increasingly pleading 'Jerusalem, return to the Lord thy God' that concluded each of the Lamentations, they held the audience spellbound. It is difficult to fault this performance. But if pushed, I would mention Harry Christophers'

attempts at 'conducting' the audience silence at the close of each piece – which got longer as the concert progressed. Vital as it is to prevent applause too soon after the close, he pushed the silences, and his luck, a little too far. It was no surprise that the audience rebelled at the end of the last piece, bursting into applause in less than four seconds – with the conductor still in mid-waft.

I don't know if the senior saints ever get into passionate disputes in heaven but, on earth, this Easter has seen St John develop a commanding lead over St Matthew, the long-standing champion. From the vast number of St John's Passions on offer in London, I chose two to review. The first, at the appropriately named St John's, Smith Square on the equally appropriate day, Good Friday, was given by Stephen Layton's Polyphony with Canzona providing the instrumental support. The opposition was Paul McCreesh's Gabrieli Consort and Players at the very secular Barbican on Easter Sunday – probably the most liturgically inappropriate time possible. McCreesh veered towards the minimalist approach with 9 singers and 17 players as against Layton's 19 strong choir, 6 soloists and a band of 22. Canzona's string team was 10 violins, 3 violas and 2 cellos against the Gabrieli's 6 violins, 2 violas and a single cello. The Gabrieli Consort's continuo team used a harpsichord as well as an organ.

Both concerts were based on the compilation of the text and music of versions I and IV (found in the NBA), rather than the more purist use of version IV in, for example, Andrew Parrott's Taverner Consort 1991 CD. Polyphony fielded a glittering cast of stars – Ian Bostridge, Catherine Bott, James Bowman and Paul Agnew together with the more recent signings, Robert Rice and Thomas Guthrie. The Gabrieli soloists were Charles Daniels, Peter Harvey, Susan Hemington-Jones and Susan Bickley, with Robert Evans as Pilate. Ian Bostridge was outstanding as Polyphony's Evangelist. He stood next to the conductor, turning towards the choir in the choruses and chorales and sitting below stage level for the arias. He took full advantage of this commanding position to project a magnificently conversational stage manner – his singing communicated the intense and varying emotions of the text directly to the audience, calling upon the other soloists and chorus to support his story. At the Barbican, Charles Daniels was placed centrally at the back with the continuo group. Although his singing was excellent (no allowance needed for his being called in at the last minute), the lack of immediate contact with the audience was noticeable. Robert Rice's portrayal of Jesus was calm and reflective whereas Peter Harvey presented a stronger character with greater emotional depth. Thomas Guthrie was a suitably reticent Pilate against Rice's Christus – both seemingly caught up in a spiral of events outside their control. Robert Evans's portrayal of Pilate, however, emphasised the conflict between the two

men. Thomas Guthrie gave exquisite performances of *Eilt, ihr angefochtenen Seelen*, *Mein teurer Heiland* and *Betrachte, mein Seel*, helped by delicate playing of the organ obligato by Alistair Ross and the viole d'amore by Theresa Caudle and Jane Norman. Paul Agnew also gave impassioned performances of *Ach, mein Sinn* and *Erwäge, wie sein blutgefärbte Rücken*. At the Barbican, apart from Charles Daniels, it was the ripieno singers who came over best – Rebecca Outram, Charles Humphries, Julian Podger and Robert Evans.

The instrumentalists were excellent in both concerts although, even in the demanding acoustic of The Barbican, the more sparing forces of the Gabrieli Consort had the slight edge in clarity. But Canzona's wonderfully intense opening bars set the mood of the Smith Square performance superbly, with an undercurrent of menace from the strings and anguish from the oboes. Both continuo groups were outstanding, and it was highly appropriate that the biggest cheer at The Barbican was given to the cellist/gambist player, Jonathan Manson.

Stephen Layton's interpretation was emotionally and spiritually intense with a superb sense of the ebb and flow of the unfolding drama. He had clearly thought about the mood of each of the chorales and judged speeds and textures to perfection. Paul McCreesh drove his forces hard. His chorales were uniformly fast as he pushed the pace towards the inevitability of the crucifixion. It was only then that the space for reflection became apparent. But what his performance might have lacked in spiritual depth, it made up for in energy and drive.

The Russian born and trained cellist, Alfia Bekova, gave an intense performance of all six of Bach's Cello Suites to an enthusiastic audience in St John's Smith Square on 28 April. A pupil of Mstislav Rostropovich (defecting to Britain in 1981), she brought a forcefully romantic approach to her playing. She was at her best in the more lyrical movements, when she gave the cello a chance to speak into the St John's acoustic. But for much of the time her playing was too fast to reveal the musical detail, or to keep a firm grip on intonation, and the tiny gap between movements made for a breathless performance.

Following their appearance at Young Artist competition at the 1997 York Early Music Festival, the nine members of the Croatian group Minstrel returned to England for a lunch-time concert at St Mary le Strand on 29 April. Their programme of sacred and secular music was based around Croatian composers and the strong Italian influence on their music. It opened with three settings of a madrigal that probably weren't by an apparently notable plagiarist, Vincenzo Comnen (an interesting surname for one with such a reputation). Other composers included Cecchine, Courtoys, Jelic, Skjavetic, Bosinensis, Lukacic and Romano. Minstrel's vocal forces were wide ranging, and included a rather through-the-teeth soprano, a powerfully-ringing high tenor and a resonantly plummy low bass. However, they all sang well in consort groups of up to seven singers. Instrumental forces included recorders, cornamuses, harpsichord and a reticent gamba. A fascinating and well-presented programme by a colourful ensemble.

#### SCOTTISH EARLY MUSIC CONSORT

We were very sorry to hear that the Scottish Early Music Consort and the Glasgow International Early Music Festival have disbanded. We attended the Festival twice and, although disappointed by the Exhibitions, were extremely impressed by the Festival: indeed, one of their productions, *La Baltasara*, was among the best early opera performances I have seen. I suppose that part of the sparkle that seemed to infect Glasgow when it was the European Cultural Capital has fizzed off, and one wonders whether the bickerings and dubious behaviour of the dominant Labour party might have affected sponsors and local authority confidence. Also, no doubt the increasing pressures on academics make it more difficult to run a Consort and a Festival while performing a full-time job. But whatever the reason, Kate Brown, Warwick Edwards and Gregory Squire deserve congratulation and thanks for what they have managed to do and sympathy for the failure of their aspirations. They have remained financially solvent, and their residual assets will be deployed in support of early music performance in Scotland.

There is room for others to follow the creative imagination that SEMC has shown: good luck to those who can continue their work. There is plenty of talent in Scotland, but not yet enough work to encourage the best players to stay in the country. Is there any chance that the new Scottish parliament will get round to thinking of such matters? CB

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## Coste: He that hath my commandments

He that hath my com-mand - ments and keep - eth them, and keep - eth them, \_\_\_\_\_

He that hath my com-mand - ments and keep - eth them, and keep - eth them, the

He that hath my com-mand - ments and keep - eth them, and keep - eth them,

He that hath my com-mand - ments and keep - eth them, and keep - eth them,

6 the same is he that lov - eth me, that lov - eth me, the same is he that lov - eth

same is he that lov - eth me, the same is he that lov - eth me, the same is he that

the same is he that lov - eth me, that lov - eth me, the same is he that lov - eth me, that lov -

the same is he that lov - eth me, the same is he that lov - eth me, that

12 me: and he that lov - eth me shall be lov - ed of my fa - ther, \_\_\_\_\_

lov - - eth me: and he that lov - eth me shall be

-eth me: and he that lov - eth me shall be lov - ed of my

lov - - eth me: and he that lov - eth me shall be lov - ed

17 and he that lov - eth me shall be lov - ed of my fa - ther, shall be lov - ed

lov - ed of my fa - - - ther, and he that lov - eth me shall be lov - ed

fa - ther, of my fa - ther, and shall be lov - ed of my fa - ther, of

of my fa - ther, my fa - ther, and he that lov - eth me shall be lov - ed

22

of my fa - ther, and I will love him, and I will love \_\_\_\_

of my fa - - - ther, and I will love him, and I will

my fa - - - ther, and I will love him, will love

of my fa - ther, and I \_\_\_\_ will love him, and I will love him, and

27

him, and I will show mine own self to him, un - to him,

love \_\_\_\_ him, and I will show \_\_\_\_ mine own self un -

him, and I will show \_\_\_\_ mine own self to him, mine own self [un] - to him,

I will show mine own self un - to him, un - to him, and

31

and I will show mine own self to him, and I will show mine own

-to \_\_\_\_ him, and I will show mine own self un - to

and I will show \_\_\_\_ mine own self un - to him, mine \_\_\_\_ own self un - to

I will show mine own self un - to him, un - to him, and

35

self un - to him, and I will show \_\_\_\_ mine own self un - to \_\_\_\_ him.

him, and I will show mine own self, and I will show \_\_\_\_ mine own self un - to him.

him and I will show \_\_\_\_ mine own self to him, and I will show \_\_\_\_ mine own self to him.

I will show mine own self un - to him, un - - - to \_\_\_\_ him.

## Tomkins for Keyboard

Andrew Benson-Wilson

Bernhard Klapprott *hpscd, virginals\* & (in vol. 4 only) org*  
Vol 1 (1994) MDG 607 0563-2

Prelude (*Musica Britannica* vol. 5, no.1), Voluntary, A sad pavan for these distracted times, The Perpetual Round, Fancy\* (MB22), Ut Mi Re\*, Pavan & Galliard Earl Strafford, Ground\* (MB40), Worcester Brawls, Fortune my foe, The Hunting Galliard, Pavan\* & Galliard\* (MB47-8), Barafostus' Dream  
Vol 2 (1996) MDG 607 0704-2.

Prelude (MB3), Fancy (MB29), In Nomines (MB6,7,11), Voluntary\* (MB28), Pavan & Galliard (MB45-6), Fancy for Viols, Toy made at Poole Court\*, Pavan\* (MB54), Robin Hood, 2 Pavans (MB51-2), Ground (MB39).

Vol 3 (1996) MDG 607 0705-2.

Fancy (MB25), Pavan & Galliard\* of Three Parts, Miserere (MB16), Pavan Lord Canterbury, Ut Re Mi Fa Sol La (MB34-5), Short Pavan\*, Voluntary (MB30), What if a Day, Lady Folliott's Galliard, Paven (MB56), Fancy for Two to Play.

Vol 4 organ (1997) MDG 607 0706-2

In Nomines (MB8,9,12), Verse of Three Parts, Clarifa me Pater, Fancy, Misereres (MB13-15, 17-19), Verses and Voluntary for Mr Archdeacon Thornburgh, Offertory, A Substantial Verse.

Tomkins is not the only English composer whose keyboard music is admired by players abroad but is often largely ignored in the country of his birth – particularly by organists. It is therefore no surprise that this set of four CDs of the collected keyboard works should come from a German player. I hope they will be widely listened to in England. Tomkins' keyboard music includes some real gems and is a part of our musical heritage that should be appreciated far more. It is only by studying (or listening to) the sometimes unwieldy collected editions in *Musica Britannica* that we can see just how good much of this music is. Sweelinck, for example, is well known in England and is played often in recitals; but aren't his contemporary English composers just as worthy of our attention?

Bernhard Klapprott studied in Cologne and with Bob van Asperen at the Sweelinck Conservatory in Amsterdam. In 1994 he was appointed Professor for Harpsichord and Historical Keyboard Instruments at the Franz Liszt Conservatory, Weimar, and at Bremen's Academy of Early Music. On the evidence of these four CDs, he is a player to watch out for. His interpretations are fluid and musical, and he has a fine sense of rhetoric and structure. Despite his admirable attention to musical detail, he never loses sight of the broad canvas. This is particularly notably in the longer pieces (including two of around 16 minutes), where the attention is always held. His speeds are sensibly judged, and they need to be – Tomkins is one of composers where it is worth checking for the demisemiquavers on the last page of a piece before you start.<sup>1</sup> Although there is no audible sign of the subtly paired phrasing of notes that could be supposed from the fingering of the day, the performance is beautifully sensitive on all three instruments, taking account of the different techniques of touch and articulation required.

With only a few exceptions, all the works in *Musica Britannica* are included on the four CDs. The text keeps quite strictly to the MB score and its ornaments and various editorial suggestions. But the organ pieces in Vol 4 are played without any of the marked ornaments. Although this works well, there is little evidence that English keyboard ornaments were only intended for performance on harpsichord or virginals. Repeats are taken literally, with no extra ornaments or improvisatory gestures.

The stringed instruments used are a harpsichord after Giusti (Italian, latish 17th century) by Cornelis A. Bom and (marked \* in the list opposite) a virginals after Marten van der Biest (Flanders 1580) by Klaus Ahrend. Both are tuned to meantone temperaments, although this is moderated somewhat for the wilder harmonic regions explored in the Fancy for Viols in Vol 2. Only a few pieces are played on the virginals: I wonder if their more intimate tone wouldn't have been appropriate for rather more. And it is possible that more of the pieces were intended for organ, perhaps with a differentiation between performance on church or chamber organ. All complicated subjects! Indeed, the choice of organ for English music of this period is fraught with problems: there is no 'correct' choice.

By chance, one of the few surviving English organ specifications of the period is that of the organ that Tomkins himself played in Worcester Cathedral. It was built by Thomas Dallam in 1613-14 and had two manuals (Great and Chair) with principal ranks up to 2' on the Great and up to 1' on the Chair. There were also two stopped pipes, an 8' Recorder on the Great and a 4' flute on the Chair. The organ was probably pitched about a minor third below A440. Klapprott uses the anonymous one-manual organ dating from around 1660 (but with possible roots in 1549) in the Reformed Church of Uttum (a small village in the aptly-named region of Krummhorn, in the north-western corner of Germany). The Uttum organ has the meantone temperament and sensitive wind that is so essential for this music and has a beautiful Renaissance singing tone to the principal ranks. However, it only has one manual – but then, was Tomkins ever able to use both manuals together at Worcester? For example, were they at the same pitch?

Generally Klapprott keeps to gently singing registrations entirely suitable to the music, either solo stops (8' Praestant/Gedact or 4' Octaaf) or combinations of just 2/3 stops. Curiously, the 2' stop is not used at all. The Quintadena and Mixtur stops are occasionally employed – although uncharacteristic, they blend well and add colour.

The programme notes by Karsten Erik Ose are approachable and scholarly without being pedantic. As well as the very readable comments about each piece, they include the autograph title, the date of composition and manuscript sources for each of the pieces but, with the exception of Vol 4, not the *Musica Britannica* numberings. Apart from Vol. 4, each of the CDs has a relevant musical painting of the period on the front cover, and an interpretation of each is weaved into the text. The positive organ from van Eyck's early fifteenth century alterpiece in Ghent on the cover of Vol. 4 is the only departure from this.

All in all a superb recording of the keyboard works of one composer. There is so much to listen to and learn from Tomkins' music, and I rate Klapprott's interpretations and playing highly. I will treasure these CDs, and will pay even more attention to Tomkins in future. All four discs are strongly recommended.

1. Choice of tempo is not helped by the inconsistent note-reductions of the MB edition. CB



## RECORD REVIEWS

## PLAINSONG

*Christ in Gethsemane. Maundy Thursday: The Office of Tenebrae & The Ceremony of Foot-washing* Monastic Choir of St. Peter's Abbey, Solesmes, Dom Jean Claire dir 68' 33" Solesmes S.833

*A Gregorian Feast* Pro Cantione Antiqua Carlton 30366 00872 58' 49" (rec 1990-92) ££

*Gregorian Requiem* Gloria Dei Cantores, Richard J. Pugsley cond 77' 49" GDCD 021

These three discs offer a remarkable contrast in performance styles, all acceptable, though I would draw particular attention to the least known, Gloria Dei Cantores, a large group of 44 and a smaller Schola of 16 from Cape Cod, which I link more with Protestant psalms than Roman chant; perhaps things have changed since the 1620s. They have a fresh sound that is very appealing, and if you haven't heard them and only want to buy one of these discs, this would be my first choice. Its programme comprises music for the vigil (*Apud Dominum and Habibabit*), the six *Statio Secunda: in ecclesia* pieces (*Subvenite*, etc), the Mass itself with ordinary (*Kyrie XVIIIIB* etc), another set from the alternative propers, and the antiphons which close the service: *In paradisum & Ego sum resurrectio*. It is gratifying to hear so coherent and satisfying a programme.

The Solesmes disc is disappointing in this respect, since the psalms are cut to a minimum and we have the antiphons to the Lamentations without the Lamentations themselves. But it is good to have the antiphons for the Maundy foot-washing, beginning with the eponymous *Mandatum novum*, though the brief notes might say what stage of the history of the liturgy they represent; there is more music than in either of the pre-Vatican II books I have, and surely the service can't have been extended?

