

# Early Music

# REVIEW

Number 51

June 1999

including

ANNUAL BYRD NEWSLETTER 5

ISSN 1355-3437

Price £2.00

Editor: Clifford Bartlett

Associate editor: Brian Clark

Administration: Elaine Bartlett

Cartoonist: David Hill

**Reviewers:**

Andrew Benson-Wilson

Robin Bigwood

John Butt

Stephen Cassidy

Margaret Cranmer

Stephen Daw

Ian Graham-Jones

David Hansell

Selene Mills

Astmar Olafsson

Robert Oliver

Noel O'Regan

Marie Ritter

D. James Ross

Lynda Sayce

Eric Van Tassel

2 Books & Music

5 New Vespers

8 Possente spirto

Michael Schneider

9 Fasch Festival Brian Clark

11 London Concerts

Andrew Benson-Wilson

14 Child Sing we merrily

17 Cromwell Celebration

18 Fretwork at Magnano

Anne Jordan

20 CD Reviews

28 Letters

*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 tel +44 (0)1480 52076 fax +44 (0)1480 450821 e-mail cbkings@ibm.net

Somewhat to my surprise (perhaps because I still nominally teach harpsichord, though I've never had a pupil), I was invited to the annual prize-giving by the Music School of The Huntingdonshire College, which functions chiefly by taking over the premises for intensive activity on Saturday mornings. The event was held in Godmanchester Parish Church on a Saturday afternoon and took the form of a service, with Gavin Henderson, principal of Trinity College of Music, handing out prizes between a couple of hymns. The success of individual pupils in Associated Board exams was impressive, with large numbers of distinctions and merits; it was pleasing to see that a number of parents had taken up instruments along with their children. I was amused how seriously the staff played the academic game, with their gowns and bright hoods.

My concern that the system of examining individual progress produces an unfortunate bias in musical education was confirmed by the occasion itself. Despite the brilliant organ-playing of Arthur Wills (with hilarious last-verse harmonies), the singing of the two hymns (*Holy, Holy Holy* in honour of Trinity College, and *Who would true valour see*, perhaps because a prize was named after Vaughan Williams, or maybe because Bedford isn't very far away) was hardly impressive – and why didn't the programme print the music so that we could sing in parts? A handful of students had taken solo singing exams, but there was no evidence of ensemble singing. There are local adult choirs, but how are children prepared for that important aspect of music? The contribution of a string ensemble playing Purcell's *Chacony* was embarrassing. There were disappointingly few students studying string instruments (nine violins and one cello among 198 certificate-winners – despite vast swathes of all sorts of music depending on them). I suspect that ensemble-playing, like choral singing, since it is not examined, is not taken seriously. The last thing I want to encourage is more exams, especially as I virtually escaped the system myself. But I fear that ensemble activity – for many of us the most enjoyable type of musical-making – will only be seriously encouraged if it is examined and if, to get a certain grade as a soloist, it is made compulsory. CB

## BOOKS &amp; MUSIC

Clifford Bartlett

## COLLECTED SANDERS

Ernest H. Sanders *French and English Polyphony of the 13th and 14th Centuries: Style and Notation* Ashgate Variorum, 1998. xii + 344pp, £52.50. ISBN 0 86078 777 X

The author's name is one that has long been familiar, but there are far fewer articles that I know in this volume than in others in the series, perhaps because six of the total of 13 are reprinted from *Festschriften*. The most substantial of these, entirely new to me, is a seventy-page history of the medieval motet from its beginnings to Dufay, originally published in 1973. There may have been changes in ideas over the last quarter-century, but this is a useful over-view of an important topic. Study of Notre-Dame polyphony is an esoteric subject, difficult in that it is impossible to come to grips with the music without getting imbroiled in controversy over the notation. It's a topic I tried to follow in the 1960s but have let go since, so I'm not in a position to evaluate the material here. But I am encouraged by Sanders's emphasis that ideas of modal notation should not be allowed to spread freely from music for which it was developed to other contemporary repertoires, let alone earlier ones. He objects to Notre-Dame *conducti* (a footnote somewhere – there are indices of names and manuscripts, but not of terms, so I can't give a page reference – justifies treating the word as second, not fourth declension) being given modal rhythm, let alone secular monophonic songs: I would recommend IV, pp. 530-1), including the footnotes, as essential reading for those performing medieval music in unmeasured notation (including all those *conducti* transcribed with such precise rhythms in Anderson's edition). As usual, the series preserves original pagination, though squashing the page size makes some articles, including IV, quite hard on the eyes. There are a few corrections listed, and in his introduction the author is sceptical about the idea that the Notre-Dame singers performed organum, discant and counterpoint without notation since there is no mention of scores in the library inventories. Perhaps the virtuoso singers owned them themselves; but the Hilliards are now getting experienced in improvising, so next time they perform a programme of the period, they might throw in one of their own versions to see if anyone notices.

## TUDOR MUSIC FOR SCHOOLS

*Let's Make Tudor Music* Contriv'd by Lucie and Roddy Skeaping. 23 themed classroom projects for Key Stage 2 Music. Teacher's Book: Stainer & Bell (B847), 1998. 87pp + CD, £13.95 ISBN 0 85249 847 0.  
Pupil's Book (B848), 28pp. £14.99 for 10. ISBN 0 85249 848 9

This is not the first time that there has been educational material for schools based on early music; Michael and Alison Bagenal, for instance, had useful books published by Longman's and Oxford UP, and their own home-made work-sheets circulated widely. This package is built round an excellent CD; the City Waites have been playing this repertoire for over a quarter of a century, and the high quality of the performances are an immediate asset. Indeed, the recording shows off the group far better than the batch of CDs that were released a few years ago. Those not involved in current UK education may need the title interpreted: 'key stage two' means aged 8-11. The music selected is attractive, and often includes narrative elements that can be turned into dramatic projects. Some are suggested for more static music too, such as the death of Queen Elizabeth set to a Bull pavan. Since the words are not in the pupil's book, I presume that the user is supposed to photocopy them: oral communication is not expected since the participants are called readers. (Black over pink print in the pupil's books must be intended to prevent material in them from being copied.) I wonder how children would react to hearing the final scene of Britten's *Gloriana* after a lesson based on this project.

The Teacher's Book is, rightly, designed for use by those without any great knowledge of music or history. Sometimes it seems a bit condescending, like having a section in each chapter headed 'Now – let's make Tudor music!' Brighter children might ask more questions about the meanings of the text than are explained: e.g. the 'foolish thing' in the song from the end of *Twelfth Night*. And does Shakespeare have to be modernised? Why is it good educational practice for Welsh children to learn a minority language but for English children to be deprived of awareness of their linguistic heritage? (The teacher's book should have been explicit about the changes in case the teacher happens to know the original.) A problem in using the books is that there is no numbering system relating the items in the teacher's book to the pupil's book; not all items in the former are represented in the latter, and the pupil's book does not give the CD track numbers.

Overall I'm sure that this package will be a good basis for an imaginative teacher to provide entertaining and instructive lessons. It is, however, disappointing that it is so dependent on the recording. Even if teacher and pupils have the ability to create more of the music themselves, complete scores are not included, except for one Susato dance, nor is there any reference to sources. Perhaps this restriction is intended to prevent unskilled teachers feeling inferior; but if this book is successful, I would suggest a third volume containing scores.

## BEYOND ST. MARK'S

Elena Quaranta *Oltre San Marco: Organizzazione e prassi della musica nelle chiese di Venexia nel rinascimento* (Studi di Musica Veneta, 26) Olschki, 1998. x + 489pp, £195,000. ISBN 88 222 4662 4

The non-specialist listener to concerts and CDs of Venetian music is likely to assume that in the decades around 1600 all music was centered on *San Marco*, apart from an annual extravaganza at *San Rocco*. The first chapter of this book lists something like 200 churches and other religious institutions in and around Venice. Chapter three tells us that about half of them paid an organist a salary of between 8 and 12 ducats. Only a few had paid *maestri di canto* or singers, but 60 hired singers and instrumentalists for at least one special event, usually the patronal festival, each year. So there was quite a lot of music going on. What was played and sung is conjectural, but it is interesting that the use of instruments in these events seems to have antedated their use at *San Marco*. The book devotes 185 pages to an interpretation of the documents (including the lists already mentioned), then 300 pages to the documents upon which the first section is based. There is also a thorough index. This is not primarily a source for information about individual musicians: so often an entry reads merely 'Al organista' or 'Per un organista'. (Why were they needed? Presumably chiefly to play *alternatim* with chant.) And when we get a name, it isn't always indexed (e.g. dominus Ioanis Antonius, a monk who sang *contrabasso*), though *Presbiter Troilus* on the same page (344) is. Monteverdi crops up just once in the documents, on 25 May 1634 (p. 388), where a flowery description makes him responsible for (does *pulsantis dexteræ iactu, moderatus est musices motus* mean conduct?) music from voices, trumpets, cornetts, drums, strings and organ. The only mention of Giovanni Gabrieli is when a pupil gets a job; uncle Andrea isn't mentioned at all. But there is plenty of valuable information without chasing the famous names: a useful and informative publication.

## JUDAS REFORMED

Handel *Judas Maccabaeus*... Edited by Merlin Channon. Vocal score. Novello (NOV 072486), 1998. xviii + 277pp, £14.95. ISBN 0 85360 940 3

The previous Novello vocal score was edited by John E West, an employee of the firm, in 1906. The only information that he gave was that Handel composed it in 1746, a statement that is not entirely true. This replacement is an improvement in every way. For a start, it tells you what you are getting. As with any work that Handel revived, it is impossible to present an 'authorised version'. Apart from minor changes, there are three different versions: the first run of performances in 1747, the 1750 revival and a revival in 1758-9 which may not have been entirely under the composer's control. Merlin Channon opts for the 1750 as his base; this is sensible, since most performers will want to include *See, the conquering hero comes*, added from *Joshua* in

that year. It is, however, slightly difficult for the user to find his way round the alternative settings. Grouping alternatives in three appendices according to the three runs of performances (there are some even for the 1750 version) is helpful, but needed support by a listing in the main sequence of all alternatives, the year to which they belong and their page number. But everything is here. The sources are listed more adequately than one would normally expect in a vocal score, a consequence of the fact that this is the only published version: full score and parts will only be on hire.

The keyboard reduction carefully lists instrumentation (though curiously has *Str.* in no. 4 whereas elsewhere scorings without violas are identified as *Vlns*) and of course realisation is distinguishable from reduction by the use of small print. The recitatives are laid out very spaciouly to allow airs and choruses to begin new pages; these are more compact, but with none of the over-compression that is problematic in the St John Passion score reviewed last month. Editorial suggestions go a little beyond standard appoggiaturas: e.g. the three-note run on p. 13 bar 10. Editorial indications of rhythmic variation occur where expected. Added dynamics are unexceptional, though not really necessary except functionally in the airs. I would have welcomed an indication of the original clef of each voice part: it can be done quite unobtrusively just by printing G2, C1, C3, C4 or F4 in brackets after the character name, and makes clear at once what sort of tessitura is likely. The placing of bar-numbers below the system makes them less easy to spot quickly and there are no rehearsal letters. Otherwise the appearance is very good, though I wonder if the slightly-glossy paper may reflect light. All-in-all a successful addition to Novello vocal score range.

*Those wishing to buy rather than hire parts may wonder how the King's Music material compares. That is not a critical edition; it represents the version on the King's Consort Hyperion recording and lacks the alternatives; so not all options in the new Novello vocal score are included.*

## FIOCCO

J. H. Fiocco *Pièces de clavecin* Édition par Diana Petech. (Le Pupitre 78). Heugel (HE 33712), 1998. xxv + 67pp, £36.10 from United Music Publishers.

This is the third modern edition of these pieces, which seem not to have had any great success with players or listeners. This is a pity, since the music does not deserve neglect. Joseph-Hector Fiocco (1703-41) published them in 1730 in an edition that is accurate with regard to the notes but erratic in distinguishing between similar-looking embellishments, perhaps resulting from a mixture of confusing handwriting and inadequate proofreading. The volume comprises two suites, in G major and D minor (each with some pieces in the opposite mode). The style is French, except for a four-movement Italian sonata which concludes the first suite and could be played separately. The editor leaves the repeats in the abbreviated notation of the original, avoiding unnecessary page-turns. A welcome addition to the series. (A recording by the editor is available on Fonè 90F02.)



## STANLEY FOR FLUTE

John Stanley *Six Solo's for a German Flute, Violin or Harpsichord... Opera quarto*. London... MDCCXLV. [Facsimile]. Chadlington Music [1999]. 28pp, £6.00

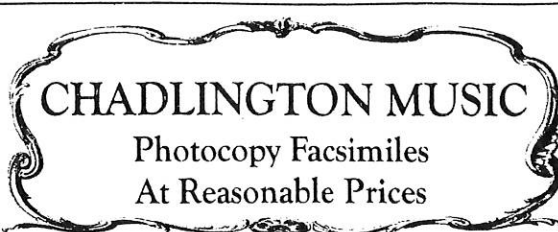
I first encountered Stanley's music from the three sets of organ voluntaries which Oxford UP issued in facsimile long before that was an acceptable way of making 18th-century music cheaply available. I played them a lot: the music was attractive and they were not too difficult. The same qualities apply to the op. 4 Sonatas. Keyboard players, in fact, could well play the music, as the title-page suggests: as it is laid out on two staves, it looks like keyboard music anyway, and does not have any sections where the treble remains silent so that an accompanying cello can shine. There are no problems in the notation, so even less-experienced flautists can use the facsimile; the problem, of course is the dearth of amateur keyboard players who can read the bass. Chadlington Music is a new venture by one of our subscribers. The music (from a copy in her possession) is reproduced on thick A4 paper, in the original oblong format, with comb binding and clear plastic covers. For further information see the accompanying advert.

## HYMNQUEST

*Hymnquest: A Dictionary of Hymnody*. Vol. 1. Stainer & Bell, 1997. xv + 239pp + CD, £14.95. ISBN 0 85249 843 8

I've seen this advertised for some time, but have only just got round to inspecting a copy. The printed version is a first-line index to over 200 current hymn and carol books. Its orientation is not historic, so is not specifically aimed at the sort of research some of our readers may be involved in, and leaves a big gap between its coverage and that of the Temperley's *The Hymn Tune Index*. It is, though, extremely useful. It arrived the day after I was asked by Hugh Keyte for a copy of *The Old Rugged Cross*. To find it in the book, I would have needed to remember the opening of first line, but the version on the CD is more flexible: the words 'rugged cross' occur in the first line, so can be found, together with a list of ten books which contain it: odd that a hymn that is so familiar is not in any books I have. Out of curiosity, I checked Keyte in the author file. It was unable to inform me of his year of birth (just fl 1992), but it listed 40 titles by him, all referred to the various editions of the *New Oxford Book of Carols*. For co-editor Andrew Parrott we do get a date of birth and even a rare middle Christian name. Clicking on a foreign title, *In dulci jubilo*, we are given three English first lines. A useful feature is that original texts are included: there are ten for *Aurora lucis rutilat*, for example, though the object of the book is not to index foreign hymns *per se*, only to give sources of English versions.

This is part of an ongoing project, the Hymnquest Database, sponsored by the Pratt Green Trust. The Rev Dr. Fred Pratt Green (b. 1903: no death date is given) was the author of a vast number of hymns, ranging alphabetically



## Facsimiles available now:

*Six Solo's for a German Flute, Violin or Harpsichord* compos'd by John Stanley MB Organist of the Temple and St Andrews, Opera quarto. Printed for & sold by J Johnson, Music Seller in Cheapside & at all ye Musick Shops. MDCCXLV (£6 + 95p postage and packing)

*Six Solos For a German Flute or Violin with a Thorough Bass for the Harpsichord*, inscribed to the countess of Aielsbury by I.R. Esqr [John Reid], A Member of the Temple of Apollo. Printed for Wm Randall, successor to the late Mr Walsh, in Catharine Street, Strand [c.1770] (£6 + 95p postage and packing)

*Ten Voluntaries for the Organ or Harpsichord* Composed by Mr John Stanley, Opera Sesta. Printed for John Johnson at the Harp and Crown in Cheapside [1752]. (£7 + 95p postage and packing)

Further facsimiles are in preparation

## Enquiries and orders to:

Nina Morgan  
Rose Cottage, East End, Chadlington, Oxon. OX7 3LX, UK  
tel/fax: 01608 676530 (International +44 1608 676530)  
e-mail: ninamorgan@compuserve.com

Cheques in UK£ payable to Nina Morgan

from *A church is heaven's gate* to *Zacchaeus in the pay of Rome* (I haven't counted the total), the most intriguing title being *The calf said moo!* These no doubt generate substantial royalties, and this is certainly an appropriate object for them. The next stage is to include information on tunes. This is likely to be available, on CD only, quite soon. It will surely be an invaluable resource to church musicians, as well as to clerics who are conscientious in the hymn selection.

By a timely coincidence, one of our readers forwarded a review of a hymn-site from *The New York Times on the Web*, the Cyber Hymnal at [tch.simplenet.com](http://tch.simplenet.com). That includes information on the hymns as well as the music in play-backable form, ideal for clerics who can't read music. Other hymn sites listed in the article are: [www.homestead.com/midicatholic/Catholicinformation.html](http://www.homestead.com/midicatholic/Catholicinformation.html) [www.homestead.com/Easterncatholicymns/SpasiHospodi.html](http://www.homestead.com/Easterncatholicymns/SpasiHospodi.html) [ccel.wheaton.edu/#Hymns](http://ccel.wheaton.edu/#Hymns)

On a related topic, I am also grateful to a reader for sending a CD *Bible Study Companion* (Expert Software 6449), which contains ten Bible texts, including the Authorised Version, the Vulgate and French, German and Dutch versions whose antiquity I haven't yet checked (it arrived on the day we run off the final copy of *EMR*, so time is at a premium). A spot check of *pulchra* (a useful word for trying to identify whether 17th-century Marian texts are Biblical or not) produced 15 hits in *The Song of Songs*, though it was a bit slow. If you want to order it, the address is Expert Software Inc, PO Box 144506, Miami FL 33114-4506 USA, or [www.expertsoftware.com](http://www.expertsoftware.com).

What I need next is the Roman and Sarum liturgy on CD.

*I had hoped to include a review of the Oxford Companion to Bach, which has now appeared, but a copy has not yet arrived: does it have to be sent from New York now? I'm told that it has contributions from our regular Bach reviewers, John Butt and Stephen Daw.*



## NEW VESPERS

Clifford Bartlett

Claudio Monteverdi *Vespro della Beata Vergine Vespers* (1610) *Performing Score*. Edited by Jeffrey Kurtzman. Oxford University Press, 1999. xiv + 274pp, £19.95. ISBN 0 19 337588 5  
 Claudio Monteverdi *Vespro della Beata Vergine da concerto, composto sopra canti fermi SV 206 for double chorus SSATTTTBB, soloists and orchestra*. Edited by Jerome Roche. Vocal score. Schott (ED 12602), 1999. 173pp, £15.00

I refer below to the editions by the names of the publishers: Oxford, Schott, Novello (= Denis Stevens) and KM (=King's Music)

I don't think I'm boasting that the standard score for performers with a historical orientation has, for the 1990s, been mine. I hope I'm not too biased in my comments on these two rivals for that position for the next decade. It would be optimistic to expect a performing edition of a work so susceptible to changes in musicology and performance style to have a validity much longer than ten years. Failure to recognise that is the trouble with the most pervasive edition, that of Denis Stevens (Novello), which is the product of ideas of the 1950s. These new editions would have no financial viability if Novello had produced a proper updated edition instead of a revision in the old style, since none can compete with its price. Readers of *EMR* will, however, be aware of its deficiencies even without reading my review of it (*EMR* 5, p. 6). The other edition of that period, by Wolters (Möseler), still has many virtues, and some will prefer its *Mensurstrich* notation; but the instrumental parts are awkward. Both Stevens and Wolters have irrelevant plainchant.

The Schott edition is based on Jerome Roche's Eulenburg study score. Sadly, he died before its first publication, and it is not made clear whether this vocal score includes any additional input from him or is entirely the publisher's responsibility; no-one is credited with the keyboard realisation. As with the separate Schott edition of the *Magnificat a6*, which I reviewed last month, the high-clef movements are left at the original notation. This was a legitimate decision for a study score. I can't remember what Jerome's attitude to transposition was, but I hope that he would have been sympathetic to current views, which, incidentally, are even more plausible with the trend to perform the work up a semitone. Oxford prints *Lauda Jerusalem* and *Magnificat* at pitch and down a fourth, as it does the *Magnificat a6*. The inclusion of this is an extravagance: it adds 54 pages, so must affect the total price quite significantly, yet is more likely to be performed separately. (Anyone wanting to use it to conclude an instrument-free *Vespers* can get a bespoke version from KM.)

As I have probably written far too often, I don't understand the need for vocal scores of most of the baroque repertoire.

When we produced the *Vespers*, we wondered whether to do a version without the instruments, but found that it would save so little that it wasn't worth the hassle (to us and to the performers) of having two different scores. Oxford has made the same decision. It is only in *Domine ad adiuvandum* and the *Sonata sopra Santa Maria* that Schott's vocal score saves a significant amount of space. In fact, with its slightly larger page size (its standard vocal-score format), Oxford actually takes up fewer pages than the smaller Schott format for the music they have in common, though with rather smaller print, yet gives the complete score. The Schott isn't even a proper vocal score, since the accompaniment is a continuo part, not a reduction, so instrumental cues are given on a third stave. This may be a useful way of enabling a choir's normal accompanist to take part in a performance, but singers expect a fuller reduction than this when there are independent instrumental parts.

Editions of the *Vespers* always used to be printed with four minims per bar, and there is some opposition to mine with two-minim bars. (KM also has a version by Paul McCreesh which follows the barring of the 1610 continuo part literally, so has long and irregular bars.) Schott uses four-minim bars like its parent score, but I'm glad to see that Oxford (in contrast with the practice of Kurtzman's thesis and earlier book) has followed my example and has two-minim bars. There is a strong practical reason for this: it is easier for inexperienced singers. But it also reflects Monteverdi's use of shorter note-values, even if the harmonic movement is still quite slow because of the presence of *cantus firmi* in the larger movements. There is also academic justification, since the vocal mensuration is  $\text{C}$ , not  $\text{C}$ .

The nature of the organ realisations in these two editions differs considerably. Oxford's is prepared with due regard to early sources. Its main characteristic is that it doubles the voices quite pedantically in tutti sections and generally keeps below solo lines. This differs from what I (and I suspect many others) might have played a few years ago, when doubling was thought to be bad practice. But it now seems right, and Kurtzman's part is in some respects nearer what a good organist might play than most realisations. But the approach seems at times to neglect practical considerations. Surely the evidence that the organ should double the parts refers to polyphonic writing, not simple homophony, where the organ's function is primarily rhythmic and textural and where the actual distribution of the notes in chord is of less significance? There is no suggestion in the realisation of the rhythmic impetus an organ can give. The hemiola cadences in the middle verses of *Ave Maris stella* can be pointed by thinning the first chord of bar 39 and reiterating the suspended A on the next

chord. On the other hand, chords can get in the way, and I would certainly not play anything on the fourth crotchet of bar 2 of *Lauda Jerusalem*. I would probably play rather lower in the texture in the untransposed version, so using the same organ part at both pitches doesn't work. There are some consecutive fifths that are rather too noticeable: *Dixit Dominus* bars 141-142, for instance, or the *Magnificat* bars 4-5. The part also ignores the dynamic effect of the number of notes in a chord. In the bare 'Gloria Patri' of *Dixit Dominus*, there is an extra note in the penultimate chord, when one would normally thin out to avoid covering any ornament the soloist might sing, then a four-note minor chord on the last bar where, if a light major chord is felt obtrusive, a unison D suffices. Schott, however, is even worse here, with the organ having full chords going above the soloist. Kurtzman sometimes tries to keep his part at or below the level of the tenors when they are at the top of the texture. There is a lot to be said for this, but it doesn't always work. Most continuo realisations cannot do this because of the convention that the lower stave should present just the original bass. Kurtzman uses both staves, so his part is far more realistic. But imagination is needed (the opening of *Laetatus sum*) he provides nothing. While I agree that the organ should not play anything too elaborate, is there evidence that organists would play just a bare bass? I'd rather play from my score with its anachronistic fully-figured bass, which enables me to concentrate on how to support and accompany the voices without having to think about what the basic chords should be: having to adjust a notated part requires greater rather than less mental effort, and what one plays depends on the instrument, the building and what the other performers are doing, as well as on developments in knowledge (or fashion). In chordal passages, it is easier to thicken a thin texture than vice versa. When the part-writing needs to be followed, then the score is there to be read.

It seems very odd that Oxford prints in brackets the sharps that make cadential chords major when the given parts have no third: the continuo part is editorial anyway, and I don't think there is any doubt that Monteverdian practice is that cadential dominants and tonics should be major (though both Schott and Oxford have disagreed in the four-voice version of the hymn, despite the explicitly-notated accidentals in the eight-voice setting). Otherwise, Oxford's policy for dealing with original accidentals (preserving them except on consecutive notes) follows normal King's Music practice for 17th-century music. Schott, however, uses the modern convention, so that the score does not give enough information to question the editor's decisions.

The Schott realisation is more conventional, in that it keeps to the upper stave. It too doubles the parts extensively, but is lower-lying and not so thick. It follows the normal practice of printing the realisation in treble clef on the upper stave, so is forced to go above the voices at the end of the inner verses of the hymn, for instance. Not all cadence chords are majored, and in *Duo Seraphim* I would rather let the three becoming one barely than fill the gap with a with minor

third. (A useful general rule for cadences is: if major sounds wrong, play unison, not minor.) I think that if I had been producing an edition with a keyboard realisation, I would have reduced note-values in triple time: in both editions, the part-writing with breves and semibreves looks more difficult than it would in short values.

#### *Comparison of a few specific points.*

*Dixit Dominus*: 'Domine a dextris'. Schott suppresses the sharp before the Cantus C (but was a printer likely to invent it? Omissions are more plausible than additions.) Oxford sharpens the Quintus C. I favour changing the Quintus C to E, in accordance with the 1615 German reprint.

*Pulchra es*. Both editions rightly avoid correcting the D of the duo entry on 'Averte' to E, as sung as solo.

*Laetatus sum*: ostinato bass accidentals. Schott leaves as they stand, but Oxford, rightly I think, makes them consistent, especially sharpening the B in the bar before each final cadence, making some nice clashes. (The current KM print is as Oxford, but earlier copies may not be: we have made a few corrections since 1990.)

*Duo Seraphim* bars 29-30 (KM & Oxford), 18 (Schott). Schott makes the same amendment to the bass as KM, Oxford follows the source.

*Nisi Dominus* 'Amen'. This is corrupt in the original print. Oxford has Quintus I & Tenor II entering a semibreve later than Schott & KM. I don't feel very strongly either way, but the Oxford version is slightly less interesting in that it avoids the overlap on the last chord of 'saeculorum'.

*Sonata* bars 130+ (KM & Oxford), bars 70+ (Schott). Schott & KM represent the original notation in white minims, with the cantus notation left unchanged; Oxford halves note-values and changes the cantus to a matching triple-time. If you agree with the Oxford interpretation, it's easier to read, but confusing if you don't.

The Oxford edition is part of a trilogy, comprising also a separate, fuller critical commentary and a book. I have concentrated on practical elements here, leaving more scholarly matters till these appear. It is, however, self-sufficient, with an introduction, comments on vocal and instrumental requirements, over two pages on editorial principles, some examples of embellishments and 'performance notes' (embracing more than just a critical commentary). All of these would demand comment in a thorough review: mostly they are excellent, but there are some points to query.