The seven singers of PCA make a more professional and less obviously 'holy' sound than the Solesmes monks. They sing six sets of propers (listed in order the order of the disc): Corpus Christi, Epiphany, St Andrew, the Nativity (3rd Mass), the Assumption and the Common of a martyr, concluding with the hymn *Aeterna Christi munera*. You may find it shelved in your record shop under Palestrina, since Carlton's April release booklet describes it as a 'recording of Palestrina's music', a mistake deriving, I presume, from the chant has having been previously used to supply propers on Palestrina discs. But it is a sensible anthology in itself, interesting for its basis on a 1611 *Graduale Romanum*. CB

*Rituel: Sacred Chants from the early Capetian era (MSS from 9th to 12th c.)* Ensemble Venance Fortunat, Anne-Marie Deschamps L'empreinte digitale ED 13068 55' 25"

Unless I am exceptionally ignorant in not knowing that the French monarchs from 987 to 1328 were the Capetians, I suspect that the title won't sell many copies in Britain. However, the programme is a nice mixture of chant and polyphony. It begins with a conductus (I'm not sure why it is attributed to Perotin) for the coronation of Louis IX (1226) and includes various other coronational conductus and chants. Slightly peripheral are two settings of *Novus miles* on the death of Becket (the note says that he quarrelled with Henry II and lived for many years near Sens, but not that Henry subsequently had him killed). Alternating settings of *Veni creator* by Dufay and *Te Deum* by Binchois are welcome, if out of period. The singing (by four men, four women) is convincing. The variety is refreshing to the ear, but would boys have been given such prominent music as the women perform here? CB

## MEDIEVAL

*Hildegard of Bingen Ordo virtutum* Sequentia, dir Barbara Thornton & Benjamin Bagby 92' 01" 2 CDs

Deutsche Harmonia Mundi 05472 77394 2

Sequentia produces stronger performances than those on the Etcetera disc reviewed in December (*EMR* 36 p. 15, with video *EMR* 40 p. 14). However, were I a poor student wondering which disc to buy, or even a not-quite-so-poor publisher with a mortgage to pay and a family to support, I would need to be convinced that what I was getting for double the price (with only 23' extra music) was distinctly worth it. In fact, I'm not, and I'm puzzled by the unworldly approach. Twelve minutes (just enough to enable the work to be fitted on a single disc) could have been knocked off the playing time by omitting three irrelevant songs included as an interlude at the beginning of track 2; more could have been pruned by omitting the instrumental processions. These may help to make the piece work when staged, but need not be on the CD. It also seems extravagant (and perhaps naive) to add to the cast a male choir for the Patriarchs and Prophets; Hildegard could perhaps have rounded up congenial male priests to take the roles (I can certainly imagine the nuns delighting in casting their priest/confessor as Diabolus), but the minor male roles would surely have been taken by women, as in all girls' school plays until the sexual liberation of the last few decades. Without men and instruments, the cast and cost of performers would have been halved. While artistic choices should not be dominated by economic considerations, it strikes me as only common sense that a work for female voices lasting about 70' should not be inflated in such a way that the circulation of a good performance be reduced by a price twice as high as it need be. CB

## 15th CENTURY

*Ockeghem Missa L'homme armé, Ave Maria, Alma Redemptoris mater; Josquin Memor esto verbi tui* Oxford Camerata, Jeremy Summerly 56' 46" Naxos 8.554297 £

It is very interesting to hear Johannes Ockeghem's treatment of the *L'homme armé* cantus performed by unaccompanied voices. The other good recording I have of the piece on the German Querstand label beefs up the voices with regals and sackbut, lending the music a splendidly martial tone. However, the present recording is a much more subtle affair, exuding an admirable purity and allowing the music to express the range of emotions Ockeghem surely intended. As usual with the distinguished series of recordings these artists have made for Naxos, the singing and recording are very fine indeed. There is even a nod in the direction of liturgical context for the mass in the form of a chant offertory, although at 56:46 the disc offered room for perhaps a little more chant. On the other hand, thoughtful programming provides the *Alma redemptoris mater* chant before Ockeghem's setting and the *L'homme armé* tune before the Mass, while the whole disc ends most satisfactorily with Josquin's masterly *Memor esto verbi tui*. D. James Ross

*Tinctoris Missa L'homme armé, Missa Sine nomine* The Clerks' Group, Edward Wickham Cypres Musique en Wallonie 68' 36" CYP 3608

Given his almost legendary status during his own lifetime and for generations thereafter, it is surprising that so few recordings have been made of the music of Tinctoris, and for this reason alone the present recording should be welcomed with open arms. His contribution to the *L'Homme armé* tradition proves to be flamboyant and at the same time assured, as one might expect from the author of the first musical dictionary and a dozen treatises on the theory of composition, while the three-part *Missa Sine nomine* (the Kyrie of which was recorded by the ever-perspicacious David Munrow in 1976) is a polished and inventive piece set in a remarkably low tessitura. The Clerks' Group field two impressive low basses and offer an engaging reading of the three-part Mass, although the singing in the *L'Homme armé* Mass is less tidy and occasionally sounds aridly academic. Furthermore, the singers are poorly served by uncomfortably close miking and an unflattering acoustic. These are regrettable tendencies in the growing discography of this admirable ensemble. D. James Ross

££ = midprice £ = around £5.00  
Other discs are, as far as we know, full price

## 16th CENTURY

**Byrd Early Latin Church Music; Propers for Christmas Day** The Cardinal's Musick, Andrew Carwood, David Skinner 72' 34" ASV Gaudeamus CD GAU 178

*Ad Dominum cum tribularer* a8, *Alleluia Confitemini Domino, Alleluia Laudate pueri* a3, *Ave regina caelorum* a5, *Decantabat populus* a5, *Deus in adiutorium* a6, *In exitu Israel* a4, *O salutaris hostia* a6; Christmas Propers from Gradualia II

Since there is a review in the Byrd Newsletter (p. 4), there is no need to add much here except to expression satisfaction with the tempi (cf this month's editorial), although I would welcome a slightly more relaxed sound. The contrast between early and late music is illuminating. In *O salutaris hostia*, was Byrd gently poking fun at Tallis by demanding the most extreme false relations, especially the entries of *da robur*: the singers may well pray 'give strength'! CB

For another Byrd disc, see p. 21

**Guerrero Motecta** Musica Ficta, Raúl Mallavibarrena dir 62' 35" Cantus C9619

Good to hear a new, at least to me, Spanish group giving serious attention to Guerrero — and this recording is serious attention indeed. While the singing is not always flawless it is consistently good and sometimes takes off with an intensity that matches this fine music. The group resembles Concerto Italiano, singing one per part with full-blooded commitment: female sopranos blend well and tuning is mostly excellent. Italianate pronunciation seems a bit odd (though Guerrero did publish in Venice). Discreet ornamentation is added effectively to the more madrigalian items in this mixed collection. Organ accompaniment is used throughout, helping particularly to support the bass (pitch is suitably low here); the organist tends to hang on after the singers, which becomes irritating. Two *alternatim* hymns and a through-composed Magnificat are most effective, but the highlight for me is the five-voice *Trahe me post te* with both sopranos 'pulling' each other in canon at the third. An impressive recording. Noel O'Regan

**Palestrina (Renaissance Masterpieces Vol. IV: Rome.)** Choir of New College, Oxford, Edward Higginbottom 56' 25" Collins 15092

*Ad Dominum cum tribularer* a4, *Ad te levavi* a4, *Alma Redemptoris* a4, *Dum compleretur* a6, *Magnificat* a8, *Nunc dimittis* a8, *Stabat mater* a8, *Veni Sancte Spiritus* a8, *Victimae paschali* a8 & *Lamentationum liber II lectio III Sabbato Sancto*

I wrote the liner notes for this disc but did not hear the music until after it was issued. This seems to be a not uncommon and somewhat strange experience (it could also lead to discrepancies between notes and performance, if someone in the record company is not on the ball — no such problems in this case). Some of the best of Palestrina here, much of it for two choirs including the famous *Stabat Mater*, two other sequences and two canticles; also three fine examples of the composer's late

four-voice style. All are sung with conviction, a fine sense of line and sensitivity to the words. Pitch is low, with pieces in *chiavette* transposed down, and made to sound convincingly right — which I particularly welcome. My only problem is with the tone of the boys, which I have not warmed to. They tend to surge, often on every word, in the sort of mannerist lozenges which used to be found in baroque instrumental music. Close miking exaggerates this, especially when the boys are divided; final chords are often unsteady. However, the New College sound clearly has many fans and the choice of music here should certainly boost Palestrina's reputation. Noel O'Regan

Yes, it is by no means unusual — indeed, probably normal — to write the notes for a recording without hearing it; so when the notes contradict what you hear, don't blame the poor writer. It is often frustrating having to avoid topics that may prove contradictory to the performance practice, and these days there is less chance of an in-house text editor being capable of noticing discrepancies between notes and disc. CB

**Il vero modo di diminuir** The Italian Cornetto Doron David Sherwin cnt, Andrew Marcon org, hpscd 55' 34" (rec. 1991) Arts 47348-2

Clemens, Courtois, Crecquillon, Gabrieli, Gorzanis, Guami, Merulo, Nanino, Palestrina, Quagliati, Rore and anon

This recording originally appeared as *Il vero modo di diminuir* under the Italian label Giulia. The booklet notes, too, have been retained, with the unfortunate omission of the composers of the divisions. These include Doron Sherwin himself, whose beautifully wistful elaborations of three of the pieces owe exactly the right proportion of debt to the old masters. I very much applaud the authentic blurring of the separation between composer and performer: the word authentic should apply to more than notes and instruments. The use of the cathedral organ of Spilimergo redresses a common tendency to accompany with under-powered instruments; it is also used for splendid Toccatas and tumultuous divisions of its own. The middle section of the record uses harpsichord for chamber pieces and secular madrigals — the complete change of sound and acoustics works well. Doron Sherwin has a relaxed sound with a glittering top register, and plays with extraordinary neatness and accuracy. The emphasis is on the decorative aspect of the divisions; the recurring mental image is one of a tiara! Stephen Cassidy

**Ye Sacred Muses: Consort Song and Instrumental Music by William Byrd and Orlando Gibbons** David Cordier ct, The Royal Consort Globe GLO 5159 56' 27"

Byrd *Ah silly soul, Ambitious Love, Come pretty babe, Constant Penelope, Fair Britain isle, If women could be fair, Ye sacred muses*; Browning, *In nomine* a4 Gibbons *In nomine* a4 & a5 1 & 2, *Fantasias* a4 1 & 2 anon *Fie fie my faith*

Richard Turbet informs me that this is the first CD recording of *Ambitious love* and the second of *Constant Penelope* and *If women could be fair*. It is an attractive disc. I can listen to David Cordier for a lot longer than most counter-tenors (sorry about so back-

handed a compliment), and the only slight complaint, endemic to virtually all recordings of consort songs and not as bad here as usual, is that the singer sounds just a little too like a soloist rather than a member of an ensemble. How he was placed at the sessions doesn't matter, but I want to hear him as if he is sitting among the consort. The idea of including viol music by Gibbons as well as Byrd was a good one; Gibbons is the composer nearest to Byrd in style, but different enough to offer contrast. The performances suit the sombre manner of his larger pieces. Globe are aware that *Ye sacred muses* is (are?) ascribed to the wrong composer. I think it accords with normal English usage better to use the terms treble, tenor and bass viols rather than gambas. CB

## 17th CENTURY

**Lambert Airs de Cour** Fons Musicae, Yasunori Imamura dir 63' 02" Etcetera KTC 1195

A double-barrelled welcome for this disc, since neither the genre nor the composer is well represented in the recorded repertoire. Lambert was Master of the Chamber Music at the French court and hailed by his contemporaries as 'the writer of the most beautiful airs', easy to believe on the basis of this recital. Typically, these manifestations of *le bon goût* begin with an instrumental ritornello and include a reprise where rich ornamentation was expected and is here supplied, often exquisitely. The programme is sensibly varied by the inclusion of instrumental solos (gamba and theorbo) though not — praise be — by the application of the recently fashionable continuo kaleidoscope, and the booklet includes a lively essay as well as texts and translations. Warmly recommended, especially as a complement to fine wine after 9.00pm! David Hansell

**Praetorius Polyhymnia Caduceatrix & Panegyrica: Music for Christmas; Hymns of Peace and Praise** Musica Fiata, La Capella Ducale, Roland Wilson 145' 34" Sony Vivarte S2K 62 929 2 CDs in box

Apologies for the delayed reviews of this and the Schütz sets: I must have missed the Sony release list which contained them. Despite its fame (even if you can't remember the title well enough to pronounce it, its overall shape sticks firmly in the mind), we generally hear the same few Christmas settings from the massive (in number of pieces as well as number of parts) collection *Polyhymnia caduceatrix & panegyrica* (1619). These are included here, with a much wider sampling of the publication, enabling us to hear the full variety of sound and emotion encompassed by this underrated composer. Praetorius might not match Schütz's melodic poignancy, but these marvellous and idiomatic performances should stop us thinking of him as just an arranger of chorales. I used to compare him with Percy Grainger, since both were extraordinarily successful arrangers of other people's tunes. This, like the recent Grainger recordings, show them to be far more original composers. CB

**Schütz *Symphoniae Sacrae II, Vater Abraham* (SWV477)** La Capella Ducale, Musica Fiata, Roland Wilson 147'46"  
Sony Vivarte S2K 68261 2 CDs in box

These 25 sacred concertos for one to three voices, with just two obbligato instruments and continuo, were probably composed mainly in the 1630s. Their modest demands were well suited to princely establishments ground down by the Thirty Years' War. Within its limited frame, this is a compendium of compactly expressive word-setting in the post-Monteverdi manner. Roland Wilson has, I think, tried a little too hard to vary the scoring of the obbligato parts. Particularly disappointing is the use (in two pieces) of one violin and one cornett on evenly matched obbligato parts: each is best at its own kinds of ornamentation, but that contrast is matched by no such contrast in the writing, so the two seem to tug in contrary directions. Did someone involved in the project doubt whether the music itself could sustain the listener's interest? With playing and singing as good as this, any such doubt is misplaced. A similar lack of confidence may underlie a tendency towards too-fast tempos: the performers' virtuosity is equal to the challenge, but at such speeds both ornamentation and declamation are too little varied. In the source, only about half the pieces have any kind of instrumental prelude; something of the kind should have been devised for the others that on paper begin *in medias res*, the singer(s) entering in bar 1 – which can't possibly be right. The voices are uniformly good – even the falsettist, (David Cordier, though his one solo (SWV 348) lies slightly too low even at the high pitch used here. The two sopranos, Gundula Anders and Mona Spägle, make very convincing 'boys' – or, rather, they have the expressive range to render irrelevant any question whether boys or women are 'authentic' in this repertoire. The two tenors, Wilfried Jochens and Nico van der Meer, are especially fine throughout. Purcell's Gostling himself would have admired the basses Harry van der Kamp and Bas Ramselaar in SWV 361. The instrumental work is also first-class, with graceful, sometimes witty violin playing and a delightful assortment of continuo groupings with a (too) prominent dulcian joining the winds. Best of all is the cornett playing of Roland Wilson and William Dongois, a pattern not only for cornettists but also for singers (see Roger North on the treble-cornett equation). The cornetts alone are worth the price of this enjoyable release – which must have been one of the last produced by Wolf Erichson, whose retirement leaves the early music world deep in his debt.

Erik Van Tassel

**Simpson *The Months*** Sonnerie (Monica Huggett, Emilia Benjamin, Sarah Cunningham, Gary Cooper *vln, vln/vdg, vdg, org*) Virgin Veritas 7243 5 45281 2 5 59' 55"

If you are looking for pictorial elements (such as in Vivaldi's music, for example) in Simpson's set of 12 Fantasies, your imagination may be somewhat stretched. For

these are written in true mid-17th century fantasy style, in short sections, though without the harmonic richness which is more characteristic of the earlier fantasy. These are stunningly played by Sonnerie, with some stylish ornamentation and some fine virtuosic division playing, so characteristic of Christopher Simpson's writing. Despite being for violin and two bass viols with continuo, both cover and sleeve list the performers on two violins and one bass viol, with organ. After each 'quarter' the performers usefully intersperse a contrasting work; two sets of Simpson's simpler divisions (one for solo bass viol, the other for two basses), the latter in A minor being a fine, solemn set. The summer 'interlude' is a suite of three dances from a D major set – here for two violins and one bass viol – which stands up well against similar works by Jenkins, Simpson's more famous contemporary. The performers throughout bring out the best in his music, with some outstanding, unaffected and stylish playing.

Ian Graham-Jones

**Strozzi *Primo Libro de' Madrigali (1644)*** La Venexiana, Claudio Cavina *dir* 62' 00"  
Cantus C9612

I could write a paean of praise, but all that needs to be said is that this is startlingly good music extraordinarily well performed. The extremely soloistic vocal lines are distributed among seven singers, blending or contrasting as appropriate, and always in command of the wide range of emotions that the poets have presented to the composer and of which she has taken full advantage. The accompaniment of two theorbos and harpsichord matches perfectly. If we had a star system, this would have the maximum, the only tiny fault being the difficulty of reading the information on the back of the box – though fortunately it is all repeated in the substantial booklet. CB

**Tomkins *Keyboard Music Vols 1-4***  
Bernhard Klapprott *hpscd, virginals & (in vol. 4 only) org* 4 discs  
Dabringhaus & Grimm *see p. 13*

**Uccellini *Arie, Sinfonie, Sonate*** The Pleasant Consort (Petra de Gans, Hannelore Devaere, Christopher Farr *rec, harp, kbd*) Heinen Studio 96381 68' 10"

The pieces on this disc represent a cross section of instrumental works from Uccellini's collections of 1645, 1649, and 1669 (op.4,5 & 8) for solo violin (recorder) and continuo. These cover a broad range of works, from short arias and symphonias based on popular tunes and dance rhythms, to fully-fledged, superb examples of the early violin sonata. Although played here on recorder, ironically the programme notes stress Uccellini's importance as a violin composer alongside Fontana and Marini, hardly mentioning the recorder at all. In fact the pieces are very effective in this setting, and the accompaniment of baroque harp as a contrast to organ or harpsichord in some pieces works very well. Petra de Gans's playing is both technically and musically

assured, without being overly demonstrative; some listeners may prefer a more extrovert approach, but this is stylish and well paced with secure accompaniment and excellent intonation throughout.

Marie Ritter

***The Age of Extravagance: Virtuoso Music from Iberia and Italy*** Jeremy West *cornett*, Timothy Roberts *org, hpscd*, Paula Chateaufort *chitarrone*, Frances Kelly *double harp* Hyperion CDA66977 76' 17"

The strong Iberian component to the repertoire on this disc is a welcome addition to the catalogue of solo cornett recordings. A second distinguishing feature is that it is the first I know to use a high pitch instrument. The small change of pitch to the cornetts most common historical size has a material effect on the tone and delicacy of the instrument. Jeremy West's 'pencil in' of the *glosas* and passagework emphasise the expressive aspect of diminutions. Jeremy's hallmark is the quirky thoughtfulness (meant very positively): he brings his interpretations. These make them unique, but with sometimes a danger of minute rhythmical instabilities and loss of momentum. The Italian works are stiffer than many choose to do but very playful in the passagework. He excels in the Spanish lyrical pieces. The cornett rising seamlessly out of the organ tone in the first track makes a marvellous opening; and the feeling of gentle evaporation in the final play-out with the harp makes a perfect ending. The continuo playing and solos are worth recommending.