Concentrating on practical matters, it is confusing that the list of instrumental requirements does not make clear that the large cornetto required to double the Altus in the final section of the *Magnificat* a7 if it is performed down a fourth does not require an additional player (indeed, in most performances no-one will notice if a normal cornetto is used and just omits notes off the bottom). This is a matter of some financial significance, since it is quite likely that the person booking the instruments will have no awareness

of the complexities of scoring the work and will take the list literally, and will also book two recorders and two flutes without checking whether anyone else in the band can double them. A great danger of using specialist players for these instruments is the temptation to get your money's-worth by scoring them elsewhere. (One problem with deciding on transverse flutes for *fifare* is that such doublings will be more difficult to effect: there is usually no difficulty in finding a couple of singers or players who can manage a few bars on recorders.) It would also be worth noting that, without doing too much violation to the specified instrumentation, the violas can be omitted, thus saving another three fees: the only adjustment is that cornetto III plays the third part down in the opening toccata; the ritornelli in *Dixit Dominus* and the hymn can be played by cornetts and trombones. (If variety is needed in the hymn ritornelli, they work well with just two violins and bass.) The *Contrabasso da gamba* is only needed in the opening movement, so isn't absolutely essential. While I'm not justifying cavalier treatment of the unusually-detailed instrumentation the 1610 edition gives, it is helpful to know that the work can be performed with just ten players: two violins, bass violin (or the like), three cornetts, three trombones and organ. I suppose that it is coincidence that the number exactly matches the ten singers required.

The edition sensibly lists the parts which are supplied. There is no suggestion that they include optional doublings of vocal lines in the Psalms. Older editions include these (in scorings specified by the editors); KM has them available if required. No information is given about how the parts for the Schott edition are organised. Curiously, Oxford lists the ranges of each part of each movement in its introduction rather than at the beginning of each movement in the score. I suppose it enables one to see the ranges for the whole work more easily, though if that is the reason, it is a pity that they are not all visible on a single opening; but I'm not entirely convinced that it is useful here.

Schott offers no ancillary material and the user needs to consult the study score. It also has no plain-song, except for the opening intonation on D. Oxford's is on A (better than the usual bellowing tenor D), but given in a festal tone, which clashes with the D major of the response. The more I think about the chant, the more I think that, however it was performed at the time, it was not perceived as relating to the concerted music, so that in a performance that isn't a fully-fledged service, it is irrelevant.

However, for those who disagree, I produced a separate booklet describing how a Vespers service works from a contemporary account and printing the chant for the major Marian feasts. Oxford has an appendix giving chants from the same feasts, with the Purification in addition. There are some differences in detail, since I used an Antwerp 1571-3 antiphonal in conjunction with a *Directorium chori* published in Rome in 1604, whereas Oxford's chant comes from a Breviary printed in Venice in 1607. Both Oxford and KM use modern black blobs, but KM tries to interpret the rhythmic instructions of the *Directorium*. The principles of these cannot be added to the Oxford transcriptions since they depend on the shape of the neum.

Both new editions are usable as they stand. At the price, the Schott vocal score seems redundant, since at £15.00 it costs the same as the KM full score (and KM is susceptible to haggling for quantity). If I wanted Jerome Roche's edition, I'd use the Eulenburg study score, whether to sing or to play, though it suffers from lack of transposed *Lauda* and *Magnificat* and costs £18.00. OUP has everything, but costs £5.00 more. Its scores are available for hire, but so are KM's (or at least will be when we get a set bound with *Lauda* and *Magnificat* at both pitches). KM also has chorus parts available for sale (separate copies for S. A. T & B, each with the continuo part as cue and including *Lauda* down a tone – a compromise – and a fourth, and *Magnificat* high and low) at £5.00 each. Any serious student of the work will need to consult Kurtzman's forthcoming commentary and book, so will need the score that relates to it. It has many virtues, but it is a pity that its keyboard realisation seems not to have been tested in performance.





## POSSENTE SPIRTO

### Monteverdi, Hindemith and historical interpretation practice

Michael Schneider

Monteverdi's *L'Orfeo* is a work which has played a key role in both the history of music and in the history of its reception. Standing as it does as the first important opera and no less contemporary than it must have seemed then, *L'Orfeo* offers the 20th century an important and no less fruitful starting point for one of the main revolutions in interpretation – historical interpretation practice.

In 1927, Adolf Sandberger published a facsimile of Monteverdi's 1609 print and thereby laid the foundations of a movement where the study of unedited original sources became the basis for all decisions regarding interpretation.

It is undeniable that Nikolaus Harnoncourt and Jean-Pierre Ponnelle started the real Monteverdi Renaissance with their cycle in Zürich in the 70s.<sup>1</sup> However, when I was contracted to celebrate the 50th anniversary of Frankfurt's Musikschule with a performance of *L'Orfeo* with singers and players from the Early Music Department, I discovered a 'missing link' between Sandberger and Harnoncourt – Paul Hindemith. The choice of *L'Orfeo* came about, as Hindemith had performed the work with students and tutors in 1960 in the opera house (of which there exists a tape recording). There had already been performances at Yale in 1944 and during the Wiener Festwoche in 1954. My contract stated that I was to perform 'the Hindemith version' in memory of his work in Frankfurt and at the Hochschule.

I discovered that the Paul Hindemith Institut was actually located in the Hochschule building, which was extremely useful! As well as the complete performing material (in Hindemith's hand), the Institute has all of his documentation. I had envisaged a 'Hindemith version' something akin to Carl Orff's re-workings of 17th-century music, aimed at pleasing the modern listener, with cuts in the drama and some reworking of the musical structure. I was immediately struck by the fact that there was no Hindemith score: there's a conducting score and a piano reduction, which bear markings that refer back to the Sandberger facsimile (which Hindemith owned.) It appears that Hindemith avoided creating a score of his version. A wealth of performing material includes various versions. It seems that Hindemith, just as we do today, tried out different scorings in the absence of any clear directions from Monteverdi, changed his mind, and each performance must have been different – the very essence of a 'historical' approach!

Two further aspects catch one's eye: first, Hindemith has copied *all* the scoring indications from the 1609 print into his directing score (not only the list at the beginning, but

each individual reference, even where there's a conflict between the two) and, secondly, the sub-title to that score:

Monteverdi

Orfeo

Versuch einer Rekonstruktion der ersten Aufführung  
(An attempt to reconstruct the first performance)

Nowadays, after several decades of research into style and with advanced instrumental and vocal performance standards, few conductors would seriously perform an 'artless' version of a 17th-century piece, and we can appreciate how critical Hindemith's contribution to the beginnings of historical awareness must have been. In a letter to the lutenists of a performance in Rome, Hindemith wrote that he was striving for 'a contemporary performance... based on the original score, and the context of the Mantuan performance'.

Hindemith's 're-working' can be summarised as follows:

1. The transcription of note values into those familiar to his performers.
2. The writing out of instrumental parts for those passages with orchestra.
3. The realisation of the continuo part, and the distribution of that part among the available instruments (following Monteverdi's designation: *Arpa doppia*, 2 *Chitaroni*, 2 *Cembali*, *Organo di legno*, plus an Echo-organ for Act V, a regal, 2 gambas and a violone.) As the above-mentioned letter to the lutenist in Rome shows, Hindemith had done some serious reading about continuo playing and, perhaps more so than modern players do, based his findings on original sources. His knowledge of Agazzari and Praetorius, and their distinction between 'basic' and 'ornamental' instruments is clear, and influenced his realisation. Some of his conclusions require some thought nowadays, but our 1997 performance showed that some of Hindemith's solutions to unclear harmonic progressions and voice leading can still be enlightening. In many cases, the undeniable quality and historical reliability of Hindemith's version remains worthy of discussion, and some of his solutions are far better than some of guess work one comes across elsewhere.
4. The introduction of 'unhistorical' instruments like oboe, bassoon and cor anglais. Professional cornettists simply were not available, so these instruments were the most practical solution.

Realising that there was no such thing as a Hindemith version (at least in the sense of a composition), I was

convinced that we would do grave disservice to his concept of the piece by trying to reproduce his performance (which is, after all, still available on tape, although by our standards, the vocal and instrumental sounds are quite unspeakable and would be unbearable to modern-day, CD-trained ears!) The contract to reconstruct an interpretation which in many facets is dated – for that's what the Hindemith version is – appeared to me not only to be utterly unprofessional and worthless, but also against the very essence of Hindemith's original concept. (Just think – we'd have to use Hindemith's harpsichords and lutes!) I find the carefully re-worked parts of Harnoncourt's Zürich version equally absurd – they go further than those by Hindemith. We decided therefore to base our performance on the excellent materials from King's Music, and to use the latest research on performance practice to produce a worthy tribute to Hindemith's memory, in the belief that he would have enjoyed hearing the better instruments we have today played by the very best specialist musicians.

Paul Hindemith's place as a father of early music can be seen in a quote from an interview with Nikolaus Harnoncourt (FAZ 1980):<sup>2</sup> 'Monteverdi was only known to me from musical history studies, until I put my early instruments and their players at the disposal of Paul Hindemith for the Vienna Festwoche in nineteen-fifty-four.

This performance struck me like a bolt of lightning.' It can surely be deduced from this that the bolt of lightning led Harnoncourt to look more closely at Monteverdi and historical performance practice. So *L'Orfeo*, which had been such a meaningful chapter in the history of opera, played an important role in the 20th century, this time for musical interpretation.

Attempts to recreate the 'unrepeatable' – a performance 350 years ago – must lead to trouble, which is shown in the way the word 'authentic', which was popular in promotional material in the following decades, has vanished, and been replaced by 'historically aware'. Hindemith's concern for a performance which tried to be true to the original in terms of the actual musical text, as well as, wherever possible, the time of composition, leaving a minor role to the composer, editor or performer, has taught us valuable lessons. We ought to be grateful to him for that.

1. A British viewpoint would push it back to the 1960s, with Raymond Leppard at Glyndebourne (*Poppea*, 1964) and Sadlers Wells (*Orfeo*, 1965 – breaking the company's principle of performing only in English), or perhaps earlier to Westrup in Oxford (1925) and later in London. The BBC broadcast a studio production of *Ulisse* in the late 1920s, publishing a libretto which listeners could buy in advance. CB

2. *Frankfurter Allgemeine Zeitung*

## 6th INTERNATIONAL FASCH FESTIVAL

Brian Clark

If Johann Friedrich Fasch is something of a minor figure in Baroque music, his son Carl is an even less well-known composer. His main claim to fame is the foundation of Berlin's Singakademie, the first choral society in Germany, which, under the direction of his successor Zelter and Mendelssohn, started the so-called Bach revival. So it might seem rather surprising that Carl Fasch was the chosen theme of the 6th International Fasch Festival. Shortly before his death, he condemned most of his music to the fire, leaving behind a 16-part mass, which was continually referred to throughout a two-day conference and the five-day festival until, as the crowning glory, it was performed by the present-day Singakademie.

The opening concert was given by the Rheinische Kantorei and Das Kleine Konzert, directed by Hermann Max. There were two pieces by Carl Fasch in the first half, a strangely brief cantata *Harre auf Gott*, consisting of a chorus and a recitative and aria pair for solo alto, followed by the *a cappella* psalm setting *Heil dem Manne*, an extraordinary piece of writing for up to seven soloists in various combinations and two four-part choruses, which at times was a vocal concerto for soprano. Veronika Winter (whose praises I sang last year in my review of the Telemann Festival in Magdeburg) was absolutely stunning. The second

half of the concert was given over to Johann Friedrich Fasch's sole surviving serenata [edited by BC]. The work performed dates from 1723 and is written for four soloists in the role of different times of the day. The most successful for me was Ekkehard Abele as Hesperus – he sang with great clarity and characterisation, and ornamented very stylishly indeed. Hans-Jörg Mammel found Fasch's high-lying and terribly intricate tenor lines a little difficult at times, yet found some delightful sounds in the more lyrical passages – I have to admit that this was not good vocal writing. The concert was a huge success with the sizable audience.

The two-day conference *Carl Friedrich Christian Fasch (1736-1800) und das Berliner Musikleben seiner Zeit* (C. F. C. Fasch and music in Berlin during his lifetime) was opened by the Bürgermeister's deputy, followed by a recital by three students of music by Carl Fasch and his friend and colleague C. P. E. Bach: Gabriele Schmidt (soprano), Michael Schaffrath (tenor) and Peter Heumann (on a Hammerklavier kindly lent for the festival by the Michaelstein Institute) maintained the very high standards of the Leipzig students I had heard at the 1997 Fasch Festival. The ordering of the talks was cleverly conceived: talkers were more or less paired off for each of the five sessions, which meant that one was

informed by the other, or led directly into the next. From the first talk (on biographical sources) to the last (a detailed analysis of variants of the 16-part mass), one was able to construct a fuller overview of what Berlin was like, and what Carl Fasch was like. The reliability of the biography published by Carl Zelter shortly after the composer's death was seriously undermined by several papers, while some aspects of it were confirmed by new information – I was rather pleased to have Fasch's apparent predilection for tobacco explained by the fact that he lived beside the fish market.

There were two concerts on the Friday night. I opted not to go to nearby Coswig for what was, by all accounts, a stunning lieder recital by Gotthold Schwarz and Sabine Bauer, preferring the opportunity to hear the Ricercar Consort from Belgium. Their choice of repertoire was perhaps the least relevant of all: Leclair, Marais and Morel in the first half, Molter, J. F. Fasch and Telemann in the second. Although the combined virtuosity of the group cannot be denied – Philippe Pierlot's rendition of Fasch's bassoon sonata was amazing! – I was surprised at some scoring decisions: Telemann's quartet sonata for flute and two violins saw the latter replaced by two bass viols, for example. Still, the Marais was brilliant and the Leclair scarcely less so.