Stephen Cassidy

***Flowers of the Forest: Scottish traditional music for lute, mandour, cittern, guittar*** Rob MacKillop  
Greenox TRAX 155

This eagerly anticipated solo album by Scotland's leading lutenist (or lutar as we Scots prefer to call them) presents a fascinating cross-section of early Scottish repertoire from a number of 17th and 18th-century manuscripts. Rob MacKillop's lutes (he plays three in all with seven, ten and eleven courses) have a wonderfully warm tone, beautifully captured by the Greenox engineers, while the mandour he uses for the Skene Manuscript material sounds more like a real instrument and less like a toy than similar instruments I have heard in the hands of other performers. Many of the tracks have a splendid vitality to them, and the cittern set from the Millar/MCalman Manuscripts is a model blend of authenticity and energy. The real revelation for me however was the 18th-century repertoire for wire-strung guitar, played with exemplary musicality and enormous assurance. This highly entertaining disc concludes with a touching homage by Rob MacKillop in the form of a *Lament for the Lutars*.

D James Ross

## LATE BAROQUE

**Bach *Cantatas vol. 6*** Monika Frimmer, Gerd Türk, Peter Kooij *STB*, Bach Collegium Japan, Masaaki Suzuki 68' 01"



**BIS-CD-851**

Cantatas 21 (+ alternative movements), 31

The excellent qualities of Suzuki's Bach series continue apace, and any original fears that the Japanese series may falter seem by now to have been premature; these two works stand competition from any rival, being generally strong in all departments, including the pronunciation of the Japanese chorus. The soloists make a very stylish job of the 18th century German texts, even in the tricky low duet-version for tenor and bass of *Komm mein Jesu* (21/8 in the alternative version, the last track on the disc). Cantata 31 was erroneously accorded four trumpet parts in the old Bach-Gesellschaft edition; only three are preserved, or likely, and here, as elsewhere, the Japanese soloists play well. We hope that all continues to go well with this excellent series, which of the various CDs of early cantatas is the one that I currently favour.

Stephen Daw

**Bach Violin Sonatas** Elizabeth Wallfisch vln, Richard Tunnicliffe vlc, Paul Nicholson hpscd  
Hyperion **CDD22025** 123' 24" 2 discs  
BWV 1014 1019 + 1021, 1023, 1024 & 1026

Even Sigiswald Kuijken and Leonhardt are no better in accord than are Wallfisch and Nicholson, so that that rare correctness – the really scrupulous intonation, such as we hear in these accounts – is least one special quality here. This is clearly enhanced by the careful tuning of the harpsichord itself – another quality that is far rarer that it should be. But the unanimity is far more than simply that of sensitive mutual intonation, as careful listening to track 12 of Disc 1 (Sonata with obblg. Harpsichord 1, *Andante*) quickly reveals. I find much of Wallfisch's playing heavily compromised towards the modern (for me far too much nimble playing towards the point of the bow, too modern a kind of vibrato – as at Disc 1, track 15, opening), but even accounts which move me far more for a few bars are far from excellent, and once one comes to accept these things, this seems to me easily the most consistent account yet recorded, and far less compromised than several readings from players of 'early' violins. Hyperion's reasonable prices and the obvious weakness in a number of the apparent rivals make this my clear first choice on CD.

Stephen Daw

**Bach Solo Concertos Vol. 3** Musica Alta Ripa  
Dabringhaus & Grimm **MDG 309 0683-2**

BWV 1043, 1052, 1055, 1064 64' 43"

Musica Alta Ripa is one of Germany's most successful period-instrument ensembles, being well-established internationally and generally respected. But despite the disc's admirable documentation, my first encounter with their Bach Concerto series is a little disappointing. It sounds as though the players have, indeed, studied how to play well and fluently on early instruments, but in such a way as to produce as undifferent, even as undistinguished a result compared with what we should reasonably expect from well-disciplined performers on modern strings and harpsichords. There can be little

virtue in even these respectable accounts of this truly wonderful music from which absolutely no new or deeper insight whatsoever is gained even when original instruments (or copies thereof) are being played. Whoever is responsible for the control of the performances has still much to learn; or perhaps, without any real manager, the group relies far too heavily on received, and therefore modern and anachronistic interpretations. A sad waste of some considerable talent.

Stephen Daw  
BC, when proof-reading this, wrote a big NO against the penultimate sentence. Don't expect unanimity from critics!

**Boyce The Secular Masque & 3 Overtures**  
Judith Howarth, Kathleen Kuhlmann, Charles Daniels, Timothy Robinson, Stephen Varcoe, David Thomas SmSTTB, Choir of New College Oxford, The Hanover Band, Graham Lea-Cox 71' 31"  
ASV **Gaudemus CD GAU 176**

Boyce's *Secular Masque* is a strange work – a 17th-century concept dressed in 18th-century clothing. With text by Dryden, it reflects an overview of the 17th-century in a series of short songs (rather than Italian style da capo arias), with occasional recitatives and several added choruses ably supplied by the choir of New College. It was never, as far as is known, intended as a staged masque, rather for private concert performance. Many items are with strings only, though horns and trumpets are used in predictably appropriate items. The interest here lies in the attractive music and the excellent team of soloists rather than in the work as a coherent entity. Three rarely-heard overtures to odes fill this disc. That for *King's Ode for the New Year* (1772) is galant in style; the *Ode for St. Cecilia's Day*, with oboes, trumpets and drums, has a fine baroque-style French overture, while the *Birthday Ode for George III* (1768) has a hybrid piece, rather in the style of some of the eight well-known Symphonies, in four movements, attractively written to appeal to the king's taste, no doubt. The playing of The Hanover Band is stylish, with the odd slight intonation problem in the Overture to spirited performance.

Ian Graham-Jones

**John Clerk of Penicuik The Lion of Scotland: Cantatas** Catherine Bott, Concerto Caledonia  
Hyperion **CDA67007** 68' 32"

*Dic mihi saepe puer, Eheu quam diris hominis, Leo Scotiae irritatus, Miserere mei Deus, Odo di mesto intorno; Vln. sonata*

My local library has a large collection of 17th- to 19th-century Scottish music, which I have spent the last six months cataloguing. Although the bias there is strongly in favour of traditional music and on art music which has lifted material, I have to say that it has not filled me with a great deal of admiration for the abilities of the average Scottish composer. Add to this my dislike for Carver, you will appreciate my relief at finding an early Scot, whose musical creations I can justifiably hail as worthy of notice. It seems a terrible shame that Clerk gave up composition as being an unsuitable activity for a judge! On this outing, Concerto Caledonia would appear an excellent successor to the

Scottish Early Music Consort: the slightly honey-toned fiddlers play off a solid continuo section. Although I enjoyed most of Catherine Bott's contributions, occasionally I found her vocal colour a little too Glen Close as Cruella De Ville for my liking; I admire her intention to convey the meaning of the text, but (for me) it was just one portamento too many, I'm afraid. Technically, something extremely curious happens at 2' 31" of track 8 on my copy. Musically, something even more so happens at 3' 30" of the same track. (Refer to my previous comments.)

BC

**Falckenhagen 6 Sonatas op. 1** Agustín Maruri  
modern guitar 57' 17"  
EMEC **E-022**

Adam Falckenhagen was one of the last luténist-composers of the German baroque. His works are written in a very *galant* style, which is quite quirky. Surprisingly, they transcribe for the guitar rather better than much baroque lute music, largely because the textures are relatively thin and the bass is rarely melodic. The chief problems in making such transcriptions are caused by the differences in range of the baroque lute and the modern guitar; the former has a range of 3 octaves in first position, the latter only two octaves and a third. Consequently in transcription the music usually needs to be condensed by an octave, and even then it is sometimes impossible to hold bass notes because the left hand is required elsewhere. Maruri has transcribed the works with care; he has good feeling for the rhetoric of the music, and phrases it well, and his playing is accurate and commanding. I was uncomfortably aware that in some passages his fine technique is stretched to the limit; unfortunately many tricks which are idiomatic and easy on a baroque lute are hellishly difficult on a guitar, fast parallel thirds and wide-ranging arpeggios in particular. The result is that passages which should sound light and easy become edge-of-the-seat material. The reverse is also sometimes true, which gives a slightly wrong-footed feel to some movements. The music is interesting enough to merit attention but I fear that *EMEC* readers will find the tone of the guitar unacceptably anachronistic. This is not helped by the very intrusive squeaking of the covered strings and occasionally strained intonation. A brave attempt, but not, alas, one that I can wholeheartedly recommend.

Lynda Sayce

**Handel Rodelinda** Sophie Daneman *Rodelinda*, Daniel Taylor *Bertarido*, Adrian Thompson *Grimoaldo*, Catherine Robbin *Eduige*, Robin Blaze *Unulfo*, Christopher Purves *Garibaldo*, Raglan Baroque Players, Nicholas Kraemer *dir* 172' 56" 3 CDs in box  
Virgin 7243 5 45277 2 2

This recording was made immediately after a semi-staged performance at Blackheath Concert Halls in February 1996. (The minimal production was credited to Jonathan Miller, but he gets no mention here.) It competes with the 1991 recording on DHM by La Stagione and Michael Schneider (about to be reissued on mid-price), made from live per-

formances in Göttingen. That account is decently sung and played, though lacking in passion. Most regrettably, exactly the same can be said of the new (full-price) version, but it comes with the disadvantages of extra cuts and even less dramatic power. Daneman in the title role allows few hints of the character's steely determination and haughty defiance of her tormentors to tarnish the gentle silver of her vocal line. Counter-tenors Taylor and Blaze are sweeter-toned than their counterparts on Harmonia Mundi, but Bertarido needs a heroic ring and one cannot choose a *Rodelinda* on the basis of Unulfo's decorative arias. The losses on Virgin, apart from recitative, are Garibaldi's nonchalant *Se per te* in Act 1 (important for character) and Bertarido's *Scacciata dal suo nido* in Act 2, the latter defensible as a stage cut but nevertheless one of the opera's more famous numbers. Both sets omit III/5 with its heavy-duty simile aria for Bertarido and include as compensation the same character's flashy but easier *Vivi, tiranno* just before the final scene (an addition made by Handel for his first revival). It is both sad and annoying not to be able to commend this well-intentioned British attempt to realise one of Handel's greatest operas, but the venture obviously needed stronger casting and a sharper sense of drama from all concerned.

Anthony Hicks

**Handel Alexander Balus** Julianne Baird *Cleopatra*, Jennifer Lee *Alexander*, D'Anna Fortunato *Aspasia*, Lorie Gratis *Messenger*, Frederick Urrey *Jonathan*, Pater Castaldi *Ptolomee* etc, Palmer Singers, Brewer Chamber Orchestra, Rudolph Palmer cond 146' 17" Newport Classic NPD 85625/2 2 CDs in box

Since 1985 a group masterminded by producer (and sometimes bass singer) John Ostendorf has recorded eight Handel operas and the oratorio *Joshua* on the Vox or Newport Classic labels. The series has been marked by determination to fill gaps in the repertoire coupled with maddening indifference to quality of performance or accuracy of texts, but the more recent offerings have been relatively tolerable. This latest production was no doubt also intended as a gap-filler, but Robert King's version on Hyperion (see *EMR* December 1997, p.19) overtook it and is undoubtedly superior. It must be said, however, that this is one of Palmer's better Handelian efforts. The choruses are characterful and well-paced, Lane makes a noble Alexander and Baird an appealing if slightly watery Cleopatra. On the downside Urrey is a wooden Jonathan, and Castaldi seems to have been miscast as Ptolomee, needing to change many of his lower notes. Also regrettable are various editorial confusions, all too typical of Ostendorf's productions and easily outweighing those of King's version. Part of the problem seems to have been a decision to make the part of Aspasia more suitable to the mezzo D'Anna Fortunato (apparently an indispensable member of the team). She takes over two of Alexander's arias with verbal adjustments of her own (including the hit number *Pow'ful guardians*, sluggishly delivered) and omits one of Aspasia's original arias. Alexander's fine trumpet aria *Mighty*

*love* (shortened and misplaced by King) is also absent. Odd that one of Handel's most obscure oratorios should suddenly appear on two recordings which to some extent misrepresent it, but it is mildly gratifying that the better representation gets the better performance.

Anthony Hicks

**Handel Saul** Gregory Reinhart *Saul*, Matthias Kock *David*, John Elwes *Jonathan*, Vasilika Jezovsek *Michal*, Simone Kermes *Merab*, Johannes Kalpers *High Priest* etc, Michael Schelomjanski *Samuel*, Stefan Meier *Doeg*, Kölner Kammerchor, Collegium Cartusianum, Peter Neumann cond 156' 11" Dabringhaus und Grimm MDG 332 0801-2 3 CDs in box ££

It was well worth recording this fine live performance, given in Cologne in June 1997. Apart from Elwes (who provides an enjoyably feisty Jonathan), the cast is non-British, but their English is pretty good and their musicianship superb. Neumann directs with what seems to be a perfect sense of pace, and above all, dramatic context. Comparison must be made with John Eliot Gardiner's 1991 version on Philips, also from live performances, and also very good. In respect of text (avoiding the pitfalls of Chrysander on the one hand and the Halle edition on the other), tempos and general approach, the two accounts are remarkably similar; some may prefer the warmer Cologne acoustic and the absence of Gardiner's occasional choral effects (clipped syllables, exaggerated dynamics), though in this case the latter are restrained. The only significant weakness on both sets is the same: the casting of David as a countertenor. (The part, reaching F<sup>#</sup>, was undoubtedly written for mezzo-soprano, and almost certainly never sung at pitch by a man in Handel's performances; Russell, its first singer, was probably a tenor.) Derek Lee Ragin, for Gardiner, is stronger but quirlier, and does not avoid unpleasantly forced tone on higher notes; Koch, for Neumann, is droopy, and his is the only part subject to the cuts, sensibly made in the circumstances. Gardiner (at full price) probably has to remain the 'library' recommendation, since his version is as complete as is possible without the inclusion of the variants, and the slight accents of Neumann's singers may become tiresome on repetition; but Neumann comes at mid-price, and his Act III may well be the best single-disc illustration one could play to demonstrate the power and the pathos of a Handel dramatic oratorio.

Anthony Hicks

**Handel Concerti a due cori for 4 horns and organ** Deutsche Naturhorn Solisten, Franz Raml org 61' 02" Dabringhaus und Grimm MDG 605 0762-2 HWV 333, 334, 335b; HWV 346, 410, 411, 423 arr 2 horns & org; 3 airs for horns from *New Instructions for the French Horn*; organ solos: HWV 353, 457, 483, 486, 586

While there is plenty of 18th-century music that needs virtuoso natural horn players, there is not much for them to play without orchestra. This disc assembles a repertoire from the music of Handel that exploits the group without doing too much harm to the

originals from which it is derived. The horns are brilliant, and Franz Raml plays stylishly. Not a disc to take too seriously, unless you are a horn buff, but nevertheless entertaining.

CB

**Antonio de Lleres Los Elementos: opera armonica al estilo ytaliano** Al Ayre Español, Eduardo López Banzo 50' 53" Deutsche Harmonia Mundi 05472 77385 2

Could the Spanish Baroque be the next major growth area? There is certainly plenty here that both beguiles and fascinates, all performed with tremendous commitment to the cause, including some colourful guitar continuo and lively castanet playing. These native traditions are grafted onto the then newly-fashionable *estilo italiano* to produce a hybrid that might be described as Alessandro Scarlatti on holiday! Much of the singing is of a very high quality (try the ensemble at track 13) though on places rapid passages are unconvincing and the baritone is rather bland. Overall, the performance is well placed and varied, helped by a structure that balances recitative, aria and ensemble with skill not always achieved by Baroque librettists in a complex allegory only partly explained in the booklet: full details are available from DHM on request. The music is short winded at times, though any weakness of this kind is more that cancelled out by the eloquence of the arias with gamba obbligato and the drive of the final scene. Worth considering as this month's speculative purchase.

David Hansell

**Stölzel Brockes Passion** Constanze Backes, Dorothee Miels, Henning Voß, Knut Schoch, Andreas Post, Klaus Mertens, Florian Mehlretter *SSATTBB*, Kammerchor Michaelstein, Telemann-Kammerorchester Michaelstein, Ludger Rémy 126' 35 cpo 999 560-2 2 CDs in box

Having transcribed and enjoyed listening to several of Stölzel's cantatas, it came as no surprise that his Brockes Passion setting is full of well-crafted, melodic arias and duets, with interesting instrumental accompaniments (he was a great fan of *viole d'amore* and *da gamba* and the oboe *d'amore*, often in combination). According to his additional note, Ludger Rémy finds the sentiments of the text and the music to which it is set quite moving and it is interesting that we have here a moving recording – so often such works are carried off with great technical bravura but with little actual feeling. The singers carefully characterise each movement with subtle voice inflections and the whole is a compelling and shockingly neglected account of the Passion story, which will surely find its place in the repertoire when the score is published later this year. And, incidentally, this is yet another project sponsored by the Middle German Baroque Conference.

BC

**Vivaldi Juditha triumphans** Ann Murray, Maria Cristina Kiehr, Susan Bickley, Sarah Connolly, Jean Rigby *mSS*, The King's Consort, Robert King 148' 29" 2 discs in box Hyperion CDA67281/2

At long last we have a first-class account of Vivaldi's sole surviving oratorio from a quintet of ladies of whom the Pietà would rightly have been proud (and five more different voices all styled 'mezzo-soprano' are difficult to imagine), an orchestra whose many soloists are lyrical in their accompaniment and inventive in their decorations, and a crisply articulated choir. Of the ladies, my favourite was Maria Cristina Kiehr, who has some absolutely delightful arias. Indeed, even if the work is rather weak in dramatic terms, the music is absolutely top-drawer Vivaldi. I have doubts whether an overture is really needed; the opening chorus is very reminiscent of the Gloria and no-one has so far suggested that that piece is incomplete. Surely the need to transpose the chosen movements up a tone is a reason why they are inappropriate? Irrespective of that, I would urge absolutely everyone to buy this recording. **BC**

**Vivaldi, Sammartini, Babell *Concerti dell'Europa Galante*** Thierry Perrenoud rec. The Baroque Soloists of Amsterdam 49' 41"  
Claves **CD 50-9706**

Babell *Concerto in G op. 3/4*; G. Sammartini *in F*; Vivaldi *in c, C & a*, RV 441, 444, 108

There are so many good recordings of Vivaldi's recorder concerti currently available that any new ones surely have to offer something particularly special. I was very impressed by the playing on this disc. The attractive feature to recorder players will be the inclusion of an excellent account of Sammartini's *Concerto in F*, and also, more unusually, William Babell's concerto op. 3/4 in G for descant recorder, in addition to the well-known Vivaldi concerti in C minor, C major and A minor. Thierry Perrenoud's playing is extrovert and musical, and I was taken by the sense of real involvement by the accompanying string players. This is altogether an excellent recording – consider it even if you have some of these works on CD already. **Marie Ritter**

## CLASSICAL

**Billings *Wake ev'ry breath*** William Appling Singers & Orchestra 55' 28"  
New World Records **80539-2**

This disappointed me – the instruments for a start. EB, who knows nothing about the musicological justification for their presence (or absence), walked in while I was listening and immediately commented that they were superfluous. The violin vibrato is inappropriate in this sort of music, in which accurate intonation is vital to make the stark harmony ring and the instrumental bass entries varied between being ahead and behind the voices. In some pieces, the practice of building up a piece line by line is borrowed from recordings of medieval music: very didactic, but only rarely musical. The principle here seems to be to make each verse different. Recorded on the 250th anniversary of the composer's birth, this seems more like how the 150th anniversary might have sounded had anyone performed Billings in 1896. The most useful part of this issue is its bibliography. **CB**

**Anna Bon 6 Flute Trios Op. 3** Sabine Dreier fl, Peter Spohr fl, Rhoda Patrick bsn, Tatjana Geiger hpscd, Thorsten Bleich archlute & mandolin 58' 54"  
EMEC **E-023**

This delightful set of flute trios goes a long way to prove the existence of worthwhile music by women composers in the 18th century. Little is known of Anna Bon's life history, other than her family's residence at the court of the Duke of Brandenburg-Bayreuth until 1761 and their association with the flute-playing Carl Theodor of Mannheim, to whom these trios are dedicated. Written in the tuneful and entertaining manner of the early classical *divertimento*, a useful parallel can be drawn between these works and the many trios by Graun and Quantz written for Frederick the Great of Prussia at around the same time, as well as Joseph Haydn's London Trios which share Anna Bon's preference for a three movement pattern. Although the style is rather wearing after a while, the performances on this world-premier recording persuasively reflect the elegance and sparkle of the composer's intentions. **Marie Ritter**  
See also page 6

**M. Haydn Sacred Choral Music** St. Jacob's Chamber Choir, Ensemble Philidor, Gary Graden cond 60' 00"  
**BIS-CD-859**

*Missa Sancti Hieronymi* MH 254, *Ave Regina caelorum* 140, *Christus factus est* 38, *Sancti Dei* 328, *Time-te Dominum* 256, *Veni Sancte Spiritus* 161

This is a wonderful CD and will appeal to anyone who likes the church music of this period: it's full of glorious tunes and short-lived contrapuntal episodes (not because Haydn was incapable of writing longer sections – the hymns reveal him to be an accomplished follower of Fux). These bright, crystal-clear recordings by the wonderfully-reedy Ensemble Philidor, a light, sharply-focused choir, and a quartet of unfamiliar but certainly gifted soloists once more stake a claim for Haydn's church music: why do we hear so little of it? This is the first CD I've heard of since Richard Marlow's recording on Conifer in 1993. And, while I'm on the subject, will some band of this stature please record some Vanhal! **BC**

**!Mozart! Vol. 4. *Sextets in Bb & Eb, Octet in F***, Consortium Classicum 56' 28"  
Dabringhaus & Grimm **MDG 301 0497-2**

*Wind sextet in Bb* arr. Hoffmeister from hn. qntet K. 407 (386c); *Wind sextet in Eb* K. Anh. C 17.09 (also ascr. Haydn Hob. II: B7); *Wind Octet in F* arr. by Archduke Rudolph from 4-hand pf sonata K. 497

This is the fourth issue in a series projected to include all the *harmonie* music 'by Mozart' (i.e. written by him, composed by him but arranged for wind band by A. N. Other, attributed somewhat dubiously to him, etc.) The three pieces here are fairly kosher, although – perhaps surprisingly – it was the Hoffmeister arrangement of the horn quintet that worked best for me: not Mozart's own sextet. The players (on modern instruments) are without exception brilliant (though there are some slight intonation problems between oboes and clarinets in

the last piece) and their choices of tempo are excellent. **BC**

**Concerti à clarino solo** Wolfgang Brauer tpt, Camerata Fulda, Harald Kraus dir 54' 20"  
Koch Schwann **3-6507-2**  
Concertos by Gross, Richter, Riepel, Stamitz, Zohn

Another classic case of a German city blowing its own trumpet: it appears that the local prince abbots of Fulda were heavily into pomp and circumstance and everywhere they went, the trumpets were sure to lead. The surviving corpus of manuscripts is to be worked through over the coming years and has already thrown up some delightful music, including all the pieces here, of which I particularly enjoyed the Richter concerto. Interestingly, the whole is preceded by a timpani fantasy. Don't be afraid to buy this on account of your ears being assaulted: this is chamber music and Wolfgang Brauer's superb tone is cast very much in the lower end of the dynamic scale. **BC**

## 19th CENTURY

**Schubert *Symphony No. 1 in D; Vorisek *Symphony in D op. 24**** Deutsche Kammerphilharmonie Bremen, Thomas Hengelbrock 55' 24"  
Deutsche Harmonia Mundi **05472 77379 2**

I'm not sure what I made of this: as well as the usual note about the music and the composers, there is a conversation between the author of those notes and the conductor, by which means we learn that the brass play on period instruments, the timpanist uses wooden sticks, the strings use classical instruments and period bows and the woodwind play on modern instruments: 'this is perhaps of no real historical consequence as, at the time of recording, we had reached a sort of acceptable status quo arising out of an extremely pragmatic working relationship with the players.' Sorry? Whatever the situation may be, the two pieces did not really set me afire. The Schubert did sound like late Mozart, as Hengelbrock suggests it should, but I cannot honestly say it has inspired me to listen to it again. **BC**

**Sor *The fortepiano works*** Josep Maria Roger (fp) by Patrick McNulty 1994 after Anton Walter 1795) 65' 49"  
Cantus **C9618**  
*Les Choiesies, Les Cuirassiers, Les Favorites des Salons, Mazurka, Waltzes*

These dances will charm and delight you if you accept that they are not intended to comprise music of great profundity. Josep Roger published a modern edition of Sor's fortepiano music last year, and the booklet with this disc has a realistic appraisal of his music with some attractive illustrations of the dances. It is surprising, however, that the keys of the dances are not stated anywhere. The recording is excellent and the performances are tasteful, exhibiting a good understanding of the genre. I did think, however, that the mazurka, which is a remarkably good piece, might have been enhanced by a slightly faster tempo. **Margaret Cranmer**

For The Music of Islam & more Byrd, see p. 21



## TREBLES AT CANNONS

Graham O'Reilly &amp; Anthony Hicks

I'm delighted that Anthony Hicks so enjoyed the first volume of our series of Handel's *Music for Cannons*. I can assure him that the *Te Deum* in B $\flat$  will appear in a later volume (the series is, as far as possible, chronological), as will both *Acis and Galatea* and *Haman and Mordechai*.

In his review, two musicological questions were raised: concerning the chosen pitch (A=392) and the use of a woman's voice for the Canto part. May I beg a little space to continue the discussion?

Taking the second point first, I was a little surprised to be accused of 'special pleading' in arguing against the use of a boy. Sometimes I have the impression that there is a body of received wisdom that every piece of sacred music composed in England between 1420 and 1940 was intended for boys and that the use of female voices necessitates special pleading. The evidence makes such an assumption for the Chandos anthems highly suspect.

As I pointed out in my sleeve-notes, Handel drastically increased both the quantity and the difficulty of the Canto's solo work in those anthems based on Chapel Royal antecedents. In those subsequently adapted (or readapted) for the Chapel, all the Canto solos disappeared. Either, as Anthony Hicks suggests, there was a tradition that the Chapel boys sang no solos (established when, by whom, and why?) or Brydges had a boy extraordinarily more capable than any in royal service, or the Canto part was sung by a woman. In the absence of any evidence that Brydges either took pains to find capable boys, or established any sort of structure for training them at Cannons, the last solution seems to me the most reasonable.

In fact, there is no direct evidence that there were any boys at all at Cannons before mid-1718, when Amos Rogers arrived from Hereford (presumably sent up by Brydges' family) and Rogers is the only documented treble before 1720. (The first 6 anthems were written between August and November 1717.) The possibility that the part was sung in unison by several boys seems unlikely. It must be said also that to reinforce a soloist who cannot sing a piece with several others who cannot quite sing it either is a solution unlikely to have appealed to Handel, accustomed to the best singers money could buy, even in the somewhat domestic context of Cannons.

Turning to the question of pitch, any conductor preparing the four- and five-part Chandos anthems for performance has to deal with the problems of tessitura. The 'alto' part is impossibly low and covered by the high-lying tenor. In fact, the 'alto' parts are clearly intended for high tenors even when, as in *Let God arise*, they are written in C3 clef: notes higher than B $\flat$  are carefully avoided, even when required by the counter-

point. But they do lie high, as do the bass parts.

When the Whitchurch organ was built, it seems likely that Nicolo Hyam, *de facto* leader of the 'Cannons Consort' at the time, would have advised Brydges according to :-

- i) the needs of the wind instruments: there was always an oboe in the Concert and later anthems call for flutes
- ii) his experience (often with Handel)
- iii) his Roman training.

All these suggest a pitch of around 403-408. When I spoke briefly to Dominic Gwynne about his decision to rebuild the organ at A=433, he gave me to understand that there was at least some room for doubt about its original pitch.

403-408 falls within the range of a semitone to a tone lower than the organ of the Chapel Royal at the time which is required by Handel's transposition of his Royal anthems. Presumably still at the pitch to which it was transposed down in 1672, it can hardly have been higher than 450 and may well have been rather lower. In an ideal world, a pitch around 403 would have been my choice. Obligated by practical considerations to opt for either 392 or 415, all the singers, unanimously and unsurprisingly, voted for 392. Have they all been too well nourished (see Simon Ravens *Early Music* Feb. 1998) and grown too tall?

Graham O'Reilly

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Since there is no direct evidence as to who sang the Canto lines in Handel's anthems for Cannons, speculation can run unchecked. Graham O'Reilly works in France with a mezzo-soprano (his wife, in fact), and spins his conjectures in favour of a female soloist and low pitch. The director of an English cathedral choir, given an opportunity to record the anthems in St Lawrence's with the newly-restored organ, would, I suspect, spin his in another direction. The assumption that female singers were exceptional in church music before the 19th century is, I submit, soundly based, and it is the exception that needs to be proved.

Graham uses an argument from silence in the surviving documentation to propose that there were no male treble singers available to Handel at Cannons. But the records are unclear about the 1717-18 period, and boys would not necessarily be regarded as singers if they were members of families working on the estate and had other functions in the household. On the other hand, he proposes an operatic soprano as a soloist in church services without producing any evidence of any such person at Cannons during Handel's time. The part of Oberto in *Alcina* shows that Handel could write demanding music for a boy treble under his direct supervision (which the Chapel Royal boys were not).

My main point, however, was the irrelevance of historical argument to the vocal element of Graham's performances – unless he is actually claiming that his wife sounds like Margarita de L'Epine, which I don't think he is. I was aware that the Chandos anthems have no alto parts, and clearly the tenor parts are easier for modern singers the lower they are pitched. I am not qualified to engage in detailed arguments about the original pitch of the St. Lawrence organ, but I would note that if there is indeed 'doubt' about it, then (a) it would have been appropriate for Graham to have mentioned it in his extensive notes; (b) such doubt would remove what I had assumed to be hard evidence without putting anything in its place. Indeed, if the pitch chosen by the restorers is in error by a tone or more, the validity of the restoration surely comes into question. I hope Messers Gwynne and Goetz will comment.

I am pleased to hear that Graham plans to record all the Cannons music, but I hope he will justify the title *Haman and Mordechai* for the first version of *Esther* with evidence beyond the one eccentric source in which it appears.

Anthony Hicks

*I find it difficult to believe that any professional female singer and actress would have been allowed, on moral grounds, to perform in an Anglican church until, probably, well into this century. (There are, of course, ecclesiastical bodies that still reject women singers.) If the Cannons services were considered private, it might have been possible, but even then we would expect to find some report from scandalised clerics, backed by respectable elderly ladies. We need to study the correspondence of the period widely to see if there is any gossip on the subject. While I suspect that I wouldn't like the sound of unison boys singing the Canto solos, the safety-in-numbers approach is quite standard in church choirs; presumably the boys are more confident thus, while some of the pitch problems are concealed in the small tone-clusters that most choral singing produces.*

CB

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BC writes in the April *EMR* (p. 15): 'Hands up who knew that Albicastro was Dutch? Well, I was surprised too, and puzzled that our friends in the Netherlands have kept it so quiet...' It's not surprising, because, even if he later lived in the Netherlands, he wasn't Dutch, he was... Swiss (sic!) His original name was Heinrich Weissenburg von Biswang (Albicastro was a typical latinisation of a rather common name Weissenburg. BC writes further on that the Dutch 'are normally very good at promoting their native talent.' Well, as we Swiss don't have a lot of them in the former centuries, we have to promote our composers even more.

Bernhard Pfammatter

*When I read BC's review, I was surprised why a Dutchman was honoured by two volumes in the Schweizerische Musikdenkmäler, containing edition of his op. 7 and op. 8. But I wasn't curious enough to look Albicastro up in New Grove, which describes him as 'Swiss composer and violinist resident in Holland'. There seems to be only one early reference to a Swiss birth, in J. G. Walther's Musikalisches Lexicon; or has more information been discovered recently? So no heinous mistake, though BC confesses that he didn't read the booklet properly. Where is Biswang? I can't find it on the indexes to our European road maps.*

CB

## MORE CD REVIEWS

*The Music of Islam* 78' 33"

Celestial Harmonies 13159-2 [UK distributor Select]

This is the distillation of a 17-disc series sampling music from throughout the Islamic world. Its 15 tracks are long enough to give some impression of music, not just sound (the last two ethnic samplers I have heard had too many short tracks squashed onto them). The booklet has a substantial and helpful introduction to Islamic culture, though nothing about the individual items on the disc, apart from the track listing, which merely names performers and places. It is full-price, which is a pity: I would have thought that a Muslim foundation might have thought it worth subsidising this as a cheap sampler to encourage a wider interest in Islamic music. But anyone wanting a historically-aware survey of Islamic music should find the separate issues well worth pursuing.

CB

## CD-ROM BYRD & TALLIS

The June *BBC Music Magazine* arrived a couple of days before *EMR* went to press (I don't understand why a magazine appearing in the middle of one month bears the name of the following one: *The Gramophone* adopts the same odd convention). Its free CD is a programme of Byrd and Tallis sung by the BBC Singers with the Danish conductor Bo Holten, who has worked frequently with the choir. The best performance is the opening four-voice mass, which is sung with clarity and shape. The worst is the other mass, Tallis's *Puer natus est nobis*. EB thought that it sounded as if the singers didn't know what was coming next; it certainly has less shape than the Byrd and sounds even denser than the seven-part writing implies. It was recorded two years earlier than the rest of the disc, and is far less satisfactory. It ends a disc which up till then has been extremely impressive. *O nata lux* and *Ave verum corpus* are much less pedestrian than usual (see this month's editorial) and Tallis's motets *In jejuniis* and *Suscipe* are nicely sung. Even if you don't listen to the Marian mass much, this is extremely good value for £3.75, including the magazine (which has a nice article on silence).

As well as putting it on your CD player, you can play with it on your computer. There is an advantage in having available with the disc the information that appears in the magazine: one is unlikely to keep them in the same place, especially since, although Tallis is the month's composer of this issue, Byrd featured some issues back. The texts and translations are a bit erratic. Both Masses have *Domine Deus Sabaoth* rather than *Dominus*, which is what is sung, and some translations are more accurate than others; the verse one for *O nata lux* is a bit free, with its reference to running races, which I always assume must be from the Public School Hymnbook (not a book I know, so I may be type-casting it). For *Puer natus*, whose chant is sung before the performance of the mass, 'and his name shall be called wonderful counsellor' is not quite what the Latin says, and *praegustatum* has a more complex meaning than 'foretaste' in *Ave verum*, as I explained in an earlier issue of *EMR* (sadly, we don't have an index, so I can't quote its number). There is also a little more information than in the magazine (but not a lot) and the chance to hear bits of music cued to the introductory notes. There is a short discography; but no information to help those who want to find copies of the pieces sung. Someone should have decided whether Byrd was born in 1543 or c.1539. In fact, that the whole textual material needed more careful checking by someone who knew the subject.

It would have been nice to have included on the CD the option of following the music with a score or perhaps a sample page or two of original notation. On the aborted interactive-CD project in which I was once involved with Hans Petri, that was going to be a possibility, along with information about the instruments and a data bank of contemporary documents including, for the Brandenburs, Bach's considerable wine bill. I see from the current *Gramophone* that DG will be marketing some discs with music linked to the scores in conjunction with Schott.

But I managed to manipulate the disc on our machine, which is more than I could do for the last CD-ROM I tried, and as far as it goes the information is useful, though I would guess rather elementary for our readers. But buy it for the music anyway.