After the second day of the conference, there were again two concerts. The first, a Hammerklavier recital by Wolfgang Brunner, took place at Schloß Leitzkau, and I have to confess that I decided not to attend for fear that I'd be cultured-out by the time we got to the evening's concert by Camerata Köln. The Saturday evening concert is traditionally when someone is awarded The Fasch Prize: a healthy cheque and a certificate and medal in recognition of work in promoting Fasch's music. Previous winners have included performers, musicologists and behind-the-scenes administrators, as well as, er, em, myself. This year the prize was awarded to Camerata Köln, for their regular performances and recordings of the elder Fasch's oeuvre. Their programme included music by Carl Hoeckh, the Concertmeister at Zerbst during Fasch's tenure as Kapellmeister (and Carl Fasch's first violin teacher), Franz Benda (who was a fairly regular visitor to the town), Quantz and Telemann, and was extremely well received by the capacity audience in the Fasch Saale. This was followed by a civic reception for the prize winners and the assembled Fasch fans.

Sunday morning saw performances by the Zerbster Kantorei and the Fasch Ensemble of Halle on period instruments of J. S. Bach's *Der Herr ist mein getreuer Hirt* and Fasch's *Gott, wir warten deiner Güte* in the context of a broadcast service from the Bartholomäikirche, which was severely damaged in the bombing of Zerbst in mid April 1945 (i.e., the anniversary falls at the same time as the Fasch Festtage).

There was time for a guided tour of the exhibition which had been set up in the town museum (featuring autograph manuscripts by both J. F. and Carl Fasch on loan from Halle and Berlin), and the Annual General Meeting of the

Internationale Fasch-Gesellschaft e. V. before the final event of the festival, the Berliner Singakademie's concert in the Kirche St. Trinitatis. Under the direction of Achim Zimmermann, they performed the Kyrie and Gloria of Palestrina's *Missa Papae Marcelli*, Mendelssohn's *Richte mich, Gott* and *Denn er hat seinen Engeln befohlen* (Psalms 43 and 91), and Carl Fasch's *Miserere* and the 16-part Mass. It was obvious that the Mendelssohn had been in their repertoire for a lot longer than the Fasch, but it was extremely exciting to hear *that* mass at long last! Raymond Dittrich, whose paper was most closely based on the piece, thought parts were utterly tasteless – particularly the 'Laudamus te'. However, the overall effect – 16 consecutive strict fugal entries in the 'Cum Sancto Spiritu', for example – was impressive, and, once again, a capacity audience showed considerable delight.

The city of Zerbst has roughly 17,000 inhabitants and it still astounds me that it can sustain such an ambitious project. The reasoning is clear – for the duration of the festival, the town is the focus of music-making in Germany. The conference had speakers from all over Germany, as well as two Americans and myself. We were treated like royalty – hosted by the wonderful von Rephun's Garten Hotel with astonishing conference facilities, a most wonderful chef, and staff who are meticulously attentive without ever being intrusive. Similarly, Zerbst appears to have become a slightly more wealthy town, with more people using mobile telephones and driving more expensive cars. My favourite restaurant remains Athos, a taverna with free ouzo before and after the meal and another wonderful chef.

Needless to say, such things do not come about by themselves, and the Town Council of Zerbst deserve special thanks, as do the workers of the Internationale Fasch-Gesellschaft e. V. They do themselves, the town and the name of Fasch a great service. The theme of the next festival (19-22 April 2001) is 'Johann Friedrich Fasch and his works for other courts [Dresden, Darmstadt, etc...]'

The Internationale Fasch-Gesellschaft e.V. can be e-mailed: IFaschG@t-online.de

Von Rephun's Garten's current B & B rates are 98 DM (single) 148 DM (double); tel +49 3923 6 16 05 (Fax ... 07)

Restaurant Athos is in the Markt: tel +49 3923 78 77 05

*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

tel +44 (0)1480 52076 fax +44 (0)1480 450821

e-mail cbkings@ibm.net

<http://www.kings-music.co.uk/>

UK: £15.00 Europe: £20.00

Rest of World: £30.00 (air), £20.00 (surface)

**Cheques payable to King's Music**

except French francs (FFR190)

and \$US (\$48.00 airmail, \$32.00 surface)

payable to C. A. J. Bartlett

**Credit cards**

VISA Mastercard Eurocard Delta Switch Solo



## LONDON (&amp; OXFORD) CONCERTS

Andrew Benson-Wilson

The opening bars of Bach's cantata 170, 'Vergnügte Ruh', *beliebte Seelenlust*, form one of those sublime coalescences of melodic beauty, rhythmic compunction and harmonic scrunchiness that can reduce me to tears. It opens Andreas Scholl's 1998 CD of Bach cantatas, but the most recent cause for lachrimony was at the Barbican on 6 April with the Orchestra of the Age of Enlightenment. The singer was the striking young French contralto, Nathalie Stutzmann. Nowadays good countertenors grow on trees, but it is not often that a true female contralto is heard. Although apparently not written for the female voice, the highly charged emotional undercurrents to Stutzmann's rich and vibrant voice ideally suited the reflective mood of this cantata. The tessitura lies in the low area that countertenors dread, but Stutzmann plumbed the depths with ease. The second aria is one of Bach's symbolic masterstrokes. In reflection of the satanic wiles of wayward and perverted hearts who do away with the support of God, Bach dispenses with the fundamental support of the basso continuo, leaving the violins, viola and organ to weave their dissonant threads. Lacking the two-manual organ required, John Toll played two continuo organs at the same time – if his students haven't nicknamed him 'two-organs Toll', they are missing a trick. Anthony Robson's oboe and oboe d'amore playing in the cantatas was characteristically superb, although he and Catherine Mackintosh made life difficult for themselves in the pace they set for the Concerto in C minor for oboe and violin reconstructed from BWV1060. Mackintosh's direction of Corelli's Concerto Grosso in D (Op6/1) revealed the rollicking joviality of the piece, with a neatly executed *sotto voce* ending.

Some of our most talented singers gathered at the Wigmore Hall for The King's Consort presentation of Purcell Odes (15 April). Carolyn Sampson is rapidly rising through the ranks to well deserved solo billing. She has a delightfully clear and focussed soprano voice which she used with musical intelligence as she marked each pliant string (*Raise, raise the voice*) and shielded gentle Pallas (*Love's goddess sure was blind*). Unfortunately her longest solo (*May her blest example*) was hampered by an inappropriately percussive accompaniment which was only marginally explained away in the programme note. The ever-ebullient James Bowman gathered the singers round him like a mother hen as he strutted his stuff in two delightful duos with Robin Blaze (the young contender to the countertenor's throne) and with the colourful, expressive tenor voice of Charles Daniels. Bowman seems to be giving up consonants altogether nowadays, but his voice remains as translucently fluid as ever. Peter Harvey's admirably rich bass and James Gilchrist's clear high tenor were also highlights. It was good to see such an admirable camaraderie between all eight singers, with each encouraging the other.

The final concert in Sir William Glock's South Bank celebration of Mozart ('From the Heart') concluded appropriately with the *Requiem*, performed in the traditional Süssmayr's completion by the Orchestra of the Age of Enlightenment (RFH, 19 April). We do not know why Süssmayr ignored Mozart's apparent wish for a double fugue for the Amen of the *Lacrimosa*, but I find his naively simple plagal cadence an entirely appropriate conclusion to what might have been the very last piece of music that Mozart wrote. Apart from a completely inaudible continuo organ, my main concern with this performance was the use of an overly operatic style by the singers – or, more likely, the use of overly operatic singers by the management or conductor. Only the mezzo Sara Fulgoni (who made a delightfully dolorous entry to *Tuba mirum*) managed to avoid the pitfalls of excessive vibrato and overstated emotion. Perhaps the presence of English National Opera's Paul Daniels as conductor was something to do with this, although his interpretations were generally thoughtful and appropriate. He seemed to have a good rapport with the players, involving himself directly with each section of the orchestra at their key moments. I thought his chatty introductions to each piece were a nice touch, but I imagine they would have upset some of the old school. In the Masonic Funeral Music of 1785 (K477), he used the edition with voices singing the two verses from 'Incipit lamentatio Jeremiae'. This anguished and poignant piece, with the ever-present knocking motif, clearly contains more of Mozart's soul than would otherwise have been exposed by the death of two high ranking Masons. The adolescent turbulence of Mozart's Symphony 25 in G minor opened the concert. Perhaps Daniels had not read Misha Donat's remark in the excellent programme notes of the difference in Mozart's articulation for the three-bar phrase in the slow movement. When played by the bassoons, Mozart stresses the first note each time, but the violin entries are written across the bar line, with the accent on the middle note. Would a more specialised 'early music' conductor have made more of this?

The London Handel Festival's concluding concert at St George's Hanover Square (21 April) featured the ubiquitous James Bowman with Nancy Argenta in four Handel duets and two solo cantatas. Bowman is in danger of becoming a parody of himself. His alluring personality completely dominates proceedings, even when he is supposed to be in the sidelines awaiting his turn. His flirting with Nancy Argenta in 'Caro! Bella!' (the final duet of *Giulio Cesare*), turned this farewell outpouring of love into a coquettish pick up, as though they had just met. I am afraid that Nancy Argenta is not my number one singer. Although she has a focussed sound, it can be rather nasal, and I have problems with the drop in volume in her lower register and her

persistent vibrato. Paul Nicholson was a very effective director of the London Handel Orchestra, although he allowed the cellist to push the pace rather relentlessly in the continuo-only accompaniment to 'Tanti strali'. Catherine Latham (oboe) was particularly adept in matching Bowman's swooping voice in 'Ah! crudel, nel pianto mio'. One of the problems with concerts in churches is that the performers tend to be at the same level as the audience, which hides them from all but the front row. Although the ethereal acoustic of St George's meant that they could be heard reasonably well from my seat right at the back, some staging would have helped.

Alison McGillivray is a regular cellist and viol player in a number of early music groups, but she had solo billing in the early evening Purcell Room concert on 22 April. She displayed relaxed self-confidence, assured technical skill and musical maturity in a programme of sonatas by Corrette, Geminiani, Vivaldi and Boismortier. Her ability to apply fluid expression to a solo line was demonstrated in Domenico Gabrielli's extended solo *Ricercar VII*, and she retained a singing tone throughout the pyrotechnics of Geminiani's *Sonata VI*. Jan Waterfield's harpsichord accompaniment was commendably restrained, but I wondered what temperament they were using – Vivaldi's chromatic *Largo* from *Sonata VI* didn't sound quite as scrunchy as I would have expected. The opening was magical, with the distant hunting calls of Corrette's *Sonata Op20/6* bouncing between Alison McGillivray and Abby Wall (continuo cello). Three talented young players who deserved the enthusiastic applause they received.

The later evening Purcell Room concert (22 April) was *Sinfonje* with a performance of their 1995 CD 'Three sisters on the sea shore'. The formula is a simple one: thirteenth century 2-, 3- and 4-part motets sung in various formats by three female voices with fiddle and hurdy-gurdy. These short pieces were extended by singing the separate lines as solos, with instrumental interludes, before the multi-texted motet was heard. The hurdy-gurdy was a gutsy beast, with sympathetic strings, trompette and a neat device for playing what we now think of as the flattened leading note below the lowest drone – an essential melodic device in music of this period but, I imagine, lacking in contemporary instruments. The three singing sisters were Vivien Ellis and Sara Stowe, with Stevie Wishart generally taking the chant-based tenor line on fiddle, hurdy-gurdy or voice. As can happen when a CD is heard live, I was disappointed with this performance. The trio seemed a bit ill at ease on the Purcell Room stage, and their singing and playing was somewhat diffident. There was something of a laid back folk club feel to it all, although I might have been unduly influenced by sitting behind an ageing hippy in a Steeleye Span T-shirt. There were minor intonation problems throughout, which were probably not helped by the initial notes being given from a plucked fiddle. The three voices didn't blend together as well as on the CD (which has Jocelyn West in place of Sara Stowe), with too much of a contrast between the beguiling simplicity of Vivien Ellis's

natural voice and Sara Stowe's vibrant 'trained' soprano. The highpoint was the encore, *Azeruz*, Stevie Wishart's own evocative exploration of Hildegard von Bingen's exotic language for common plants.

Life is nothing if not exciting when Ton Koopman is around, and he lived up to his reputation as an exhilarating interpreter at the Barbican on 23 April. His imaginative rendering of a suite from Rameau's *Dardanus* opened the programme, and included percussive *Tambourins* featuring a double bass with a piece of paper threaded between the strings and the player, Alberti Rasi, drumming the strings with two bows. Koopman's harpsichord playing was characteristically heavy-handed throughout, although the instrument itself was mercifully rather quiet (unlike the 'Simply Baroque' CD). The concert ended with an emphatic and lively performance of Mozart's *Symphony 29*. But what most of the audience must have come for was Yo-Yo Ma playing Koopman's arrangements of Bach cantata movements and Boccherini's *Cello Concerto in G*. Ma's 1712 (ex Jacqueline Du Pré) Stradivari has been partially returned to a baroque state, with gut strings, a lower bridge and removal of the end-pin. Yo-Yo Ma was outstandingly expressive in the five Bach pieces, many of which involved him playing the simple chorale melody, although his intonation was troubled on occasions, particularly in higher positions, possibly through having to play in an unequal temperament. The highlight was the beautifully controlled *Air* from the 3rd Suite, played with breathtaking expansiveness by three cellos and bass, although Ma's comparatively recent conversion to the early cello was rather exposed when compared to the exquisite playing of the Amsterdam Baroque Orchestra's own Jonathan Manson and Catherine Jones. The appropriately named leader, Margaret Faultless, also showed her mettle, and the expressive qualities of baroque playing, in *Erbarne dich*. Boccherini got the Koopman treatment with some spellbinding moments of repose amidst throwaway gestures and two vast cadenzas. An exhilarating concert, which I hope gave the multitudes of Ma groupies an introduction to the excitement of real early music performance.