CB

## LETTERS

We were severely reprimanded by a subscriber for a serious defect in last month's issue: the absence of any letters. We have no intention of inventing letters to spice our pages, and are fortunate that the supply has resumed this month. If you want a lively correspondence, please write to us.

Dear Clifford Bartett,

The student of medieval chant, then, would do well, to begin by studying the medieval singer of chants, asking some of the same questions that a musicologist would. Peter Jeffery *Re-envisioning Past Musical Cultures* (Chicago, 1992) (p.59)

Your bemused review of *Extempore* raises several important issues for those who perform, study and listen to early music. Indeed, they are just the kind of issues we wanted to raise and I thought I might throw a little light on the genesis of our project in that same spirit.

When the two groups came together some four years ago our first aim was that of all collaborative projects – to see how the other half lived. For the *Perfect Houseplants* this was an introduction to the world of early music, for the *Orlandi*, a glimpse into the dangerous and frightening world of improvisation. It is common for those of us who make our living performing early music to wonder just what it was like for our forebears. What was their attitude to the music? What did they get out of it? Coming into this project from a period of research into early polyphony (c900-1200) we were struck by just how much improvising was going on. Indeed, the earliest notated examples were nothing more than recordings of improvisations that had taken place, either found in treatises (such as *Ad organum faciendum*) or in collections of two-part pieces (Winchester Troper or Aquitanian polyphony). Reading between the lines (reading the lines themselves is taxing enough), it soon became clear to us – as it has been to many scholars – that the performance of early music today supports a very dodgy iceberg image of music making as it was then. Today we perform only those pieces which were notated, yet in the 12th century, say, these pieces may themselves never have been performed, only variants upon them. Even as late as the 15th century, performers only spent some 10% of their time performing the great masterpieces of Dufay, Ockeghem and their contemporaries: the rest of their time – their daily duty even – was given over to improvising upon plainchant in a variety of ways.

It is this variety which gives us problems today. One can read the treatises in a simple chronological order and note a simple development: from note-against-note parallel fifths or fourths, through boundary-tone organum, through freer systems which allow the voices to interweave, through florid organum (where the top part sings more than one note the tenor part below) up to the rhythmically-aligned modal system which becomes formalised as the Notre Dame School. Yet such narratives always require leaps of imagination and a forcing of data into a

strained coherence. Reading the treatise writers – who often come over as teachers at their wits' end – one gets the distinct impression that there is often mayhem being practised rather than the regular rules which they outline. By the time one gets to the 15th century things seem to have moved in a direction which embraces the harmonies of the late 20th century, with five singers free to sing consonances with the tenor part alone (which then makes the interrelation between their parts one of random chance – such a system allows for major chords with sixths and sevenths, for example).

You are absolutely right to question the role of improvisatory traditions ('Without a clear tradition, how can four singers improvise?') and it is a question which we asked ourselves continuously (and, of course, still do). But that absence of tradition does not mean that one cannot improvise – we do. Indeed, we have developed our own traditions (and thus we make no claims to authenticity even if we can trace a development over the past four years). It's been fed by research, nourished by practice, and will continue to change. One of the exciting things is that we don't know where it will go next – like improvisation itself.

For too long now improvisation and the contemporary performance of early music have been leading separate lives. Musicology has known the reality but concentrated almost exclusively on the tip of the iceberg. The heaving mass beneath the water has been just too difficult to explore. For performers too, raised as sight readers and anchored to the score, improvisation has represented both a threat and an unknowable country. And there have been many reasons to avoid it, many justifications for why we shouldn't try, the most common notion being that the death of an oral tradition marks the end of that history. Certainly, we can never be sure that what we are doing is 'right', but then I am pretty positive that the original singers didn't always get it 'right' either. Indeed, there is no right in improvisation, only systems and possibilities to be explored. But unless some of us take the plunge and dive into the icy water that surrounds the iceberg and start to look at what is below the surface, then we can never honestly say that we have fully explored the issues.

Donald Greig

Thanks for your letter on a very important subject. Your comment that 'there is no right' reminds me of the problem we encountered in discussing version of carols that still survive in oral tradition while working on the New Oxford Book of Carols with folk-song experts. They insisted that any version was 'right', whereas some versions seemed to us to be very fag-end affairs; they may have been in transition from one interesting state to another, but at present, whatever their interest to musicologists and sociologists, their aesthetic value, expect perhaps to participants, was minimal. Surely, however much panache you might apply to get through a particular performance, you must think that some of your improvisations work, others don't, with the majority perhaps OK but could be better?



*I suspect that much of the improvised singing at the time of Dufay would have been in those same sections of the liturgy that were sometimes set to polyphony: the remaining 90% would mostly have been unadorned chant, which all the singers would have carefully memorised in childhood.*

*I certainly believe that there should be much more improvising. The audience, however, must be sure that it is the real thing, not just an exhibition of something prepared beforehand. Organists do it by getting someone to submit a theme at the concert (like Bach and the Musical Offering); I have heard Andrew Lawrence-King improvise thus on the harp. Perhaps you should ask someone to choose a chant. But we come back to the matter of style: irrespective of the improvisational aspect, I didn't know what I was listening to when I first heard you in Boston. Unless one knows the style, one cannot appreciate the improvisation.* CB

Dear Sir,

I have just read Mr Benson-Wilson's critique of a concert I attended on 11th March given by Robert King & Co. I disagree with (nearly) everything he said. It was a wonderful performance and, judging by the volume of applause, every one else thought so too! The critic was very rude and *personal*, not only against Robert King, but other in the performance, very bitter and biased. What a pity!

Never mind, maybe your critic will be in a kinder and more generous mood next time!

Mr King is a young genius, I think. He must put in many hours of research and rehearsal to get the results he does! I have made my point, now tell your critic off for me!

Yours sincerely,

Kathleen Smith (Mrs)

Dear Sir,

I am writing to protest about your spiteful and negative review of the King's Consort Wigmore Hall concert. As a friend of the King's Consort, I was invited to the rehearsal and can assure you that it was well, properly and competently rehearsed.

Your review reeks of personal antipathy for Mr King.

Yours faithfully,

B. M. Minter (Mrs)

Dear Clifford,

It is Andrew Benson-Wilson's right to state in his review of recent London concerts that he didn't much enjoy the performance by The King's Consort at the Wigmore Hall during March, even if this reaction seems to fly in the face of the majority of a capacity audience. It is rather sad that Mr Benson-Wilson was unmoved by Boccherini's poignant and musically astonishing setting of the Stabat Mater, finding it 'like jaunty saloon music'. It is his right to dislike in this and other reviews what he calls 'wobbly singing' (also known as 'vibrato' or even

good, old-fashioned expression), but it is in his highly personal comments that he should not go unrebuked. His description of Claron McFadden and Marianne Hellgren possessing 'unremitting' vibrati is offensive and inaccurate, that of my organ playing being 'pianistic thumping' is not far from defamatory and his advice on how to correct this incapacity is patronising. His suggestion that orchestral players should know their music by memory when all the lights go out is plain silly and impractical. On other details Mr Benson-Wilson is inaccurate, including an erroneous description of the scoring of one movement and getting the name of The King's Consort wrong.

Mr Benson-Wilson's views on performance are generally black or white, loving or hating without much middle ground – a style some might feel more suited to a school magazine rather than an otherwise erudite journal. His own profession is that of architect: he needs no qualification to be a music critic, other than to have found a publication which prints what he writes. Musicians are generally willing to accept criticism if it is constructive, informed, well-intentioned and factually correct. In this case, few of these criteria were met.

Yours sincerely,

Robert King

*Strange: I was worried about how one person might react to criticism in the last issue, but assumed that after 15 or so years of The King's Consort, Robert's metaphorical back would have developed the qualities of a duck or rhinoceros, while I expected John Potter to feel maternally protective of his first book. In fact, John and I have had an amicable e-mail correspondence on files headed Not for publication. Andrew's was the only review of the Wigmore concert, so there is no comparison with how other critics might have reacted. All performers and all critics have off days; both can be judged only on a longer time-scale. I can assure Robert's friends that Andrew has no animosity towards Robert: in fact, he enjoyed the next King's Consort concert that he heard, as will be evident when we print his review of the Warwick Festival next month. And you need only turn to the review of Vivaldi's Judith on p. 22 to see that EMR has no hostility to him.* CB

Dear Clifford,

With regard to your editorial in the May EMR, I would like to think that thanks to my efforts, more people outside England are reading EMR. I'm sure NONE of them, including numerous native anglophones here in Paris, would understand what a DJ is. It was only the syntax of your sentence which made me realise it couldn't mean 'disk jockey'. Paul Willenbrock

*Do people say 'dinner jacket' in full now? Ironically, most musicians I know are likely to shed them as quickly as possible if dining after a concert.* CB

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## MARTIN NEARY

We are extremely concerned at the the situation at Westminster Abbey, where the organist, one of our subscribers, has been sacked for, according to the latest information, arranging the choir members' income from concerts and tours in a way that was in tax terms most advantageous to them. This was apparently done at the request of the Abbey authorities and in an open way, with accounts properly kept. Yet the Dean has used it as an excuse to sack the organist for financial irregularities and 'lack of openness'. There may have been other reasons which have not been disclosed: one can only judge from the information available. But it seems very odd to an outsider that the Dean had already, in a previous job, disposed of an organist and headmaster in Bristol (neither of whom suffered disgrace in the eyes of future employers), and we were intrigued when it emerged that he was also involved in the mysterious sacking of the [head-]Master at Clifford's old school, Dulwich College, a few years ago. Now he has (he hopes) got rid of his organist, the Dean has attacked the choir school, claiming that the staff are overpaid. There has been press speculation that he thinks the school superfluous – the site has enormous commercial value. His motives for trying to sack volunteer Abbey guides are more obscure.

It is possible to understand a cleric believing that a professional choir with its own school is an irrelevancy to the modern church. But once that path is trodden, where does it end? What need for an ancient and expensive-to-maintain Abbey? The same-sized congregation could fit more easily into a much more compact and comfortable space. If the Dean really feels that the traditions of the Abbey are outmoded, there is an easy solution: abandon the Abbey to anyone who wants to run it as a heritage site and find somewhere more functional from which to conduct his Christian mission. But if he wants to keep the Abbey as a centre of Christian artistic tradition, then he needs music as much as a beautifully-restored Abbey.

Getting rid of unsatisfactory deans is virtually impossible. It is not clear, at the time of writing, how serious was his misuse of money due to the choirboys for Princess Diana's funeral. It seems that, without consultation with their parents, he donated their TV fees – though not media fees for the Abbey – to charity and did not inform them subsequently. This appears to be as much a misuse of financial trust and lack of openness as any with which the organist has been charged. Yet the dean is still there, still acting against rather than supporting his staff.

A personal note about the kindness of Martin and his wife Penny. Our son John's class at school was doing a project on sound last year. We asked Martin if they could visit the Abbey and hear a large organ. He agreed. A mini-bus load of a dozen children of various degrees of mental handicap went up to London. Martin and Penny met them, opened all doors and devoted a couple of hours to showing them right round the Abbey, finally carrying those who couldn't walk up to the organ loft. He gave them an inspiring and memorable day. Thank you, Penny and Martin. May your kindness to us and, I'm sure, to so many others be rewarded by an institution which is meant to advocate faith, hope and charity, of which the last is the greatest.

CB &amp; EB

## THE MARTIN NEARY SUPPORT GROUP

We, the undersigned, believe that Dr Neary's dismissal as Organist of Westminster Abbey not only constitutes a very grave injustice to a musician of international renown but also causes great offence and scandal in the Church of England.

Our objectives therefore are:

1. to express, and to let it be known, our fervent hope that Dr Neary will be reinstated on terms of trust enjoyed by other leading Cathedral organists.
2. to bring into workable cohesion the support for Dr Neary which is evinced by the many hundreds of unsolicited letters which he has received and also by the many private expressions of support made in the last month.
3. to help him in every way possible during the course of his current appeal against dismissal and, in particular, to raise funds to go towards the legal costs of this appeal and of any further legal action which may prove necessary.

As to costs, we anticipate that Dr Neary and his wife will incur legal and other professional costs of the order of £50,000 relating to their appeals against dismissal – which, because of the status of Westminster Abbey, is a far from straight-forward procedure. He has already paid a five-figure sum from his own resources, but we are nevertheless setting £50,000 as our immediate target to cover all contingencies.

Contributed sums will be applied as follows: (i) towards their legal costs and ancillary expenses incurred by Dr Neary and his wife in appealing against their dismissals; (ii) towards any other legal action or actions which Dr Neary and his wife may take, on the advice of their lawyers, as a consequence of events directly or indirectly related to their dismissals or other professional services required as a consequence of such events; and (iii) in the event of there being a surplus after all these outgoings have been made, towards such registered musical charities as Dr Neary may prescribe.

To contribute would you please either send your contribution (cheques to be made payable to 'The Martin Neary Support Group') to our Convener Professor Sir Bryan Thwaites, Milnthorpe, Winchester SO22 4NF (tel/fax 01962-852394; E-mail bthwaites@dial.pipex.com) or pay it directly to Barclays Bank plc, P.O.Box 87, Winchester, Hampshire SO23 8TN, sort code 20-97-01, account number 60382701, account name 'The Martin Neary Support Group'.

Further information may be obtained from our Convener who is keeping files of cuttings, supporting letters and a register of supporters. Should you not wish your name to be listed in this register, please let him know.

Meanwhile both Martin and Penny Neary wish us to say how immensely touched they are by the generosity and kindness shown in the hundreds of letters which they and we have received.

Professor Sir Bryan Thwaites *Convener and parent of four former Winchester choristers*

His Honour Judge Christopher Dean *Father of an Abbey chorister*

The Rt Hon. John Selwyn Gummer *Former member of Synod*

Dame Ruth Railton *Founder of the National Youth Orchestra*

Mr John Tavener *Composer*

The Rt Rev. John Vernon Taylor *former Bishop of Winchester*

The Very Rev. Alexander Wedderspoon *Dean of Guildford and former Canon of Winchester*

*who are themselves meeting all the secretarial and administrative costs of the Support Group*



## ANNUAL BYRD NEWSLETTER

No. 4. June 1998

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### EDITORIAL

Like last year, there is no need for a long editorial, but attention must be focused on the launch of the ASV Byrd Edition, the project to record all of Byrd's music, performed by The Cardinall's Musick and others. The project's editor, David Skinner, introduced the Edition on pp. 3-4 of last year's Newsletter. Since then it has been decided that the top parts of the Anglican music should be sung by boy trebles, not by the Cardinall's usual sopranos, and as a further gesture towards authenticity, be recorded in Lincoln Cathedral, where Byrd was Organist and Master of the Choristers from 1563-1572. Negotiations are in progress with a leading choral foundation to provide a treble line for the Anglican music. Unlike their predecessors four centuries ago, today's administrators at the Cathedral are most supportive of Byrd. It is now anticipated that the project will run to as many as 33 discs, to be released at the rate of three per year. There will also be an opportunity to join a subscription scheme.

### NEW WRITING

The listing in this section continues the sequence from my *William Byrd: a guide to research* (New York: Garland 1987), items 1-140; *Tudor music: a research and information guide* (New York, Garland, 1994), items 141-189; 'Byrd at 450', *Brio* 31 (1994): 96-102, items 190-212; and *Annual Byrd Newsletter* 1-3 (1995-97); items 213-261.

262. Banks, Paul. 'Early printed source of Byrd at the Britten-Pears Library'. *Annual Byrd Newsletter* 3 (1997): 7. Various 16th-century Byrd partbooks not reported to RISM. (1997Be)

263. Copeman, Harold. 'How should we pronounce Latin?' *Church Music Quarterly* 140 (1998): 16-17. Tells us what Byrd would have expected to hear, using *Ave verum corpus* as example. (1998Ch)

264. Harley, John. 'In search of Byrd's London'. *Annual Byrd Newsletter* 3 (1997): 9-10. A walk round Byrd sites in London. (1997Hi)

265. Kent, Christopher. 'The 16th-century English organ repertoire, reviewed in the light of the Suffolk fragments'. In *Fanfare for an organ builder: essays presented to Noel Mander to celebrate the sixtieth anniversary of his commencement in*

*business as an organ-builder* (Oxford: Positif, 1996), pp. 109-116. Demonstrates that five pieces from Nevell – both fantasias, both voluntaries and *Ut re mi* – have compasses playable on the contemporary organ manual.