The enterprising British Clavichord Society enticed Gustav Leonhardt to a packed Holywell Music Room (Oxford) on 25 April for an enchanting concert of music on that most exquisitely expressive and delicate of instruments. The concluding C. P. E. Bach *Abschied von meinen Silbermannschen Clavier* was the only piece specifically written for the clavichord, although the other pieces (all but one German) worked well. Two impressive Karin Richter instruments were used, a smaller fretted clavichord after J. J. Bodechtel and a copy of the Nuremberg 1771 Hubert. The former was unfortunately only used for three pieces, although I thought its brighter and more focussed tone made it the most appropriate for all except the C. P. E. Bach piece. In the large-scale pieces (Fischer's magisterial *Chaconne* in G minor, Buxtehude's *manualiter* *Praeludium* in G minor and Böhm's huge *Capriccio* in D), Leonhardt displayed a sense of musical rhetoric that can sometimes be missing in his

organ playing. Indeed, much of the interest of this concert was hearing what are usually assumed to be organ and harpsichord works played on the more expressive clavichord. One carry-over from harpsichord technique about which I was uncertain was the arpeggiating of chords, for example in the chorale opening to Böhm's *Ach wie nichtig, ach wie flüchtig*. The usually gentle final variation was played fast and bold although, as with Buxtehude's *Praeludium* in G minor, the final chord was relaxed and gentle. It is this ability to rapidly change volume, in one or all parts, that is one of the joys of the clavichord. It was certainly a delight to sit in such peaceful surroundings listening to an acknowledged and influential master of his craft.

Myth music has become the focus for concerts and educational work by the Song Players, a continuo group made up of Elizabeth Boyle (harpsichord), Alison McGillivray (gamba) and Lynda Sayce (theorbo). They were joined by Rachel Elliott (soprano), Roger Ringrose (actor), Matthew Wells (trumpet), Marianna Szücs (violin) and Simon Limbrick (percussion) for *Songs for Arianna* – the launch of the project (Royal Academy of Music Duke's Hall, 26 April). It was based on Ovid's *Metamorphoses* and

the myth of Teseo and Arianna, culminated in Monteverdi's *Lamento d'Arianna*. Starting with a dramatic percussion improvisation, the first half was intended, ambitiously, to cover chaos, the origins of nature, the animal kingdom, life, love and music (Scarlatti, Frescobaldi, Caccini, Biber's *Sonata rappresentativa*, and Melani's cantata *All' armi, pensieri*), but the mythological thread was not that apparent to me. This generally all-purpose Arcadian or militaristic first half was redeemed by the more focussed story line of the second half. The highlight of the evening was the magnificent singing of Rachel Elliott, particularly in the sequence of pieces making up the Teseo and Arianna story. Her agile, fluid, supremely expressive and emotionally-rich voice was ideal for the complex moods of the plot. She was a complete natural in the acting demands of the semi-staged performance and her interaction with the spoken words of the actor – not an easy thing to do. The continuo support was musically effective, with some sensitive theorbo playing by Linda Sayce and undemonstrative harpsichord playing from Elizabeth Boyle. However, the instrumental pieces in general were less impressive, with some tuning/intonation problems that went unchecked.

## ADMETO in CAMBRIDGE

### Clifford Bartlett

What does a critic do when he has had a thoroughly unsatisfactory day, having done nothing of what he intended to do, then finds himself stuck for four hours in an uncomfortable seat at an opera that fails to move him? I don't know if Handel's *Admeto* would have gripped me under different circumstances: it sounded as if it should have, right from the first scene. But for most of Act I, I just wanted to go home and get on with the undone work.

Since 1985 the Cambridge Handel Opera Group has staged a Handel opera every two years. *Admeto* is a work that is rarely performed, a fate that it ill deserves. The rapid change of Admeto's amorous allegiance is less irrational than in most such operas, thanks to the device of the two portraits: Antigona, for whom Admeto nearly falls after Alceste has died for him, is in one sense Alceste's predecessor. This is more effective on the stage than it might seem on paper. Luckily, it was light enough to read the plot summary, since the soprano Admeto (unlike all the other men, real or transvested – except for the human statue) didn't wear trousers, so her dramatic sex was unclear.

For much of the first act I wondered whether there was much point in reviving works written for the leading singers of their time (Bordoni, Cuzzoni and Senesino) at this level. I scribbled notes in my programme about plummy voices with excessive vibrato, poor pitch and inability to get round all the notes: the use of a blunt pencil on glossy paper has made them unreadable. Fortunately, the

singing improved, though not quite enough. I wouldn't want to detract from Andrew Jones's enterprise in organising these events and editing the scores (in this case, it linked with his work for the Hallische Händel-Ausgabe). But his conducting failed to generate excitement. The performance was good enough for the sympathetic listener to recognise an opera worth reviving, but was enjoyable only patchily.

But at least the staging was gimmick-free (apart from Cerberus's head). It seems that one must make a choice between major companies trying to be clever (like, I'm told, the English National Opera's *Semele*) and student or amateur ones (admittedly hiring professional soloists) respecting baroque conventions on a limited budget.

The opera was sung in an English translation that worked very well. The (presumably student) orchestra played with a good sense of style. The four hours with one interval, particularly long in the cramped seats of the Music Faculty theatre (the anonymous donor must have had short legs), could have been shorter: singing the recitative in English shouldn't necessitate slowing it down.

I'm sounding rather negative. The evening was certainly worthwhile. The music is marvellously varied, and it makes more sense on stage than heard on disc. The singers eventually moved into their roles and performed rather than sang; and when they did so, the singing improved as well. I certainly favour the continuing of the enterprise.





(94)

the merry merry harp the merry merry harp the merry merry harp the merry merry  
ta - - - bret the merry merry harp the merry merry harp the mer - - ry  
bither the ta - - bret : the merry merry harp the merry merry harp with  
ta - - bret the merry merry harp with the lute the merry merry  
the merry merry harp with the lute the  
- - - bret the merry merry harp the merry merry mer - - ry harp  
the merry merry mer - - ry harp with the lute the merry merry

harp with the lute Blow up the trumpet  
harp with the lute Blow up the trumpet Blow up the  
the lute Blow up the trumpet Blow up the trumpet Blow up the  
harp with the lute Blow up the trumpet Blow up the trumpet Blow up the  
mer - ry harp with the lute Blow up the trumpet Blow up the trumpet Blow up the  
with the lute Blow up the trumpet Blow up the  
- harp with the lute Blow up the trumpet Blow up the

(96)

time ap-point-ed even in the time ap - pointed evn in the  
moon evn in the time ap - point - - - - ed  
point - - ed evn in the time ap - point - - - - ed  
evn in the time ap-point - - ed ap - - pointed evn in the time ap -  
moon evn in the time ap-point-ed evn in the time ap - - point -  
pointed evn in the time ap-point - - - - ed evn in the time  
the new moon evn in the time ap-point-ed evn in the

time ap-pointed ap-point - - ed evn in the time ap-point - -  
evn in the time ap-pointed evn in the time ap-point - -  
evn in the time ap - - point-ed evn in the time ap - - - - point - -  
point - - ed evn in the time evn in the time ap - point - - - -  
ed evn in the time ap-point - - ed evn in the time ap - point - -  
evn in the time ap-pointed evn in the time ap-point - - ed ap - point - -  
time ap - point - - ed evn in the time ap-pointed evn in the time ap - point - -

(95)

Blow up the trumpet Blow up the trumpet  
trumpet Blow up the trumpet in the new  
trumpet Blow up the trumpet Blow up the trumpet Blow up the trumpet the trum -  
trumpet Blow up the trumpet Blow up the trumpet Blow up the trumpet Blow up the  
trumpet Blow up the trumpet in the new  
trumpet Blow up the trumpet Blow up the trumpet Blow up the trumpet  
trumpet Blow up the trumpet Blow up the trumpet Blow up the trumpet in the new

in the new moon in the new moon evn in the  
moon in the new moon in the new moon in the new  
pet in the new moon in the new moon evn in the time ap -  
trum - - pet in the new moon in the new moon  
moon in the new moon the new moon in the new  
in the new moon in the new moon in the new moon in the new moon evn in the time ap -  
moon in the new moon in the new moon in the new moon

(97)

ed and upon our  
ed and upon our fo-lemn feast -  
ed and up-on our folemn feast-day and upon our fo -  
ed and upon our folemn feast - - day and upon our fo - -  
ed and upon our fo-lemn feast - day up - - on  
ed and up-on our fo - lemn feast - -  
ed

folemn feast - - day and upon our folemn feast - - day For  
day and upon our fo - lemn feast - day our folemn feast day For  
lemn feast - day and up-on our fo - - - lemn feast - day For  
lemn feast - - day and upon our fo - - - lemn feast - day  
our folemn fo - - lemn feast - - day our folemn feast day For  
- day our fo - lemn feast - day  
and upon our fo - lemn feast - day our fo - lemn feast - day

(98)

this was made a sta-tute for If-ra-el For this was made a sta-tute for  
 this was made a sta-tute for If-ra-el For this was made a sta-tute for  
 this was made a sta-tute for If-ra-el For this was made a sta-tute for  
 For this was made a sta-tute for  
 this was made a sta-tute for If-ra-el For this was made a sta-tute for  
 For this was made a sta-tute for  
 For this was made a sta-tute for

If-ra-el and a law of the God of JA-cob  
 If-ra-el and a law of the God of JA-cob  
 If-ra-el and a law of the God of JA-cob  
 If-ra-el and a law of the God of JA-cob  
 If-ra-el and a law of the God of JA-cob  
 for If-ra-el and a law of the God of JA-cob  
 If-ra-el and a law of the God of JA-cob

(100)

God of JA-cob and a law of the God of  
 con of JA-cob and a law of the God of JACOB of the God of  
 JA-cob and a law of the God of JA-cob the God of  
 con the God of JA-cob and a law of the God of JA-cob of JA-cob  
 God of JA-cob and a law of the God of JA-cob the God of  
 God of JA-cob and a law of the God of JA-cob of the God of  
 and a law of the God of JA-cob of JA-cob

JA-cob Hal-le-lu-jah Hal-le-lu-jah  
 JA-cob Hal-le-lu-jah Hal-le-lu-jah  
 JA-cob Hal-le-lu-jah Hal-le-lu-jah  
 JA-cob Hal-le-lu-jah Hal-le-lu-jah  
 JA-cob Hal-le-lu-jah Hal-le-lu-jah  
 JA-cob Hal-le-lu-jah Hal-le-lu-jah  
 JA-cob Hal-le-lu-jah Hal-le-lu-jah

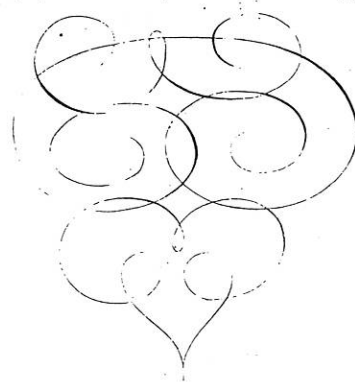
(99)

and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the

law of the God of JA-cob of JA-cob and a law of the  
 God of JACOB of JA-cob and a law of the God of JA-cob  
 JA-cob and a law of the God of JA-cob and a law of the God of  
 of the God of JA-cob and a law of the God of JA-cob  
 and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the  
 and a law of the God of JA-cob and a law of the

(101)

jah Hal-le-lu-jah Hal-le-lu-jah  
 Hal-le-lu-jah Hal-le-lu-jah  
 jah Hal-le-lu-jah Hal-le-lu-jah  
 Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah  
 Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah  
 Hal-le-lu-jah Hal-le-lu-jah  
 jah Hal-le-lu-jah Hal-le-lu-jah





## CROMWELL CELEBRATION

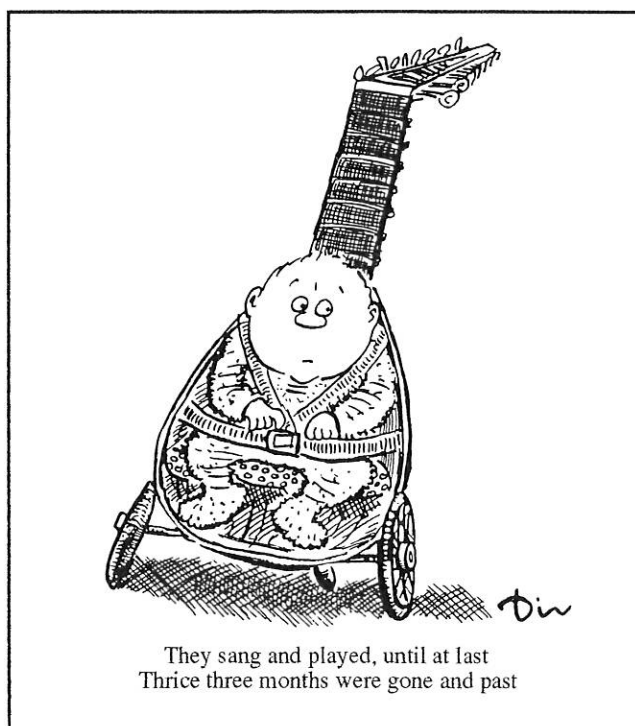
Clifford Bartlett

The 400th anniversary of the birth of Oliver Cromwell was, naturally, made much of in Huntingdon, since he is about the only local figure of national fame. There was a weekend of events on 23-25 April. The publicity for the main festivities on the Sunday was surprisingly successful and brought a vast crowd: no-one could remember ever seeing so many people in the town. Alas, there was very little for them to do. There were few stalls in the High Street – not even purveyors of home-made antique lemonade or snacks – with little to support the contribution by the main participants, the Sealed Knot. Battle-reconstruction is popular at present. I'm all in favour of an active way of getting involved with a different life-style: it helps to put ours into perspective. But it strikes me as a little unhealthy that there is so much emphasis on the military aspect of the past. If I had rapidly created a CD war game of Serbia and Kosovo and had sold it on the streets, people would have thought me sick: how far back must one go for war to be a legitimate entertainment?