266. Mateer, David. 'William Byrd, John Petre and Oxford, Bodleian MS Mus. Sch. E. 423'. *Research Chronicle* 29 (1996): 21-46. Establishes that this 'important and authoritative source for the vocal music of William Byrd' was originally owned by Byrd's patron, John, first Lord Petre, and that the sole surviving partbook is in the hand of Petre's chief steward, John Bentley. (1996MAW)

267. Ota, Diane O. 'Heathen poets'. *Annual Byrd Newsletter* 3 (1997): 7. Information about unidentified source from the early 19th century for *Although the heathen poets*. (1997Oh)

268. Rastall, Richard. 'William Byrd: Fifth pavan reconstructed for viols'. *Annual Byrd Newsletter* 3 (1997): 11. Introduction to edition printed in *Early Music Review* 31 (June 1997): 20-21. (1997Rw) [see below under Forthcoming Research]

269. Rastall, Richard. 'William Byrd's string fantasia 6/g1', in *Liber amicorum John Steele: a musicological tribute*, ed. Warren Drake (Stuyvesant: Pendragon, 1997), pp. 139-70 (*Festschrift series*, 16). Disputes the received wisdom that Byrd was dissatisfied with aspects of this fantasy and that the fellow work he published in 1611 made good some inadequacies perceived by Byrd in his earlier piece. Suggests the fantasy in question need not have been the earlier of the two, and can be judged a success on its own terms. (1997Rwi)

270. Schulenberg, David L. 'The keyboard works of William Byrd: some questions of attribution, chronology, and style'. *Musica disciplina* 47 (1993): 99-121 [publ. late 1997]. Raises provocative questions about Byrd's keyboard canon. Disputes the existence of a 'late' keyboard style, and queries attributions based on less than two corroborative independent sources or on one of proven proximity to the composer. Displays the musicologist's usual incomprehension of the function of music bibliography. (1993Sk)

271. Turbet, Richard. 'Byrd & Ivor Gurney'. *Annual Byrd Newsletter* 3 (1997): 7. Comments on Gurney's two poems about Byrd. (1997Tb)

All unsigned contributions by Richard Turbet



272. Turbet, Richard. 'Holst's editions of Byrd'. *International Association of Music Libraries, Archives and Documentation Centres United Kingdom Branch Newsletter* 33 (1997): 7-8. Mentions Holst's misattribution of *O magnum mysterium* to Samuel Wesley, his Anglican adaptation of the Mass for Three Voices, and the problems of cataloguing his edition of the Benedictus from the Mass. (1997Th)

273. Turbet, Richard. 'Homage to Fayrfax'. *Annual Byrd Newsletter* 3 (1997): 6-7. Possibility of Byrd's adopting a theme from Fayrfax, and significance of its use by Tomkins. Supersedes 208. (1997Tho)

274. Turbet, Richard. 'W. Sterndale Bennett – Fugue on Byrd's *Bow thine ear*'. *Annual Byrd Newsletter* 3 (1997): 12. Short introduction and first publication of musical text. (1997Tw)

275. Turbet, Richard. 'Wings of faith'. *Musical Times* 138 (December 1997): 5-10. Uncovers the extent to which Byrd drew guidance from Sheppard's *Second Service* when composing the *Great Service*. (1998Tw)

#### FORTHCOMING RESEARCH

*William Byrd: six-part fantasias in G minor* by Richard Rastall and Julie Rayner is now listed in Ashgate Publishing's catalogue of their current and forthcoming early music publications, and should appear this year in December. Richard says that his arrangements of Byrd's keyboard pavans are virtually finalised but not in camera-ready copy yet.

John Harley is now writing a book on Orlando Gibbons as a successor to his study of Byrd (250), but he continues to uncover further information about Byrd. One such finding is printed towards the end of this *Newsletter*, but the bulk of it is in an article 'New light on William Byrd' to be published in *Music and Letters*, November 1998.

The Royal Household has granted Andrew Ashbee and John Harley permission to produce a new edition of the cheque-books of the Chapel Royal, to be published by Ashgate.

As I reported last year, my booklet *William Byrd, 1543-1623: Lincoln's greatest musician* (210) is scheduled for a retitled second edition or revised reprint by Honeywood Press towards the end of 1998. Lincoln Cathedral Music Appeal has a new manager, Katy Todd, based at 4 Priorygate, Lincoln LN2 1PL, tel. 01522 535599.

Nothing further has been heard about David Crankshaw's paper on Byrd and patronage, destined for *Past and present*.

John Irving will write about Tomkins's *Offertorium* in next year's *Newsletter*. (See also Significant Recent Recordings for information on the *Offertorium*.)

The proceedings of the 13th annual seminar on the British provincial book trade, to which I contributed a paper on Byrd's music and H. B. Collins, are being prepared for

publication, probably under the imprint of University of Bristol Library. The editor is Michael Richardson and the book will probably be published before next year's *Newsletter*. At present, the text is being put into camera-ready copy.

#### ADDENDA TO WILLIAM BYRD: A GUIDE TO RESEARCH

p. 10 'PS Psalms, hymns & anthems used in the chapel of the hospital for the maintenance & education of exposed & deserted young children, London, 1774.'

p. 34 T165 For a 4 read a 3.

p. 91 'Glory be to God PS 32'

#### SIGNIFICANT RECENT RECORDINGS

In *Annual Byrd Newsletter*, my policy for this column is to give a full critical assessment of any disc sent for review, and to mention in summary form other significant Byrd recordings, referring to premieres or other points of interest, but not offering the sort of critical opinion appropriate to reviews. Two discs were submitted for review in the *Newsletter* this year. One is reviewed below by Tim Storey. The other is *The Caged Byrd* by I Fagiolini on Chandos CHAN 0609, successor to *The Early Byrd* (CHAN 0578) which I reviewed with qualified enthusiasm on page 4 of *Newsletter* 1 in 1995. This 'vol. 2' is even better. Individual vocal parts do not tend to become inaudible, and the whole has a madrigalian lightness about it. The viol consort *Concordia* provide accompaniments for solo songs or when the consort song version rather than the partsong alternative is performed. New to disc are the consort song *Crowned with flow'rs and lilies* and *Deus venerunt gentes*. The harpsichordist Sophie Yates contributes four well-known but nonetheless welcome items, though one might petulantly call this 3½ items, as she plays the *Tenth pavan* but not its galliard. Byrd's upbeat motets – *Vigilate*, *O quam gloriosum* and *Laudibus in sanctis* – are sung in sprightly gait, whereas the mighty *Deus venerunt gentes* hooks us into Byrd's hypnotic mode as we share with him as listeners the most depressing text he chose to set. I Fagiolini follow The Sixteen in recording *Quomodo cantabimus* in harness with its companion *Super flumina Babylonis* by Monte. This is a bland performance of the Byrd which does not rise to the climax at the end of the first part. Anna Crooke's perfectly adequate singing of *The noble famous queen* cannot match Lorna Anderson's ravishing version also on Chandos with the Scottish Early Music Consort (CHAN 0529), but who can? Nevertheless she sets the agenda for all future recordings of *Crowned with flow'rs*. Robin Blaze gives a fine account of *Rejoice unto the Lord* – not the first recording but always welcome on disc – and is one of the three counter-tenors each given a verse of *Why do I use my paper, ink and pen*; this is even better than the version on the classic Russell Oberlin disc to which I drew attention on pages 4-5 of *Newsletter* 2, not only because Oberlin's intonation sags briefly near the beginning, but also because we can wallow in three verses compared with Oberlin's singleton.

The Choir of New College Oxford's recording of a selection of *Cantiones sacrae* (1575) was issued soon after Newsletter 3's appearance (CRD 3492). Despite what it says on the cover, this was recorded in 1993 not 1994. All eight choral items have been recorded before, but of the three organ pieces played by Timothy Morris, *Salvator mundi II* has only had an outing on an obscure American LP early in the sixties. Frustrating though it was that only the second setting was recorded, this was soon rectified by Andrew Cyprian Love on *Organ music from Glenstal Abbey* (SDG CD 604).

Recorded in 1991 and re-released in 1995 on the German Musicaphon label, *Thomas Tomkins and his contemporaries* contains three items by Byrd of which two are premieres: the songs *Thou poet's friend* and *How vain the toils*, sung by Timothy Penrose with the English Consort of Viols. The countertenor also sings the ever-welcome *Ah silly soul*.

CB reviewed Skip Sempé's Byrd disc in *EMR* 34 (1997), p. 14.

Truro Cathedral Choir's long-awaited recording of Magnificat and Nunc dimittis settings also came out soon after Newsletter 3. It includes Byrd's *Short evening canticles*, which were recently joined on disc by the *Venite* sung by Worcester Cathedral Choir on IMP Classics's re-release, 30367 00422. Truro's is the first appearance on record of the Nunc.

*Still music of the spheres* is Phantasm's successor to their prize-winning disc of Purcell, and consists of consort music in four parts by Richard Mico and a mainstream selection in five and six parts by Byrd. This should be heard in conjunction with reading the article in *Byrd Studies* on Byrd and Mico by the late John Bennett. (167)

I now have an excuse to draw attention to a project centred on Byrd's pupil, Thomas Tomkins. The German label Dabringhaus und Grimm has just released the fourth and final disc of his complete *Keyboard music* played by Bernhard Klapprott on MDG 607 0563/0704/0705/0706. The last volume includes the *Offertorium* which, as Stephen Jones has noticed, is based on part of the *Te Deum* from the *Great Service* (see 195, and Forthcoming Research, above).

[Andrew Benson Wilson reviews the set on p. 13 of this month's *EMR*, CB]

I have just been sent a review copy of *Dancing before the ark: organ improvisations from Glenstal Abbey* played by Andrew Cyprian Love (SDG Recordings SDG CD 607). His previous disc is mentioned above. Of the 17 works, 13 are improvisations, interspersed with pieces by Byrd, Frescobaldi, François Couperin and Langlais. As Mr Love states in his sleeve-note, 'all four are by composers whose improvisatory genius is remembered, recorded or conjectured. Byrd's *Fantasia* [track 1], from its title, looks to improvisation as a model...' This is reflected in a spacious and flowing performance of the *Fantasia for My Lady Nevell* which could nevertheless have relaxed at a few points. I wonder whether Mr Love is left handed, as his passagework with the right shows occasional strain, whereas that with his left is immaculate.

*Chains of gold* by the Ionian Singers under Timothy Salter, on the Usk label (USK 1222) was reviewed in *EMR* 37, p. 14. It includes six items under the name of Byrd, of which half are first recordings: the unpublished *O salutaris hostia*, *Unam petii* and *Save me O God*. On the authenticity of the last of these, see p. 8 below.

#### FORTHCOMING RECORDS

Hyperion has announced the release, initially scheduled for April (though not yet forthcoming), of *The complete keyboard music* on seven discs CDA66551/7 played by Davitt Moroney. Known best for his recording of Bach, Moroney in fact cut his musicological teeth in the vocal music of Tallis and is a fine exponent of the keyboard music of that period. This should be an exciting companion to the ASV issues of the sacred music, volume three of which is scheduled for release next February and will be of music from the 1588 collection. Recording is tentatively planned for the week beginning November 9, to include 1588 pieces and some virginal music in the great hall of Arundel Castle; there will also be some organ music, the three remaining MS motets and possibly a start on the 1575 *Cantiones*. It is scheduled for release in May 1999.

The June *BBC Music Magazine* includes as its accompanying CD a recording by the BBC Singers conducted by Bo Holton of Byrd's *Mass for Four Voices* and *Ave verum corpus* with Tallis's *Missa Puer natus est* and his motets *In jejunio*, *O nata lux* & *Suscipe*. The disc includes a CD-ROM program for Windows. The magazine costs £3.75. It is reviewed on p. 21 of this issue of *EMR*.

#### ASV BYRD EDITION

Byrd *Early Latin Church Music; Propers for Lady Mass in Advent* (*The Byrd Edition*, 1). The Cardinal's Musick, Andrew Carwood, David Skinner. 69' 36"  
ASV *Gaudeamus* CD GAU 170

It really was about time someone undertook such a project: it has seemed more than a little odd that publishers and recording companies have offered us copious quantities of 'Masterpieces of Ruritanian Polyphony' and the like, whose greatest interest lies in the composers' splendidly exotic names, but have neglected the bulk of the English master's output. The stated intention is to explore his Latin church music chronologically, and here we are offered a programme of early manuscript works, with a group of three motets from the mature *Gradualia* (1605) for contrast. There are many delights, from the splendidly sonorous, Sheppard-like *Domine quis habitabit* which opens the programme and the suave and confident *Omni tempore benedic Deum* to the expressive Lamentations and the remarkable *Peccavi super numerum* which concludes the recital.

The performances are of the high quality one would expect, but certain features worried me. The voices are rather closely recorded and edgy, rather than 'sweet and tuneful',

and the unrelentingly piercing tone of one of the tenors becomes irritating; at times the baritone line overbalances the others. Some of the performances are driven to hard, and tempi are uniformly brisk: *Rorate caeli* is simply too fast, with much of the detail lost, and it comes as a relief when the singers lower both the volume and the speed, as in the Lamentations where 'Jerusalem, convertere' (with its cadence cheekily borrowed from Tallis) is both expressive and moving. The second half of the disk is generally better in these respects, and the singers seem to enjoy the exquisite *Alma Redemptoris mater*. The recorders play beautifully, but a discrepancy in pitch between their Sanctus a3 and the choir's *Audivi vocem* jolts the listener. There is much to enjoy, though, and one's over-riding reaction must be of pleasure at such a delightful and fascinating start to the series.

Timothy Storey

CB's review of this CD in the Diary section of *EMR* 35, Nov. 1997, p. 7-8 also reviewed the short recital which followed the reception with which the series was launched on Tuesday 14 October 1997 at the Little Oratory, Brompton Road, London. His review of vol. 2 is on p. 15 of this issue.

Byrd Early Latin Church Music; *Propers for Christmas Day*. (The Byrd Edition 2). The Cardinal's Musick, Andrew Carwood, David Skinner. 72' 34"

ASV Gaudeamus CD GAU 178

This second release follows the pattern of the first in presenting Byrd's early unpublished motets interspersed with mature *Gradualia*, these from the second book of 1607. The ensemble's editor David Skinner immediately makes a statement about the authenticity of *Ave Regina* by placing it first. It vindicates those who argue that musicologists should refrain from rejecting attributions until they have heard the piece in a decent performance. This is one of Byrd's suave pieces and is the perfect complement to the dissonant pyrotechnics of *O salutaris hostia* which follows. David Skinner makes another statement, this time about structure, in presenting *Alleluya. Confitemini* and *Alleluya. Laudate* as two (widely separated) pieces rather than as a single continuous whole. *Similis illis fiant* is performed as part of the tripartite *In exitu Israel* as originally composed in the 1550s. After 7 verses by Sheppard, the adolescent Byrd is given three before Mundy rounds off with four more. Byrd's first verse is Sheppardian, but the opening of the second shows a more personal style developing. The last of his verses culminates in an Alleluia which provides all the evidence we require to understand why two such eminent composers invited a mere teenager into their motet. (It is also excellent to encounter neglected music by Sheppard and Mundy.) *Decantabat populus* is a hearty piece, the least characteristic of Byrd on the disc; but if not by him, then whom? The six-part *Deus in adiutorium* is a classic unearthed, a massive and impassioned utterance, superbly structured with one of Byrd's musical signatures at the end. Much the same may be said of *Ad Dominum cum tribularer*, minus the concluding trademark and here on its fourth recording.

The judicious planning which already characterizes this series is manifest in the placing of the Nativity Propers amongst this cornucopia of varied and otherwise unfamiliar music. The performances are again superb (that of *O salutaris* is on a completely different planet from the one mentioned but not reviewed elsewhere in the Newsletter) and we should be so grateful that there are singers who can perform this repertory idiomatically and well: credit likewise to their conductor. Like Tim Storey (see above) I worry that Andrew Carwood's tempi are sometimes brisk, but little is missed. More to the point, on a disc such as this, so much is gained.

Richard Turbet

#### MISCELLANY

At the Proms on 15 August 1997 the BBC Singers under Stephen Cleobury sang *Domine quis habitabit*.

The Annual William Byrd Memorial Concert by The Stondon Singers under Simon Winters took place in the Church of St Peter and St Paul, Stondon Massey, Essex, on 8 July 1997 and included the propers for the Feast of SS Peter and Paul, *Laetentur caeli* and *This sweet and merry month a4*.

Wide Angle Voice Theatre performed *False relations*, 'a new comic opera featuring William Byrd and John Taverner', in Lincoln Cathedral in aid of the Music Appeal. The premiere had to be rescheduled as a result of the death of Diana, Princess of Wales, and took place in October.

As part of its 1997-8 series of research seminars on textual aesthetics in the University of Aberdeen, the Thomas Reid Institute invited John Harley to lecture on 'William Byrd, Gentleman of the Chapel Royal' on 20 November 1997. The seminar was held in association with University Music, and earlier the same day John Harley was the guest lecturer to University Music's undergraduate course 'Music and musical life in the Renaissance'.

The authoritative edition of *Exalt thyself O Lord* by the scholar who rediscovered it, Peter James (see his article below), has been reissued by Cathedral Press, Alltycham House, Pontardawe, Swansea SA8 4JR, which publishes much lesser-known but outstanding material from the 16th to the 18th centuries, including Byrd and Tomkins.

On page 84 of *Byrd Studies*, footnote 3, in his paper 'Throughout all generations: intimations of influence in the Short Service styles of Tallis, Byrd and Morley', Craig Monson states that Morley's Services would appear in volume 38 of *Early English Church Music*. In fact that volume dealt only with Morley's anthems and English liturgical music, but this year volume 41 has appeared, consisting of all three of Morley's Services. Like its predecessor it is edited by John Morehen and published by Stainer and Bell. [It was reviewed in *EMR* 40, p. 3.]

On April 3, BBC Radio Three broadcast a reconstruction of a clandestine mass as it might have been performed early in



the 17th century at a wealthy Roman Catholic house in Protestant England. The performers were Red Byrd, featured in last year's Newsletter (p. 5), and as foretold in their article, they sang the ordinary to chant and Byrd's propers for Corpus Christi from *Gradualia*. I found this convincing and eagerly await the projected recording. Meanwhile it set me to wondering whether we are barking up the wrong tree in other recorded and broadcast reconstructions of recusant masses when polyphony is used both for ordinary and for propers. There is no surviving six-part mass by Byrd, more's the pity, and the voice parts of the others do not always correspond to the material in *Gradualia*. There is a frustrating absence of evidence but perhaps it would be more authentic to perform Byrd's propers with the ordinary sung to chant, and to sing Byrd's masses with chanted propers.

On July 4, an important date in the Byrd calendar, Roger Wilkes and Elizabeth Dodd are running a workshop on 'Byrd for voices & viols' in Kendal. Tel: 01565 872650.

#### MEANINGS

*This is the first of an occasional series in which leading contemporary composers are invited to say what the music of Byrd means to them.*

#### BYRD'S MASS FOR FOUR VOICES

I first got to know this music as a 17-year-old schoolboy, singing Mass at Cumnock Academy in Ayrshire. My school teacher, Bert Richardson, a pupil of George McPhee and now Music Advisor for Highland Region, was a devotee of this music and enthused us greatly. I found it moving and satisfying both in an abstract musical sense but also as a religious experience as well. I am a practising Roman Catholic and the words of the Mass resonate with me. They are all the more powerful when they are clothed in such beautiful music.

As a student at Edinburgh University, I studied the music in greater detail. It was of fundamental benefit to me as a composer to learn to imitate Byrd's contrapuntal style in my counterpoint exercises. Although the essence of my contrapuntal thought is very different, I found the close study of Byrd's music provided me with a secure basis of understanding the most crucial essentials of musical complexity.

I began to realise that in Byrd's music, simplicity and complexity had the same source, and that the abstract musical genius of Byrd's mind was totally in concurrence with his spiritual devotion. This is an example which gives great encouragement and sustenance to many composers today. The music of Byrd, and for that matter Palestrina, Victoria, Bach and many others, is proof that a high degree of musical complexity is entirely complementary to the ideals of a profound, living faith. The two can go together.

This is important to remember today when the Zeitgeist seems to dictate that musical simplicity is the most appropriate vehicle for religious faith. I find this depressing sometimes, as my own religious expression in music seems to need some extremely complex channels.

The study of Byrd's music reminded me that here was a composer of highly complex music which nevertheless must have made its first listeners think they were in Heaven. I thank him for that lesson!

James MacMillan

o tolo tolo tolo

#### BYRDS AT BRIGHTWELL

Recent research has established the village of Brightwell in Oxfordshire as a significant Byrd site. William's brother Symond lived there probably from about 1571 until his death in 1579, and his nephew Thomas, Symond's son, was the rector from 1595 at the latest until he died in 1615.

Before 1974 Brightwell was in Berkshire. Situated off the main road between Wallingford and Didcot, adjacent to its neighbour Sotwell, it is a truly delightful village. (The Red Lion pub serves glorious food.) Much of St Agatha's Church stands as it did during Thomas Byrd's incumbency. Two leaflets are available: *Saint Agatha's Church, Brightwell: a walk round guide* (£0.20) and *The foundation of St Agatha's* by Mark Spurrell (£0.50). A history of the village is in Vol. 3 of *The Victoria County History of Berkshire*, pp. 464-71, by J. E. Field.

William lived at Harlington from about 1577 until 1593 at the earliest, and there were family connections at Henley, so it is not hard to imagine him visiting his brother and family a bit further out at Brightwell. Did he and his nephew discuss theology? There is no evidence that they were on other than good terms. For Byrd background read John Harley's book and his forthcoming article mentioned above.

*From the surviving parish register of Brightwell in Berkshire Record Office:-*

#### BAPTISMS

1 August 1600 Marie d/o Thomas Birde, rector  
13 October 1603 John s/o Thomas Byrde  
4 October 1607 Elizabeth s/o Thomas Birde

#### BURIAL

6 October 1615 Thomas Bird, clerk & rector of Brightwell

*From the surviving Bishop's transcript (also B.R.O.)*

#### BAPTISMS

4 October 1607 Elizabeth d/o Thomas Birde  
17 January 1612/3 Charles s/o Thomas Birde, parson

#### BURIALS

22 November 1607 Elizabeth d/o Thomas Bird  
9 April 1612 Frances d/o Simon Birde  
24 April 1613/4 Johan w/o Thomas Byrde, rector

Richard Turbet

## SYMOND BYRD'S INVENTORY

Symond Byrd, the elder of William Byrd's two brothers, died in 1578 or 1579. Following his death an inventory was drawn up, listing the contents of his house at Brightwell in Berkshire. This survives as Document D/A1/175/85 in the Berkshire Record Office. It is interesting as a detailed description of the possessions of a comfortably-off member of the Elizabethan middle class, and suggests what William Byrd's house, not far away at Harlington, in Middlesex, may have contained at the same date. Evidence that Symond had not forgotten his musical training as a chorister of St Paul's is to be found in 'a paire of ould virginals' in the hall, and 'a paire of clavicordes' and 'his Songe bookes' in the study. (Clavichordes was often synonymous with virginals.)

John Harley

Berkshire Record Office document D/A1/175/85

An Invitarie of all y<sup>e</sup> goodes & catteles move & unmoveable of Simon Byrd late of y<sup>e</sup> parrish of Britwell deceased, prayed by Wylliam Lever & John Bridges<sup>1</sup> of ye same parrishe, & Robert Keinton, anno domini 1580 annoque regni nostre regine 22.

In y<sup>e</sup> haule

Item a Table w <sup>th</sup> a frame & ij Joyne formes	xiijs ivd <sup>2</sup>
Item a Coubberd & a cuberd clothe of darnix <sup>3</sup>	xiiis
Item a Syde table & a forme	ijs
Item ij chaires w <sup>th</sup> a paire of ould virginals	viijs
Item a carpet for y <sup>e</sup> haule	iijs 4d

1-18-8

In y<sup>e</sup> Parler

Item vj coshens of olde silck	xs
Item a Square table w <sup>th</sup> a frame vi Joyned Stoles & a carpet	xiijs 4d
Item a Standinge Bed a fetherbed a Boulster ij Blanketes a covered a rougge w <sup>th</sup> vallens & curtens	v <sup>li</sup>
Item a Trundelbed a fetherbed a Boulster & covered	xxs
Item a fouldinge Table	ijs
Item a court cubberd	ijs
Item ij chaires & a wicker chaire	xvjs
Item vj foote Stoles	xviij d
Item vj Small coshens	xijd
Item vj bigger coshens	xs
Item y <sup>e</sup> painted clothes in y <sup>e</sup> parler	xiijs 4d
Item a paire of Andierne & a fireshovell and a paire of tonges	vjs 8d

x<sup>li</sup> xvs xdIn y<sup>e</sup> chamber over y<sup>e</sup> Parler

Item ij Joyned beddes ij Trundelbedes	xxs
Item a fetherbed ij flockbedes ij blankets ij coverletes & ij Boulsters	xls
Item a standinge presse	xiijs 4d
Item vj shirtes	xxs

Item a chist a chaire & vi Stoles	xijs
Item a hat a rap & a nightrap	iiis 4d
Item a goune of Rouge a Doblet a girvine a cote a cloke a paire of hose	iiijli
Item a hanger	xijd
Item xx paire of shetes wherof x paire are of hemp y <sup>e</sup> rest of flax	vli
Item a Diaper Table clothe a Towell & Diaper napkins	xxxs iij
Item ij cubberd clothes	xvjd
Item xij pilliberes <sup>4</sup>	xvjs
Item ij Table clothes of hemp and iij Dosen of napkins	xxs
Item vj towells	iiijs
Item vj course towells	ijs
Item a Bason & a yoore	ijs vjd
Item ij plaine Basons	ijs viij d
Item iij pewter bowles	xiiij d
Item vj pewter potes	vs viij d
Item a charger ij pie plates	
Item a pewter peece }	ijs vjd
Item a garness of vessell	
xxxjs iij d	

[repeated in copying from a rough draft?]

Item vj pewter pottes	vs viij d
Item a charger ij pie plates & a pewter peece	iijs vjd
Item a garnes of vessell	xxxjs iij d
Item xij pewter trenchers	iijs jd
Item iij chamber pottes	xxd
Item a ladel	iiij d
Item vj downe pillowesx	viijs
Item a Silver Salt	xls
Item a paire of Andierne fire shovell & tonges	iijs
Item a xj Silver spones	iiij <sup>h</sup> xvs

xxvj<sup>li</sup> xiijs ix d<sup>5</sup>In y<sup>e</sup> next chamber

Item curtens for a windowe a ioynd Bedsted a fetherbed a coverlet a Rougg a paire of Blanketes a Boulster ij pillowes w <sup>th</sup> y <sup>e</sup> curtens & vallans a litle downe pillowe & a fetherpillowe	iiij <sup>li</sup> xs
Item iij chistes	vjs viij d
Item vj paire of sheetes wherof iij paire are of holland & iij of canvas	xlvs
Item iij longe Tableclothes & a Square borde clothe	xiijs iiij d
Item a coverpane of Damoske & ij plaine towelles	vjs viij d
Item xij Pilliberes	xxiijs
Item iij Dosen of course napkins	viijs
Item iij chamber towelles	iijs
Item ij carpettes & cubberd clothe of needelworke	xxs
Item y <sup>e</sup> painted clothes in y <sup>e</sup> chamber	ijs
Item a plaine tableclothe of fine canvas	vjs viij d
xili vs iiij d	

## In ye Studie

Item his Bookes	v <sup>li</sup> xviijs
Item a paire of clavicordes	xxd
Item a table & a carpet	xijd
Item his Songe bookes	vs
Item j other plaine Tableclothe	xijd
vj <sup>li</sup> vjs 8d	

In y<sup>e</sup> chamber over y<sup>e</sup> Porche

Item a Bedsted a fetherbed & a mattris a coverlet a quilt & a Blanket	xs vjd
Item a Bedsted & Trundelbed	viijs
Item ij Diaper towelles	xs
Item iij Dosen of french napkins	xxs
j Dosen ix Diaper napkins	xxviijs
Item ij square clothes of Diaper	xiijs iijjd
iiij <sup>li</sup> ixs xd	

In y<sup>e</sup> Kitchen

Item a Square table w <sup>th</sup> y <sup>e</sup> planks & bordes	iijs iijjd
Item iij bras pottes & a posnet a pan iij kettels ij chafers a warming pan a bras ladle j schemer <sup>e</sup> ij bras chafers & ij spire morters	xxvjs 4d
Item a copper kittell	xs vjd
Item vij candelstickes bras	iijs vjd
Item ij frying pannes	xviijd
Item ij dripping pannes	ijs
Item iij broches a paire of racks a paire of cobirons a gridiron w <sup>th</sup> pot hangers & pot hookes	vijjs viijd
Item ij paire of Bellowes	xijd
Item iij chopping knives	vjd
Item a halfe garnes of worne vessell	xiijs iijjd
Item ij candelplates	viijd
Item ij olde Basons	xxd

iiij<sup>li</sup> xisIn y<sup>e</sup> milke House

Item a Boultinge hutche a powdringe through ij planks w <sup>th</sup> y <sup>e</sup> drie tables & other implementes	viijs
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viijs

In y<sup>e</sup> Buttry

Item a Bred hutche	viijd
Item v olde Barrelles	ijs
Item a still	iijs
Item vi olde candelstickes pewter & vj bowe pottes of pewter w <sup>th</sup> other litle pottes	viijs viijd

xiijs iijjd

In y<sup>e</sup> Bruehouse

Item a fornes w <sup>th</sup> bruinge vessell & olde sates & milking trevers <sup>7</sup>	xls
Item a maultmill w <sup>th</sup> ij chespres <sup>8</sup>	vjs viijd
Item a yeoting sate	viijs
Item y <sup>e</sup> olde sakes	xvjvs
Item a heare	vs
Item a screw to try corne	viijs

iiij<sup>li</sup> xijs viijdIn y<sup>e</sup> Stabell

Item vij horses	xx <sup>li</sup>
Item y <sup>e</sup> cartes a plowe w <sup>th</sup> thinges therto belonging	xls
Item vj kine & a bull	vij <sup>li</sup>
Item xvj sheep & viij tegges	iiij <sup>li</sup> vjs 8d
Item xij young pigges a Sowe & a bore	xxvjs viijd
Item y <sup>e</sup> woode in y <sup>e</sup> yearde	xs
Item y <sup>e</sup> hennes & duckes	xs

xxxiiij<sup>li</sup> xijs iijjd104<sup>li</sup> ixs vd

## Deptes owinge by him

Item to m <sup>r</sup> Smith his m <sup>r</sup> <sup>9</sup>	xiiij <sup>li</sup>
Item to m <sup>r</sup> Smith his Brother <sup>10</sup>	xiijs iijjd
Item to his Brother John Byrde	xx <sup>li</sup>

xxvj<sup>li</sup> xs <sup>11</sup>ciiij<sup>li</sup> ixs vd

1. Symond Byrd's wife was Ann Bridges.

2. *ivd* missing at edge of page.

3. dornick.

4. pillowberes.

5. Total incorrect.

6. skimmer?

7. Perhaps a traverse for holding a cow during milking.

8. Cheese press.

9. Thomas Smyth, the Queen's Customer Inward.

10. Philip Smyth, Symond Byrd's brother-in-law. xxxiiij<sup>li</sup> was initially written as the sum, but deleted and replaced by the correct sum written above.

11. Total incorrect.



## COSTE NOT BYRD

One of the pieces on the recording *Chains of gold* by the Ionian Singers under Timothy Salter (see above, p. 3) is *Save me O God*. As long ago as 1983 in BE11 Craig Monson was sceptical about its being by Byrd (see pp. vi-vii) and four years later in my *William Byrd: a guide for research* (153) I included an appendix (pp. 335-6) recommending with reasons that the anthem be removed from the Byrd canon. Having now had an opportunity actually to hear it, I cannot imagine that Byrd could ever have composed this lumbering piece at any time in his career. To add to the incompetence cited by Monson and myself, I would add the exposed open fifths in bar 13, and in bars 11-12 the wretched timing of the leaden attempt at antiphony.

For all its primitive technique this anthem seems like a work from a generation younger than Byrd, and the passages at 'are risen against me' and 'that uphold my soul' resemble a minor composer's efforts to emulate Tomkins. I do not suggest Byrd was incapable of an off-day, but there is a chasm of difference between a great composer below his best and the strenuous but incompetent efforts of a musician who is at best able but not gifted. Byrd's personality, much less his technique, simply would never allow or even enable him to compose at this level. For these reasons and for those in my earlier appendix, the attribution to Coste should be accepted, and those to Byrd should be acknowledged as confusion with Byrd's Festal Psalm of the same title. It is ironic that two recent recordings of *Out of the deep* have both appeared on discs devoted to Gibbons when it can be shown that it is by Byrd: see *Newsletter* 1, p. 4.

Nevertheless what ultimately confirms the anthem as that of Thomas Coste is a comparison with his only other work that survives intact, the anthem for four voices *He that hath my commandments*. The present edition by Brian Clark & Clifford Bartlett printed in this issue of *EMR* is the first time it has been published. (References to *Save me O God* are to Craig Monson's edition in volume 11 of *The Byrd Edition*, pp. 75-81). There are half a dozen phrases in *He that hath my commandments* that are identical in melody, rhythm or both with *Save me O God*.

- The rhythm of '[He] that hath my commandments' is identical to that of '[and] avenge thou my cause' at bar 9 of *Save me*.
- The rhythm of 'the same is he that loveth me' at bar 5 is identical to that of 'which have not God before their eyes' at bar 38 of *Save me*.
- At bar 12 the phrase 'and he that loveth me' is nearly identical to the opening of *Save me*, even to the extent that the initial rising fourth is answered by a rising fifth.
- The rhythm of 'shall be loved' at bar 14 is identical to that of 'shall uphold my soul' at bar 47 of *Save me*.
- The rhythm of 'and I will love him' at bar 23 is identical to that of 'and hearken to the' at bar 20 of *Save me*.
- The melody and rhythm at 'and I will show mine own self

to' (top part, bar 27) are virtually identical to 'and risen up against me' at bars 28-9 of *Save me*.

There is no denying that some of the phrases turn up in Byrd's early authenticated anthems, but nearly every point from *He that hath* is replicated in some form in *Save me*.

None of the authenticated early anthems of Byrd exhibit the technical inadequacies of the two anthems under consideration. Byrd's counterpoint always has a destination; theirs is leaden and mechanical. Byrd uses homophony rhetorically: compare his use of it in *Prevent us O Lord* with the absence of subtlety at 'Hear my prayer' at bar 16 of *Save me*. Byrd gives vitality and movement to his inner parts, while in *Save me* only the second treble at 'that uphold my soul', a cadential melisma at bar 48, exhibits any fleetness of imagination. For these reasons and for those expressed above and in the other writings I mentioned, I urge that *Save me O God* henceforward be regarded as a work by Thomas Coste, as stated by the totally reliable Thomas Myriell in 1616; that its attribution to Byrd be regarded as a mistake for the Festal Psalm of the same title; and that it be no longer regarded as a work of William Byrd.

(Summary of my arguments in 153. Although all sources but one attribute *Save me O God* to Byrd or leave it anonymous, the lone exception, to Coste, is in Thomas Myriell's MS anthology *Tristitiae remedium*, 1616, all of whose other attributions are accepted. Myriell leaves many pieces anonymous, implying unwillingness to guess. The anthem shares a source with Byrd's Festal Psalm of the same title; the scribe ascribes the psalm to Byrd but leaves the anthem anonymous. In another source the psalm is listed among a group of such pieces often sung as anthems. There are four stylistic infelicities: consecutives in bar 4, triplication of bare major third ♭4 on the first beat of bar 9, gratuitous dissonance in bar 24 (dissonant note duplicated at the octave approached by downward and upward leaps), and poverty-stricken melodic content of final dozen bars. Monson observes of Myriell's attribution to Coste that he is 'scarcely the sort of figure one would expect to attract false attributions'. He calls the piece 'crude' and notes 'the numerous consecutives and harsh collisions... and awkward dissonance'. The counterpoint is unimpressive, textual and tonal control are 'elementary'.)

Richard Turbet

CHURCH OF THE HOLY TRINITY

## BYRDSONG

We were formed some 15 years ago to sing amongst ourselves for pleasure and, when invited, to give concerts, usually with readings, in churches and large country houses. We always try to include something by Byrd in our programme but we also perform madrigals, glees, partsongs, motets, etc. There are four of us, and we have entered music festivals over the years with some success, winning the madrigal shield at Dundee on three separate occasions. We are all busy people, getting busier! And we do far less concert work now, with nothing yet planned for 1998. Nevertheless we still meet, still have enormous fun.

Nicholas Loake

## EXALT THYSELF, O GOD:

## THE REDISCOVERY OF BYRD'S FESTIVE ANTHEM

The stalwart researcher experiences a special feeling of satisfaction when important material, often unrelated to the task in hand, unexpectedly comes to light. This was my experience when I stumbled nearly thirty years ago on a correlation of sources which made possible the restoration of Byrd's full anthem *Exalt thyself, O God*, a work of real significance in the corpus of his compositions.

Hitherto all that was known to have survived of the anthem was its bass part<sup>1</sup> and text<sup>2</sup>. The bass part was included in Volume XVI of the original Byrd Collected Edition, published in 1948, where it appeared in the Appendix among 'Fragments of Text'. My doctoral dissertation had been devoted to English cathedral music, particularly the verse genre from its early days with Byrd and his contemporaries to c.1635. As part of my survey I examined all the available verse material, including incomplete works which so often shed important light on such study. One of these pieces I considered was Byrd's *Exalt thyself, O God*.