The streets were full of people in costumes of the time. It was interesting how well those with substantial figures looked in them. There is a lesson for fashion designers here: abandon your fixation with anorexic teenagers and make clothes for all ages, shapes and sizes – it can be done. The musical contribution was small. There were fifes and drums attached to the military activities. I heard an amateur group playing in the Market Square (probably attached to dancers from Basingstoke – couldn't the more local groups from Bedford or Cambridge come? – though I didn't catch any dancing). They were way out in their repertoire. *Mille regrets*, even transformed into a pavan, is about a century too early, and the Susato/Phalèse/Praetorius repertoire is as irrelevant as Elizabethan costume. Playford's *Dancing Master* first appeared in 1651: that's the dance music of the time. We looked in vain for Robert Oliver, whom we thought was wandering round the streets singing with his viol hanging from his neck. It turned out he had a more salubrious pitch at the George Hotel.

Only one concert to mark the event was included in the general advertising for the weekend. This was given by Sirinu in the concert hall fairly recently built by the school which inhabits the former Cromwellian seat of Hinchingsbrook House. It was part of a regular concert series, but with support from the Huntingdonshire Local History Society, some of whose members attended in costume. As I wrote in my April editorial, finding music for Cromwell is difficult. Sirinu built up a general programme of music of the time, though sometimes the ensemble of singer/key-board (Sara Stowe), lute/hurdy-gurdy (Matthew Spring), recorder (Henry Stobart) and percussion (Jon Banks) was

less than ideal. A violin would have been useful in the dance music, but to give a better idea of music at court a bass viol and organ would also have been needed, which may have made the show too expensive. Much of the music was popular in style, and worked very well, though it was very difficult to catch the words clearly enough to follow the narrative ballads even when the singers were evidently enunciating with extreme clarity. (Or was I in a dead spot in the hall? Most of the audience saw the point at the last verse of a ballad which skipped to nine months later, and reacted to the singer approaching that degree of pregnancy herself.) But strangely, in the most substantial and serious piece of the programme, Lanier's *Hero and Leander*, I could hear every word without straining. Sarah Stowe held the audience in this famous recitative (more famous in history-books than in performance), effectively accompanied by Matthew Spring, apart from one harmonically-interesting corner. The most exciting performances were from Henry Stobart, with two of van Eyck's settings of English tunes. Music that Cromwell is known to have enjoyed was represented by two two-voice motets by Dering; I was amazed that they worked very well with soprano and recorder. I got the feeling that the programme was a one-off (I later learnt that it was). The presentation, in terms of who was saying what and the flow of events, was fine, but there was a feeling of caution in some of the jollier numbers, which the éclat of a Spanish encore (no doubt a piece they play often) emphasised. But it was an enjoyable concert, well-received by the local audience.



They sang and played, until at last  
Thrice three months were gone and past

The more-refined aspect of Cromwellian music was in evidence at an event in the old part of Hinchbrook House the following night. It was primarily a banquet, with food from Cromwellian recipes and, at the very end of a long evening, music from *The Parley of Instruments*. Peter Holman had done a considerable amount of research, coming up with a programme of Simon Ives, Henry and William Lawes, Locke, Lanier and Rogers; he had intended to include something by Cromwell's organist, Hingston, but, as quoted in *The Hunts Post*, the players had tried through several of his works and abandoned them as 'a load of old rubbish'. I can't report on the event, since with tickets apparently at £125 (despite sponsorship), I didn't go.

Even if I had the money, I'd have kept away: it's bad enough playing in a dinner jacket, let alone eating in one. The publicity was strangely subdued. I first heard about it when Peter Holman asked me a couple of weeks previously if I was going. I saw a couple of mentions a day or two before it took place, but they concentrated on the food and did not state a price. The exclusivity was a fitting counter-balance to the idea of Cromwell as a man-of-the-people: he was, of course, of good family, and accustomed to a high life-style. It was, however, a pity that I missed the only visit of the Parley to our vicinity. Ironically, Sirinu's programme would have been more suitable as banquet music, while the Parley's needed a fresh and sober audience.

## FRETWORK AT MAGNANO

Anne Jordan

Magnano, in Italy, is a lovely village for a course – once you get there, which is not an easy enterprise, involving two separate bus trips and two separate train journeys after arriving at Milan airport. Framed to the North by the snowy alpine peaks, it has neither bank, hotel, restaurant nor pub; the tall houses crowd in on the narrow streets to give welcome shade in Summer and the warm red-tiled rooftops nestle higgledy-piggledy against steep slopes; unspoilt – largely unknown even by Italians – it boasts two Churches, two grocers and a Post Office.

This was the first International Viol Course to be run here, although several keyboard conventions have been held under the aegis of the likes of Christopher Hogwood, organised by Bernard Brauchli, of *The Clavichord* (Cambridge UP, £70.00) fame, and his wife, Susan. How could one resist the idea of springtime in Italy! The course takes place in two private houses belonging to the Brauchlis – the one an old farm with outhouses and barns in the form of a square, converted to a high standard into lodgings for participants; the other their wisteria-hung, old-framed private house. The two houses are about 5 minutes walk from each other – 'turn left at the first camelia' I was told, 'and follow the grass, cherry-blossomed path up the hill'. There was space a-plenty in both houses and the acoustics of all the rooms I played in were pleasurable, once tamed with a blanket or two.

Although at first sight this course seemed very reasonably priced, there proved to be all sorts of unavoidable extra costs, from Italian public transport (very cheap and efficient – except on Feast Days, as this turned out to be) to taxis (very expensive) to buying one's own breakfast and lunches. I really enjoyed trying to make myself understood with my non-existent Italian. Breakfast tended to be a bulk purchase each day, made by the early risers, of meat, cheese, fresh bread, yoghurt, juices and fruit, much of it

local produce; lunch was very similar, differentiated only by the addition of a bottle of very good local wine.

What made this course special – in addition to the lovely setting, with the Alps gleaming dramatically snow-capped one day and absent, Cheshire-cat-like, on the next – was the very generous teaching schedule. Our group was especially spoilt since we went as a consort of four players, to which were added a fifth, or fifth and sixth players. It was a formula which worked very well for us and we felt we got the best of all worlds. (I hope other members of the course did not think badly of us for being a bit selfish in this way. Although I did not make music with everybody as I like to do, I managed to play with most people.) For the tutored sessions – a 3-hour session each morning followed by a 2-hour session after tea – a different member of Fretwork stayed for the whole five hours. This meant that real, satisfying progress could be made in a detailed study of the music, with each Fretwork member bringing to the session his or her particular strengths and interests.

So Richard Boothby produced – after our introductory foray into 4-part Jenkins – a Tango; Ketelby's 'In a Persian Market' and – what we spent most time on – an impossibly hard arrangement of a Bach organ piece, where the florid semiquaver keyboard writing was divided between the viols and involved careful counting and split-second timing. It finished, after a long, lush section, with a very clever adaptation of an even more flamboyant keyboard climax, where Richard had devised each viol to play repeat 3-note arpeggios across three strings, to get the speed of presentation and the ring. Well – I'm sure Fretwork can play this – and I look forward to hearing the effect!

Bill Hunt took us, more conventionally but solidly helpfully, through 6-part Byrd and Lawes, dancing round the room to help one or other of the group. Richard Campbell asked

to join him in sampling some of the 4-part Lupo, which he said he did not know; it was interesting to follow his train of thought in exploring unfamiliar music and experimenting with different effects. His relaxed manner was characteristically expressed either by lounging against the wall, listening intently or crouching low to the ground, cat-like, to study the score. Julia Hodgson took us through Purcell 4- and 5-part and again one had a window into the way Fretwork rehearse pieces, develop ideas and allow the music to evolve.

The afternoons were free for walking, sun-bathing, practice or privately arranged playing. There were two outings arranged – one to the old church in the valley where the village used to be sited before it was moved up the hill for protection – and the other to walk through the vineyards overlooking the lake at Viverone. Some people expressed a wish for more outings to be laid on but I was happy absorbing the local atmosphere.

The evening meals were booked at a restaurant about three kilometres away from Magnano, necessitating the cadging of lifts from the five or six participants who had come by car. This was left very much to each individual to arrange but I am confident that the hardy people who walked did so from choice, and no-one was actually left behind. However, this did present a rather uncomfortable situation in that each car was in danger of carrying more people than the driver would prefer in the interests of safety. I do not think that the drivers were ever asked if they minded giving lifts, or indeed received any acknowledgment of their generosity. I think their help was rather taken for granted.

After supper one evening, Bernard Brauchli introduced us to the organ in the local church and played pieces to illustrate the different stops available, very sweet especially with the addition of the bell stop. Another evening there was a general expedition to the same church to sight read Tomkins Consort Anthems. It took Richard Boothby's energy to get us to rise from our turgid after-supper mumbling and sing with any sort of clarity. Yet another evening, while the weather held, Bernard took us down to Biella to see the medieval centre of the town which remains unchanged and still in private usage. One of us was in a wheel chair, which must have given an uncomfortable ride over the many cobbles! It was certainly a hard push but we took it in turns, repeatedly amazed that cars were allowed in an area of such historical importance and especially at the speed at which they travelled, given the number of visiting pedestrians, even at 10 o'clock at night!

On the last evening we were treated to a concert given by Fretwork and Catherine Bott in the same local church. There was a good attendance of local people, amongst whom was Madame from our friendly grocers, who waved delightedly to us. We listened to our favourite consort songs by Byrd, Dowland, Wilbye as well as consort pieces by Purcell – which Fretwork play so beautifully – Gibbons, Bevin & Locke in a very well designed and contrasted programme. I have to say I found the Gibbons three part Fantasie and the Locke Duets played too fast to be enjoyed

fully – it is very clever to be able to play so accurately so fast but surely the music loses something? Perhaps it is simply that I am so used to playing these pieces much more slowly and have grown to love them at the slower speed, more from necessity than anything else! Catherine Bott's singing puzzled us slightly. Was she singing down to match the viol sound? Or was it the acoustic of the Church? Or did she have a sore throat? Non-English people complained that they could not hear the words. A lot of the songs, as one would expect from a singer of such repute, were very beautiful indeed; but I would have preferred the voice line to have been a little more prominent.

The 19 participants came from Germany, Switzerland, Greece, Japan, America, Italy, Holland, England and Scotland and were all extremely friendly and fully co-operational. There were complaints – of the cold when the heating did not work on our arrival (but it was soon put right); of the one small towel we each received for the week's ablutions. Together we negotiated the gas stove's and dishwasher's individual eccentricities and soon learned to put the slow kettle on long before it was actually needed for coffee breaks; we giggled in the kitchen when, if we stepped on the pedal of the rubbish bin to throw anything away, the lid flipped up so quickly it hit the light switch and plunged everyone into darkness! We enjoyed the birds – the blackbird whose liquid extemporisation charmed me at 6am each morning; at 7am he would fly off to his next port of call, leaving the scene to the chatter of great tits and chaffinches. We enjoyed the church bells, of slightly different pitch and timbre, tastefully separated from each other by a few minutes of silence to avoid what would otherwise have been a cacophony. We enjoyed days so warm that it was impossible to play in the outside eating area – remarkably good for sound; and on most days we had coffee, tea and picnic lunches in the sun.

An individual lesson was on offer to any who signed up for one, though I do not know what sort of head-ache Julia suffered from the problems of fitting all this in on the last morning of the course – the morning of their concert, too.

If there were another such course I would love to come again – I do hope there will be one. What do you say, Susan?

*Thanks to Anne and the Viola da Gamba Society for letting us print this report, which will also appear in the VdG Society's Newsletter.*

\*\*\*\*\*

Anne's article reminded us of a booklet note from a Fretwork sampler CD sent by our cartoonist, in which a German tries to explain the neat name, but misses the pun entirely:

*If one takes a close look at a viol, one does not have to be a specialist to be struck by the delicate work involved in decorating the sound-hole and the scroll. To achieve this, the instrument maker has to rely on extremely sensitive fingertips in addition to his craftsmanship and excellent tools [he has mentioned fretsaw earlier]. So it is from the very construction of the instrument itself that the word 'fretwork' takes its initial relevance.*

Perhaps he should have looked further in his dictionary, found *sea fret*, and discussed the presence of viol consorts on Tudor galleons.



## RECORD REVIEWS

## MEDIEVAL

*Edda: Myths from medieval Iceland* Sequentia  
DHM 05472 77381 2 76' 52"

This fascinating recording is the result of scholarly research on the ancient heroic poems and myths of the heathen gods of Scandinavia as preserved in the manuscript *Edda*, written by the Icelandic poet and statesman Snorri Sturluson (1178/9-1241), which have been set to music in the style of the traditional Icelandic *rimur* (the sung oral poetry dating from the late middle ages and preserved in Iceland to the present day). The performances are based on the same modal melody types as used by *rimur* performers recorded by the Icelandic Broadcasting Corporation in the 50s and 60s and now preserved in the Arni Magnusson Institute in Reykjavik. They differ, however, in that they are more dramatic in style than the monotonous chants I remember listening to on the radio as a boy in Iceland. This more theatrical interpretation supports the belief that these poems might have been performed or staged at religious ceremonies. All the poems are printed with English translations in the informative booklet. The singing is superb, as is the playing of the fiddles, which are used to accompany the voices and in the pieces interspersed between songs. My only doubt about this excellent recording is that the pronunciation is not immediately understandable to a modern Icander without the benefit of the printed text. This is, however, a small distraction from a musically beautiful and scholarly researched performance.

Astmar Olafsson

The booklet note points out that, although written Icelandic has changed little over the centuries, its pronunciation has changed rather more, and I suspect that non-Icelandic listeners will prefer an attempt at pronunciation that matches the style of the reconstruction. CB

## 15th CENTURY

Ockeghem *Missa cuiusvis toni*, *Missa quinti toni* The Clerks' Group, Edward Wickham  
ASV Gaudeamus CD GAU 189 64' 12"

This disc presents two of the more cerebral works by the bespectacled academic [and successful financial manager CB] Johannes Ockeghem. Readers grappling with the retrieval of school Latin will be relieved to hear that scholars are still debating the precise meaning of the title of the first Mass, which seems to suggest that the performers should choose the pitch and therefore the mode of each performance. It is a mark of Ockeghem's genius that, just like the *Missa prolationum*, this piece never sounds like the intellectual puzzle it really is. By contrast the *Missa quinti toni* is a very straight-forward piece in three

parts, allowing its composer more extended flights of fancy than the more complex structure of the earlier mass. The five-part motet *Celeste beneficium* sounds very unlike Ockeghem's surviving works, and indeed the vague attribution to 'Okegus' suggests that it belongs to the large body of work which has accreted to the master due purely to his towering reputation. Whoever did write it was a gifted composer, but the longer I deal with music of this period the less surprised I become at the very high quality of music produced by unknown hands. It is almost superfluous to add at this advanced stage in their universally acclaimed Ockeghem series that the Clerk's performances of the motet and masses are accomplished in the extreme and Edward Wickham's interpretation flawlessly inventive. D. James Ross

## 16th CENTURY

Lassus *Officium defunctorum*, *Lectiones sacrae novem ex Libris Hiob* Corvina Consort 62' 48"  
Emendé Production MDP-110

This is an extremely attractive disc. Any performance of Lassus's 4-part setting of the Requiem in liturgical context is worthy of note, but when the polyphony and chant are as authoritatively sung as they are here, the result is a disc which is both important and enjoyable. The four singers of the Corvina Consort have splendidly focussed voices and a real feel for this idiom, and what is more they don't just offer a blind imitation of the standard 'western' reading of Lassus, but bring a tremendous freshness and urgency to this relatively uncomplicated writing. It is a pleasure to hear Hungarian early music-making come of age on disc, having already heard the potential in live performances over the last fifteen years, and also to notice that the disc was produced with financial support of the Soros Foundation, one of the most encouraging results of Hungary's engagement with capitalism. There can be little doubt that such financial encouragement will allow this ensemble and indeed others to achieve their full promise, and when it does, I am sure the results will be stimulating and thought-provoking. D. James Ross

Taverner *Missa Gloria tibi Trinitas*  
see *The Marriage of England and Spain*

Victoria *Missa pro Victoria Du Caurroy Te Deum pour la Paix de Vervins* Le Parlement de Musique, Martin Gester 66' 22"  
Accord 206782

Also Aguilera de Heredia *Obra de 1er tono*; Du Caurroy *Da pacem & fantasies on Ad coenam agni, Conditor, Les cieux en chacun lieu*; Nanino *Magnificat a8*; Sweelinck *Da pacem & Psalm 116*; Victoria *Super flumina Babilonis*

An intriguing programme, put together for the 400th anniversary of the Peace of

Vervins between Henry IV of France and Philip II of Spain, cemented by the presence of a Papal Legate. Although entirely conjectural, it is a plausible selection: Victoria's battle mass (based on a French chanson) is combined with du Caurroy's *Te Deum* and his motet *Da pacem*; the Netherlands is represented by Sweelinck and the pope by Nanino's large-scale *Magnificat* for two choirs and obbligato instruments. This last is one of only a handful of Roman pieces with such obbligato parts and was a particular favourite of the late Jean Lionnet, whose edition is used here. In this company it sounds very modern and baroque, as does the Victoria mass, apart from its Jannequin quotations. Caurroy and Sweelinck here sound much more old-fashioned and introspective. Singing and playing are sensitive to stylistic differences, ornamentation is sensibly applied, and the result is a disc which allows an interesting comparison of five contemporary composers working in different parts of Europe. Noel O'Regan

*Alla Venetiana: Early 16th-Century Venetian Lute Music* Paul O'Dette 73' 06"  
Harmonia Mundi HMU 907215

This disc contains some of the earliest lute music to survive, from two Petrucci prints and a manuscript; all of the music is pre-1520 and some is easily pre-1500. At this period the now familiar technique of playing polyphonic music with the fingers was relatively new, and within living memory the lute would have been regarded primarily as a single-line plectrum instrument. The avant-garde aspect of this music is often overlooked by modern performers, who tend to focus on its very antiquity. It is immensely varied; the contents of this disc alone range from raunchy foot-stamping *pive* and *saltarelli* to poignantly beautiful intabulations of motets and *frottole*.

As one has come to expect from O'Dette, the performances sparkle with virtuosity; the dance elements in particular provide an ideal vehicle for his dazzlingly fluent technique. He also captures the rhythmic vivacity and occasional oriental harmonic quirks – the Byzantine flavour of San Marco finds expression in Venetian music too. The result is both fascinating and compelling, and is beautifully recorded and supported by excellent notes. A marvellous portrait of La Serenissima at her most glorious. Lynda Sayce

*Amore, Venere, Tersicore: Music of XVIth and XVIIth Century* Collegium Flauto Dolce, Jiri Kotouc 61' 04"  
Nuova Era 7271 ££

The fuzzy portrait of the director made me expect rather vague, airy-fairy performances from this Prague-based group, but in fact singing and playing have a solidity that

works well in some pieces, though is a bit unsubtle in others. The 37 items include many renaissance standards, some with odd scorings. My favourite bit is the instrumental statement of *Tres morillas* from the *Cancionero del Palacio*, but it is ruined when percussion enters along with the voice. A disc for background listening, but with enough effective tracks to make it worth acquiring at the price. CB

*I Fiamminghi (II): Salve Antverpia* La Caccia, Patrick Denecker dir 70' 44"  
Ricarcar 206902

Music by Adriaenssen, Appenzeller, Clemens non Papa, Hellinc, Lassus, Manchicourt, Pevernage, Phalèse, Susato

This disc celebrates Antwerp's Golden Age, recreating its guild of St. Job with some fine *alta* and *bassa capella* playing. The pieces are largely from the familiar Susato and Phalèse collections, interspersed with a few 4-part vocal pieces. Plain fare, but none the worse for that. The *alta capella* is strong and assured and played with great fluency and forward direction. The delivery takes few liberties and would make a fine disc for dancers, with suitable repetition. The brass and reed mix is handled with remarkable accuracy. The *bassa capella* (four- and eight-foot recorders), crumhorn quartet, vocal group and even the couple of lute solos all have the same solidity of presentation. This creates a unified mood which supports the stated intention of representing one culture, and avoids the collage effect that recordings of this repertoire often have. An excellent disc with a pungency of sound enhanced by a light peppering of *ficta* placed against a strong framework.

Stephen Cassidy

*Lamentations de la Renaissance* Huelgas Ensemble, Paul Van Nevel 69' 43"  
Harmonia Mundi HMC 901682  
Lassus, Massaino, de Orto, White

The richness of the singing matches the menu: *Lamentations* by Tiburtio Massaino, Robert White, Marbrianus de Orto as well as Lassus make this a moody hour's listening. With two resonant voices to a part (in the Massaino and Lassus), and a reverberant acoustic, the Huelgas Ensemble can make a huge noise, but they also phrase beautifully and the sound is never static: magnificent surges come away before they become totally overwhelming, and the quiet moments are equally powerful – though too infrequent. In the White, the use of single voices should give more of a sense of the eyewitness accounts of the destruction of Jerusalem [in 586 BC, not AD as the English text on the back of the box states] which gave rise to the texts attributed to Jeremiah; but the passion is more in the music than in the meaning. Some of the best moments are thrown away too casually: the dotted notes in the superius at *Jerusalem, convertere...* are barely audible – a shame, as they constitute almost the only rhythmic decoration in the piece. Orto died before Lassus was born. His lamentations are partly accompanied by recorders apparently at 8' and 16' (can this

be possible?) and a bass viol, these astonishing sonorities adding gravity to the low men's voices, making this a really dark threnody. Apart from the irritating shortage of simultaneously-pronounced consonants, this is a distinguished recording – and far less depressing than one might imagine.

Selene Mills

*The Marriage of England and Spain: Music for the wedding of Philip II and Mary Tudor, Winchester Cathedral 1554* Orchestra of the Renaissance, Richard Cheetham 78' 23"  
Glossa GCD 921401

The wedding ceremony between Mary I of England and the future Philip II of Spain uniting the kingdoms of England and Spain celebrated at Winchester Cathedral on 25 July 1554 is an intriguing event for musicological speculation. We know what musicians were involved (the English Chapel Royal, the choir of the Cathedral and the Spanish *Capilla Real*) but not what was performed. This disc is a speculative attempt at filling this void, based on the assumption (which is by no means self-evident) that the English and Spanish forces collaborated: I would have thought alternation was more likely. The propers follow Sarum use, but with choral chant sung solo. The ordinary is Taverner's *Gloria tibi Trinitas*. I'm not sure if this is so self-evident a choice either. Would a Trinity mass really have been chosen rather than one for Spain's patron saint, James, whose feast-day was chosen for the ceremony? And even if the association of a Trinity mass with royal weddings over-rode that, would a thirty-year-old piece in archaic style have been selected? If it was, might the performers not have sharpened rather more cadences? Nevertheless, it is fascinating listening to it with Spanish-style wind doublings: an interesting might-have-been rather than a model for imitation. Curiously, the fully-scored sections sound more congested than usual with the added instruments: the conventional belief that they add clarity may only apply to choral performances. I doubt if Cabezon would have been very impressed with Philip Ap Rhys's *alternatim* Kyrie verses: his own music is far more impressive. *La dame le demanda* has a relevant title, and to later ears the tune has holy connotations. But *Western Wind* apart, were the English used to secular tunes like *Tant que vivray* and *Jouissance vous donneray* in church? A final grouse: I wish Cheetham would rename his band. 'Orchestra' doesn't just mean lots of instruments; in normal use it has a distinct implication of doubled strings, a concept of little relevance before the 18th century. Despite qualifications this is an enterprising disc, with lots of fine music to enjoy, even if some of it is performed in an unexpected manner. CB

*Sacred Voices* The New Company, Harry Bicket 68' 14"

Classic FM 75605 57029 2

Allegri *Miserere*; Byrd *Haec dies*; Dering *Factum est silentium*; Lobo *Versa est in luctum*; Mundy *Vox Patris caelestis*; Palestrina *Descendi in hortum meum*; Duo *uberis tua*, *Quae est istis*, *Quam pulchri sunt*; Philips *Ascendit Deus*; Tallis *Spem in alium*

With one exception, this is a well-chosen anthology – surprisingly enterprising, in fact, for what is clearly intended to circulate to parts of the market that other renaissance choral discs do not reach. It is good that some substantial works are offered, three lasting over ten minutes: renaissance music doesn't consist just of long masses (not represented here) and short motets. The ordering is interesting, too: instead of ending with the full force of *Spem in alium*, it is wittily followed by *Factum est silentium*. The cover includes a mood guide, rated by the number of ♯s. This disc gets one ♯ each for *romantic* and *exhilarating*, two for *joyful* but five each for *soothing* and *uplifting*. Remembering how I felt the first time I heard *Vox Patris caelestis* some 30 years ago, I'd be tempted to give five for *exhilarating* and one for *soothing*, with a similar rating for *Spem in alium*, though it does need imagination (or an amazingly-good sound system) for a recording to give any idea of its effect in a suitable building. The performances are good of their type, though I find the surges a bit distracting. The sopranos make a fine sound, despite the upward transpositions, but the lower voices are less clear and can make quite a nasty noise when bringing out a particular line or reaching a climax. Harry Bicket is primarily an operatic conductor (who has had several newly-commissioned editions of Handel from King's Music foisted on him, including the current ENO *Semele*), favouring the church-choir rather than the early-music style (to use very oversimplified terms), but to good effect. My 'one exception' is the Allegri *Miserere*, even in its original state hardly 'music of the renaissance' and when, as here, sung in the usual version, dates from 1951 (just six years later than Albinoni's *Adagio*!) So the first paragraph of the booklet is inept: Classic FM really should have access to better information. A few translations are given in the course of the notes, but the listener seems expected to lap up the sound without awareness of the sense. It is not very helpful being told that the 261 bars (very long ones in the EECM edition: the antiphon lasts for 18 minutes) are centered on D when the work has suffered a Wulstianic transposition up. I hope sales expectations are gratified and that many new listeners will enjoy a new repertoire and will look for more. CB

*Villon to Rabelais: 16th Century Music of the Streets, Theatres, and Courts* The Newberry Consort, Mary Springfels dir 71' 32"  
Harmonia Mundi HMU 907226

This is an enjoyable selection from the lighter styles of music from the earlier part of the century, nearly all anonymous. The only named composers are Busnois and Willaert (for the same piece), Antoine de Févin (for three pieces) and Stockhem. The performers are of high quality, the director and David Douglass on strings, with Drew Minter, William Hite and Tom Zajac singing ATB as well as playing, William Hite being especially good. Those getting old enough to have exhausted their interest in anthologies of renaissance pops will find this well worth buying. CB



## 17th CENTURY

**Campion Lute Songs** Steven Rickards ct, Dorothy Linell lute 52' 52"

Naxos 8.553380 £

25 songs by Campion + Rosseter *My sweetest Lesbia*, *What then is love*; anon *Miserere my Maker*

Campion's songs have a deceptive simplicity about them, their directness and depth giving them enduring impact. This selection of about a quarter of his output includes many of the best-known. Steven Rickards has a very attractive voice, clear and focussed, with easy tone throughout the narrow compass we hear, thanks to transpositions which ensure a comfortable range. This has the effect of making them all sound too much the same; *Shall I come sweet love to thee*, for example, sounds too relaxed. The best performances are the solemn and undramatic songs (e.g. *Never weather-beaten sail*). His words are clear enough, but he lacks the variety of tone, dynamic and articulation to make the arch love songs sound different from the solemn. Deller showed that it could be done with an almost embarrassing variety of colour and suggestion, and these marvellous songs deserve no less. But I don't want to be too negative, there is much to enjoy.