The work was categorised in the reference books as a verse anthem. This was based on (a) extended rests in the bass part both at the beginning and towards the end – so it appeared to be a chorus-only part of a typical verse anthem – and (b) the recurrence of material from the first section in the second; the 'refrain' idea was common in the early verse anthem. I concluded, however, that the work was almost certainly a full anthem since (a) the material in the so-called chorus sections was unusually extended for a verse anthem of the period and (b) there were fewer rests, representing the conjectured verse sections, than might have been expected in a verse anthem. I reasoned that these rests represented passages for upper voices.

My research had included a consideration of Tomkins' verse compositions omitted from his *Musica Deo Sacra* collection of 1668 and surviving only in manuscript sources: some ten anthems and two services. Several years later I extended this study by examining his church music in the full style also omitted from *Musica Deo Sacra*<sup>3</sup>. Denis Stevens' study of Tomkins<sup>4</sup> contained a list of his anthems including the full anthem *Set up thyself, O God*. This anthem, it was stated, survived incomplete at Worcester Cathedral where Tomkins had been organist between 1596-1646. I therefore visited Worcester and soon located the work in MS A3.3 in the Music Library. The material comprised a score lacking its opening folio or folios and laid out for six voices (SSAATB) together with a separate, incomplete tenor part. The scribe was almost certainly Nathaniel

Tomkins, who lived with his father in his retirement years between 1646-56. During this time they no doubt discussed in detail the publication of Thomas' sacred music, a project which Nathaniel saw through the press as *Musica Deo Sacra*. The attribution of the anonymous "Set up thyself, O God" to Thomas Tomkins is therefore understandable.

I made a rough copy of the Worcester material with the aim of incorporating a few sentences about it in the article I was preparing. It was while looking at the music in more detail that I recognised that the bass part of the closing bars, a setting of "Amen", was familiar to me and I realised that it was identical with the closing bars of the separate bass part of Byrd's *Exalt thyself, O God*. It transpired that the bass and tenor parts of the score and the separate bass part, together with the tenor, tuned out to be one and the same piece: Byrd's *Exalt thyself, O God*, but lacking the opening (SSAA) bars.

The Worcester scribe had clearly been aware of the derivation of the text of the work (Psalm 57, verses 6 and 8-12) but not that the translation, unusually, was that of the Genevan Bible of 1560. This accounted for the text having been added only spasmodically and unsuccessfully since the scribe was drawing on the familiar prayer-book version derived from the Great Bible of 1539.

Further comparison between the score and the bass part, together with the tenor which had now come to light, showed that score lacked just the opening 20 bars of the anthem – one folio sheet. My initial frustration that the material for the four upper voices at the opening was missing turned to delight when closer examination of the tenor and bass parts revealed that the first 20 bars of the work were recapitulated at bars 80-100, bringing to mind the same ternary layout in Gibbons' *Hosanna to the Son of David*. So by a fortunate chance the restoration of the missing musical material became a matter of mere transcription but with the mean and alto parts of the recapitulations reversed at the opening – such reversal being common practice in repeated sections of madrigals of the period.

It remained only to add the Genevan Bible version of the text to the five upper voices to complete the restoration of the work. Its musical calibre was exciting. Here was a high-quality, six-part anthem by Byrd, unperformed and virtually unknown since the 17th century, worthy of being placed alongside such established works as *Sing joyfully unto God*. Indeed the two festive anthems can be compared in a number of ways: they share the same scoring and 'key' and both contain references to musical instruments: viol and harp in *Exalt thyself*, suitably embellished with sweeping melismata.

Stylistically the anthem, with its rhythmic vitality and light textures, dates probably from the early years of the 17th century. It almost certainly served as a model for Gibbons' *Hosanna to the Son of David*, with which it can be compared in several important respects: their identical scoring; their shared Ionian mode (C major in modern terms); the

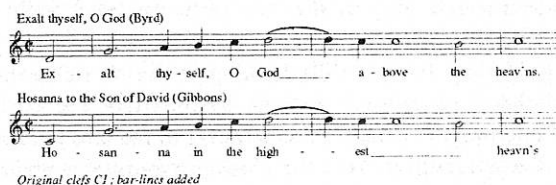
1 St. John's College, Oxford: MS 180, f. 55; (ii) York Minster: MS 29(S), p. 24 – the "Dunnington-Jefferson" MS.

2 British Library, London: Harley MS 4141, p. 6.

3 See James, P.H., "Thomas Tomkins: Sacred Music omitted from *Musica Deo Sacra*", *Soundings*, II, 1971-72, p. 29.

4 Stevens, D., *Thomas Tomkins, 1572-1656*, London, 1957; reprinted with additional Preface, New York, 1967.

recapitulation of the opening, giving a distinctive quasi-ternary structure; a characteristic rising scale figure at the end of the first section, heard again at the recapitulation (Figures 1 (a) and (b) below); and the omission of the bass (also the tenor in Byrd's anthem) at both the opening and recapitulation to give an appropriate colouring of the text (*exalt / the highest*).



The restoration of one of Byrd's finest and most striking full anthems has been gratifying. A number of his works with sacred texts, many appearing in early printed collections, were almost certainly intended for extra-liturgical performance. It is all the more rewarding, therefore, that *Exalt thyself, O God*, a liturgical anthem of high quality, is once more available to enhance the repertoire of Byrd's sacred music designed for church performance.

Peter James

Byrd's *Exalt thyself, O God* is included (complete) in *The Byrd Edition*, vol. 11, p. 11-24. A performing edition, newly edited by Peter James, was published in January 1998 and is available (price £2.25) from Cathedral Press, Alltycham House, Pontardawe, Swansea SA8 4JR, U. K.

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#### BYRD'S SEMIDETACHED KEYBOARD FANTASIA

The fantasia printed as No. 27 in the *Musica Britannica* edition of Byrd's keyboard music is a curiosity for two reasons. It changes modes in the middle (from A to C), and its halves are joined to form a single piece in only one source: Royal College of Music MS 2093, probably compiled in the late 17th century. One source, a layer of British Library Additional MS 29996 dating from before 1600, contains only the first half. Two sources contain the second half: Christ Church, Oxford, Mus. MS 1207 (c.1620) and *My Ladye Nevells Booke*, copied by John Baldwin, probably under Byrd's direction, and completed in September 1591.

If someone other than the composer joined originally separate fantasias, it was an inspired idea to create from two pieces a balanced whole which, to modern ears, moves from the minor to the relative major. Motivic affinities can be detected between the two halves, and neither half seems quite satisfactory without the other. In his authoritative book *The Consort and Keyboard Music of William Byrd* (1978) O. W. Neighbour wrote: "The piece should only be performed complete" (p. 228).

If the fantasia began life as a single piece (and the word "if" must be emphasised), why did Byrd permit the second half alone to be included in *My Ladye Nevells Booke*? It may be that he wished to preserve it as an example of the "mean"

style (described by Neighbour on pp. 225-226). Another, complementary, reason may be that, after copying the pieces which Byrd originally planned to include, Baldwin found himself left with a dozen blank leaves. (For an account of the make-up of the volume see Appendix G of my *William Byrd: Gentleman of the Chapel Royal*). It must have been at the composer's instigation that Baldwin added Byrd's recently completed 'Petre' Pavan and Galliard (MB 27/3a-b) and a Fantasia in D (MB 28/46). That left one leaf of paper – not enough for another substantial piece, but just enough for a fragment which could, at a pinch, stand alone. There is no way of proving that this led to the inclusion of an incomplete fantasia, but it seems a credible explanation. There is at least one other example of Byrd adding a piece to a collection at the last minute: *Adorna thalamum tuum* is printed in a free space on a sheet of paper added to take part of the index to the first book of *Gradualia* (1610).

John Harley

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#### BYRD TERCENTENARY KEYBOARD ANTHOLOGIES: AN APPENDIX TO ROUTH

Three anthologies of Byrd's keyboard music were published in 1923 during the tercentenary. Though it was not appropriate for their contents to be keyed into the list of editions of Byrd's works in Francis Routh's *Early English organ music* (London, 1973), in which they appear as numbers 80-82, they made publicly available many of Byrd's keyboard works in editions that at the time were respected. While such editions have been superseded and are indeed of no significant value as editions, their contents are of interest, indicating which pieces were thought worthy of revival for the tercentenary and exposing some questionable attributions. Two of the three anthologies were the work of Margaret H. Glyn. *Dances grave and gay* (London: Rogers) which was reissued in 1939 contains the following (numbers from my guide to research and Alan Brown's edition of the keyboard works).

1. Pavan. Apocrypha: ALMAN (keyboard) II. 109.
2. Pavan *The Earl of Salisbury*. T 495, 15.
3. Galliard. T 495, 15.
4. Galliard. T 498, 73.
5. Gigg. T 469, 22.
6. La volta. T 472, 91.
7. Coranto. T 444, 45.
8. Martin sayd to his man. Apocrypha [FWVB no. 212].
9. The Queenes Alman. T 429, 10.
10. Medley. T A22, 112.
11. The Irish March, from *The Battel*. T 434e, 94.
12. La volta (melody by Thomas Morley). T 471, 90.

The other anthology edited by Glyn was *The Byrd organ book: a collection of pieces, twenty-one in number, consisting of pavans, galliards, etc.* (London: Reeves), further described on the title-page as 'fit for the pianoforte'. *Dances grave and gay* had been 'edited for the pianoforte' and it is this evangelism,



in the hands of an approved scholar like Glyn, that recommended such collections to the likes of the Byrd Tercentenary Committee. Nevertheless, in the same way that the Committee rejected the earlier editions of Rimbault and Pauer, so Routh rejected those of Glyn. The Byrd organ book is in the format of 'two volumes in one' with continuous pagination and numeration. Volume I (plate number 920) contains the following:–

1. Pavan. Apocrypha: PAVAN(keyboard) IV, 99 [Holborne].
2. Pavan. T 482, 30.
3. Pavan. T 485, 74.
4. Pavan. T 499, 72.
5. The Galliard. T 499, 72.
6. Captain Piper's Pavan. Apocrypha [FWVB no. 182].
7. Piper's Galliard. Apocrypha, 103 [Peerson].
8. Pavan. T 501, 16.
9. The Galliard. T 501, 16.
10. Galliard. T 454, 53.
11. Hugh Aston Ground [excerpts]. T 463, 20.
12. As I went to Walsingham [excerpts]. T 521, 8.

Volume II (plate number 920a) continues with:–

13. Pavan Sir Wm Petre. T 488, 3.
14. The Galliard. T 488, 3.
15. Pavan. T 502, 23.
16. The Galliard. T 502, 23.
17. Pavan. T 481, 14.
18. The Galliard. T 481, 14.
19. Pavan Delight. T 490, 5.
20. Fantastic Galliard. T 480, 71..
21. Galliard for the Victorie. T 455, 95.

The third of these anthologies was *Fourteen pieces for keyed instruments* edited by J. A. Fuller Maitland and W. Barclay Squire (London: Stainer & Bell). Whereas Glyn's editions are littered with every type of expression mark, pauses, staccatos, reduced note values, hairpins and even transposition, the editors are here less intrusive, being more preoccupied with ornaments.

1. Pavan and galliard *The Earl of Salisbury*. T 495, 15.
2. Fantasia. T 449, 63.
3. Monsieur's Alman. T 426, 87.
4. Miserere (In nomine). T 440, 49 [Clarifica me pater].
5. Rowland (Lord Willoughby's Welcome Home). T 473, 7.
6. Sir John Gray's Galliard. Apocrypha, 104 [FWVB no. 191].
7. Galliard. T 480, 71.
8. Lady Monteagle's Pavan. T 493, 75.
9. The French coranto. T 441, 21a.
10. The second French coranto. T 442, 21b.
11. The third French Coranto. T 443, 21c.
12. Wolsey's wild. T 522, 37 [Wilson's Wild].
13. Pavana Fantasia. T 480, 71.
14. Air. Apocrypha: ALMAN (keyboard) II, 109.

Richard Turbet

## A VISIT TO OLD THORNDON HALL

Newsletter readers will no doubt be aware that William Byrd was a frequent visitor to the homes of the Petre family, in London and Essex. Sir William Petre (1505? – 1572) lived at Ingatestone Hall in Essex; his son John (1549-1613) lived nearby at Thorndon Hall, West Horndon. Ingatestone Hall, of course, still stands, and is open to the public. It is less well-known that the site of Thorndon Hall can also be visited, although the hall itself has been demolished.

Thorndon Hall – or Old Thorndon Hall, so called to distinguish it from the new hall built nearby to replace it in 1764 – was originally a mediaeval house surrounded by a moat. It is clear that a small brick house existed in 1414, along with some 300 acres of park. This house was bought by the Petre family in 1573 to provide a home for John Petre after the death of his father. Anne, William's widow, continued to live at Ingatestone. John immediately began to renovate and remodel Thorndon Hall to provide a larger, more comfortable home. This rebuilding took over 20 years, and was finished in around 1595.

There is evidence that William Byrd began visiting Thorndon Hall around 1586, when he was living at Harlington in Middlesex. His move to Standon Massey made him a close neighbour. He must have experienced the building work at first-hand; the Petre family remained resident throughout. He would have benefited from the new kitchens (rebuilt in 1580/81) and ultimately from the improvements to the Great Parlour, Great Chamber, Great Gallery, Chapel, and other areas which continued throughout the 1580s and 90s. In 1594 a gatehouse was built, and a banqueting-house in the garden; stables, barns and coach-houses were also added (a gale at Twelfth Night on 1590 meant that these had to be rebuilt almost as soon as they had been completed).

What kind of house would Byrd have found on his visits? Old Thorndon Hall is shown on a map of the area shortly after the rebuilding was complete. The main house – 270 feet long – was largely of brick, and John Petre appears to have added towers to the original house facade. Behind the house there was a formal garden, with the banqueting-house, whitewashed and with a blue slate roof, in the corner. Orchards extended to the west, and a grass court towards the gatehouse to the south. A detached bake-house and clock-tower were near the main house, and beyond was a square of stables and outbuildings with a pale enclosure for visitors' horses. The house itself was on a south-facing slope, which looked towards the Thames and Gravesend in Kent; a nearby stream had been dammed to form the Old Hall Pond.

An inventory of the house from 1638/39 gives details of furnishings, which appear to have changed little from the Elizabethan period. In the dining room, for example, there was a Turkey carpet, tables and cupboards of walnut, chairs, stools and cushions covered with cloth of gold, and

other cushions of needlework. Byrd must have enjoyed a comfortable stay. An earlier inventory of 1608 lists bedding in 'Mr Birdes chamber': at least one each of 'ffether Beddes', 'Country Coverlettes', and 'Blankettes'.

It is necessary to keep this information in mind when visiting the site today. Old Thorndon Hall survives only as ruins in a wood in Thorndon Country Park. The foundations are behind barbed wire. They were excavated in the 1950s, and details of the different stages of construction recovered. Few objects from the Petres' occupation were found – the demolition must have been thorough.

It is however still possible to walk around the surrounding area, and to see the layout of the estate and the views across-country. There are Visitor Boards which explain where the different parts of the Tudor estate would have been – the stables, pigeon-house, bake-house and gardens. The visitor who looks hard can also see traces of the house on the ground. Old Thorndon Hall was demolished in the eighteenth century when the new Thorndon Hall was begun, and the bricks and some columns from it were re-used. But small pieces of brick and fragments of roof-tile with the characteristic nail-holes can still be seen in the grass over a wide area. The occasional fragment of Roman roof-tile can also be spotted. Sherds of Roman pottery were found during excavation, and there may have been a Roman site in the vicinity.

Old Thorndon Hall must have played an important part in Byrd's later life. The Petres were a musical family and supported musical and Catholic interests. In 1616, an Inventory shows that a large amount of Byrd's music was at the house, including '2 setts of Mr Birds songes Intituled Gradualia'. Byrd may have acted in effect as a director of music at the house from around 1593 to 1608, apart from informal occasions such as when 'Mr Birde and his sonn' dined there on 23 December 1609. Because of these links, a visit is worth making for those interested in Byrd's environment – and the Country Park is in itself an attractive place on a fine day.

#### References

For Byrd's connections with Thorndon Hall and the Petres, see Harley, John. *William Byrd: gentleman of the Chapel Royal*. Aldershot, 1997.

For Thorndon Hall in general, see Ward, Jennifer C and Marshall, Kenneth. *Old Thorndon Hall*. Chelmsford. Essex Record Office publications 61, 1972

Janet Clayton

## THOMAS COSTE

### He that hath my commandments

#### Commentary

#### Sources

BL London: British Library Add. MS 29289 (Part II only)

Drexel New York Public Library, Drexel MSS 4180-4183 (Complete)

Neither source has any intrinsic authority; both date from around the 1620s.

**Underlay** as Drexel, with // expanded in italics. BL is more specific: the following notes are based on Richard Turbet's transcription of the surviving part II:

8-10 note 1: underlaid

17-18: *fa-* delayed till the crotchet F of 18

19-23: underlaid

26-28: underlaid, with *him* at 27 note 3, and *love him* again in 28

31-32: *him* a note earlier under the semibreve C

32-end: underlaid.

#### Corrected readings (Arabic = bar, Roman = part.)

1. Drexel begins with *..* but all parts are changed to agree with the BL part.

3 II. BL: note 1 G

10 II: note 1 # in BL, not Drexel

12-13 % (no double bar) in BL, no repeat indication in Drexel

14 III. Note 1 C

22 II BL: ♯B ♯C ♯A

26 II BL: *ddd*

34 I. Note 4 missing, and not allowed for in the underlay: *unto him* precisely written at the beginning of a new line under the last two notes of 35 and the first of 36

35 I: ♯AAGG

39. Last note: *∞* in Drexel, *..* in BL; *∞* and % in BL only.

Clifford Bartlett & Brian Clark, May 1998

The edition is printed on pp. 11-12 of *EMR*.