Robert Oliver

**Corbetta & de Visée Suites for Guitars and Theorbo** Eric Bellocq, Massimo Moscardo

Naxos 8.553745 £ 61' 51"

Francesco Corbetta was the foremost virtuosos of the baroque guitar; relatively little of his substantial output has been recorded, for the simple reason that it is murderously difficult to play. One of his printed collections (1674) for guitar includes several duets, and the performers have reconstructed another from an ensemble version of a solo. Robert de Visée was also a virtuoso on the guitar as well as upon the theorbo, and left a considerable quantity of music for both instruments, including some theorbo solos with *contrepartie* for a second instrument. While several discs of his theorbo solos have been released recently, there is, to my knowledge, only one to feature duets. The notes are a little coy about the origin of some second parts; I confess to a sneaking suspicion that some at least are the work of the performers themselves. If they are, they have done an excellent job, for they blend seamlessly with de Visée's duet parts. Both players deserve congratulations not just for such an enterprising project, but for their stunning playing of the instruments. The sound of two theorbos is incredibly dark and sumptuous, its low tessitura nicely balanced by guitars' bass-less timbre, and both combinations sound positively orchestral on occasion. Everyone with a passing interest in the French baroque should hear this. Highly recommended. Lynda Sayce

**Dowland Lachrimae or Seven Teares and other Pavanes** Musica Antiqua Köln, Reinhard Goebel 60' 46"

Vanguard Classics 99175 ££

7 *Lachrimae*, *Semper Dowland semper Dolens*, pavane from *Taffelconsort*; pavanes by Farina, Holborne, Scheidemann, Scheidt, Schop

An interesting disc, since it sets Dowland's seven pavanes in a context of German music, much of it influenced by the English string players, and, in this selection, by *Lachrimae*. The juxtaposition works much better than that by Ensemble Daedalus with Italian music which I reviewed some issues ago. The ensemble varies. A quintet of violin, three violas and cello plays Dowland, and Holborne, a quartet of two violins, viola, cello and harpsichord plays Farina, Scheidt and Dowland. There is a setting of *Lachrimae* for harpsichord by Scheidemann, and Schop's divisions for violin and continuo. The ensemble is most successful in the bravura pieces, which suit their flamboyantly rhetorical approach. They seem lost in the Seven Pavanes: they play without a lute, so there is nothing to focus the beginnings of the note. Rhythm and dynamics remain fairly constant, and there is surprisingly little shaping of the phrases, given their penchant for exaggeration. Their approach is unrelenting in its intensity, with vibrato imparting a fuzziness to the tuning and tone. However the Farina and the Scheidt, both based on *Lachrimae*, are marvellous. The Scheidt particularly is a superb piece, and the players' response to its block phrasing and rhythmic clarity shows up their performance of the Dowland. Elsewhere, they clearly recognise that baroque gestures for something so rooted in renaissance polyphony do not work, but don't seem to have discovered what does. Robert Oliver

**Frescobaldi Canzoni alla francese** Roberto Loreggian *hpscd & spinetta* 62' 31"

Tactus TC580603

*Canzoni alla Francese* (1645), *Canzonas* 1-5 from *Capricci I* (1626), *Canzonas* 8-11 from BL Add 40080

Loreggian's playing is impressive, with a fine sense of continuity and line amidst dramatic, rhetorical musical figures. An explanation of the titles of the 1645 set (*La Rovetta*, *La Sabbatina*, *La Crivelli*, etc) would have been welcome, but the playing largely speaks for itself, and despite the obvious similarity in style throughout the disc Loreggian achieves a widely and imaginatively varied approach to interpretation. Having heard few of these works before, this disc was an eye-opener – thoroughly recommended. Robin Bigwood

**Lanier Hero & Leander and songs** Paul Agnew T, Christopher Wilson lutes 58' 44"

Metronome MET CD 1027

A warm welcome for this disc: superb singing of a neglected master of English song. Lanier was himself a tenor, a gifted artist, and obviously a good organiser as he became Master of the King's Music for Charles I. He makes great demands on anyone who would sing his songs. Reportedly the first to set English in the new Italian recitative style, breaking with the old lute ayre, he is far more than a pioneer. His

songs have eloquence and power, taking great energy from the words and the images. Paul Agnew brings exactly the right blend of seamless technique, a range that gives body to the low Bs and soaring lightness to the top Gs. He sings with insistent intensity, responsive to the words, more thoughtful and British than Italian in his response to the images, more melancholy than perhaps the composer intends. For example, in the setting of Carew's *No more shall meads be decked with flowers* he focuses on the terrible things that will come about should he desert his Celia rather than the determination the song might be expressing that he shall do no such thing. The great dramatic scena *Hero's complaint to Leander* is the centrepiece, masterfully reconstructed by Peter Holman, following Roger North's account of Lanier's own performance with instrumental consort. As well as some accompaniment, he provides symphonies by Henry Lawes and Lanier for two violins and continuo, the instrumental interjections being a perfect marinade for the meat of Agnew's controlled telling of the tragic tale. Highly recommended. Robert Oliver

**Lully Idylle sur la Paix, Le Temple de la Paix**

(LWV 68 & 69) La Symphonie du Marais, Hugo Reyne 53' 38"

Accord 206872

The peace in question was that established by the Treaty of Regensburg, bringing to an end a brief spat between Spain, France and the Holy Roman Empire. Lully was the obvious source of commemorative music, and he responded with both a ballet and the *Idylle*, for which no lesser poet than Racine provided the libretto. It is partly to mark the tercentenary of his death that this recording has been released. The orchestra plays with a crisp attack that almost compels a physical response and the singers, although receiving no favours from the dry acoustic, are swept along in what is a very good example of a whole being greater than the sum of its parts, dramatic continuity being a striking feature of the performance and important where the items are short and diverse. Like Louis XIV, I was happy to hear it all again. [Although the notes are trilingual, the texts are only in French.] David Hansell

**Praetorius Terpsichore** The New York Renaissance Band, Sally Logemann 45' 46"

Arabesque Recordings 26531 (rec 1985)

This CD is not only one of the shortest I've heard in a long time, but probably not worth re-issuing – the performances may be useful as background music for ye olde shoppe, but the introduction of chime bars as early as Track 6 and that oh-so-trendy tambourine two tracks later really sums the venture up. Curious as a record of mid-80s Praetorius but not much more. BC

**Henry Purcell and His Time** Scaramouche (Andrew Manze, Caroline Balding, Foskien Kooistra *vlns*, Ulrike Wild *hpscd & org*, Jaap ter Linden *vlc*, Konrad Junghänel *theorbo*)

Channel Classics CS 4792 59' 40" (rec 1992)



Jenkins *Fantasia*; Lawes *Consort VII*; Locke *Suites III and IV from The Broken Consort*; Purcell: *Pavan a3*, *Pavan a4*, *Three parts on a ground*; Simpson *Prelude and Divisions on a ground*; *Variations on John come kiss* (after Baltzar and Mell)

Another from the batch of Dutch CDs now recirculating in the UK, some of which we reviewed last month. A fine anthology, well played: have no fears that these players have improved so much over the last seven years that this can be ignored. CB

**Torrejón y Velasco** *La púrpura de la rosa* Judith Malafra, Ellen Hargis etc, The Harp Consort, Andrew Lawrence-King dir 136' 52" 2 CDs Deutsche Harmonia Mundi 05472 77355 2

Despite being an opera, the recording most like this is the Harp Consort's *Luz y norte*. There is a story, but so much of the music can be enjoyed without following the small print of the libretto (the Spanish is accompanied by translations into English, German and French, but the serious listener will need to visit an enlarging photocopy) and there is no recitative. This is the first opera performed in the Americas, staged in Lima in 1701 to celebrate the 18th birthday of Philip V of Spain. The text by Calderón had been written in 1659 in connection with the marriage of the daughter of Philip IV to Louis XIV. For the 1701 performance, the original setting by Juan Hidalgo was mostly replaced with new music by the Hispano-American composer, Torrejón y Velasco (1644-1728), who may well have been present at the original performance in Madrid. Not having seen the original score, I'm not sure how much it has been expanded for this performance: it seems unusually well-endowed with choruses, and there is a lot of improvisation, but it all sounds convincing. Considerable input must have come from the artistic advisor and dramaturg, Louise K. Stern. The musical language is often quite conventional but the performers give it vitality: all deserve to be named in our heading, including the tiny band (two strings, two trumpets, four pluckers, percussion and the director on harp and keyboard). The whole work is, despite its tragic elements, delightful, and performed with the panache one expects from The Harp Consort. CB

**Country Capers: Music from Playford's The English Dancing Master** The New York Renaissance Band, Sally Logemann dir Arabesque Z6520 44' 32" (rec 1984)

The problem with this reissue (apparently full-price despite its brevity) is that, although some of Playford's melodies may go back to the previous century, the *English Country Dancing Master* isn't renaissance music. I suppose waits still used cornett and sackbut, but by the mid-17th century dance music was fiddle based. The name of an arranger is given for every dance. I find it difficult to imagine buyers of Playford's books writing out arrangements before they played the tunes. Add a standard bass, fine; but a basic principle with this

repertoire is that if you have to write something out, it's probably wrong. But if you do write it out, there's no excuse for getting the harmonies wrong! The disc can probably be used for dancing, but the way to vary this sort is music is by division, not changing instrumentations. CB

**Music & Art at the Court of Charles I** Paul Agnew T, Christopher Wilson lutes, Concordia dir Mark Levy 61' 00"

Metronome MET CD 1038 ??££  
Settings of Donne by anon & Corkine; Lanier songs, Lawes *Consort set in c*; Sumarte *Lachrimae*

This compilation is put together from three recordings, one being the Lanier disc reviewed above. It works well as a listening experience because of its variety, but suffers the failings of such compilations by not combining the resources where relevant. For example Corkine's setting of Donne's *Tis true, 'tis day, what though it be* is accompanied by Wilson's skilful and expressive theorbo rather than the intended bass viol. This doesn't really matter, except that it is the only recording of this song that I know of, and there is a more than adequate supply of viol players on the disc. Concordia supply Lawes's suite in C minor, very expressively played; if not immaculate, it is abundantly fiery and well shaped. The solo bass viol is represented by Sumarte's *Lachrimae*, played by Mark Levy, who plucks his bass – a strange choice given the presence on the disc of a lutenist. My comments on the Lanier songs are in the other review, but it is worth repeating that Agnew's singing is thoughtful and aware. The settings of Donne include some real treasures, mostly anonymous, but including the Corkine already mentioned. Robert Oliver

Compiled for a National Gallery exhibition in Bilbao and the Prado, though the short notes are in English, not Spanish.

## LATE BAROQUE

**Bach *Johannespassion*** Gerd Türk *Evangelist*, Chiyuki Urano *Jesus*, Ingrid Schmithüsen, Yoshikazu Mera, Makoto Sakurada, Peter Kooij SATB, Bach Collegium Japan, Masaaki Suzuki 126' 15" 2 CDs

BIS-CD-921/922

Includes three 1725 Arias in appendix

Suzuki's Bach Collegium has already established an excellent reputation for Bach performances that are both warm and vibrant and, this, its first passion recording, continues this tradition. Suzuki chooses the very last version of the John Passion, that of 1749, which has the basic shape of Bach's first version of 1724 with a few additions and modifications from the intervening versions. Like Andrew Parrott's Taverner Choir recording before him, Suzuki follows the textual changes to three arias that appeared in the last version, which generally discard the pictorial imagery of the first version for a more seriously theological stance; that some of these changes reflect the mental state of the ageing composer (as suggested by Tadashi

Isoyama's sleeve-note) is all too likely to be a circular justification for their significance. Most immediately noticeable from a musical point of view is Suzuki's decision not to use Bach's partial autograph of 1739 for the first ten numbers (the emendations of which are absorbed into most editions of the work). Given that Bach never performed from this score and reverted to earlier performance parts for the 1749 performance Suzuki takes the somewhat fundamentalist step of performing exactly what Bach performed and refusing to mix in Bach's improvements (for surely that is what most of the alterations are) from the score. Certainly some of the readings in no. 7 (and the recitative before) offer interesting alternatives to what we are used to hearing, but those of the middle section of the opening chorus must surely be considered inferior.

In any case, Suzuki makes a few creative inferences from the performing sources in their final state – and I'd be the last to condemn him for this exercise of critical judgment: e.g. the harpsichord plays most of the recitative and the organ is added for Jesus (thus drawing an inference from the Matthew scoring, one that was quite common in English performances before the advent of the early music movement); the bassoon is selected as the main continuo instrument for the first oboe aria; the romantically *sotto voce* performance of the central pseudo-chorale 'Durch dein Gefängnis' is neither sanctioned nor condemned by the sources. The use of the harpsichord for the arioso 'Betrachte, meine Seel' (as implied by Bach in the late sources) seems less satisfactory than either the organ or lute versions.

This recording presents Gerd Türk at his very best in the role of Evangelist and the recitatives in general are a highpoint of the performance. Also the chorales, which Suzuki shapes with an excellent balance of pulse, diction and phrase direction. Yoshikazu Mera, the Collegium's indispensable countertenor, performs in his usual 'special' way close to the microphone. The performance of 'Es ist vollbracht' is particularly successful (with Hiroshi Fukuzawa on viola da gamba); the central section is slightly slower than many recent performances and benefits from the greater weight, poise and detail.

Whether because of the microphone placement or personnel, the choir is not as incisive as it might be in the *turba* scenes. Some choruses are perhaps too fast to allow for much more than the impersonation of an unruly crowd ('Lasset uns den nicht zerteilen') and the rhythm, diction and articulation in general seems rather flabby (particularly in the 'Kreuzige' choruses). The orchestra in general fares somewhat better: the strings are excellent in 'Eilt, ihr angefocht'nen Seelen' and all instrumentalists shine particularly in the appendix of three arias from the 1725 version. These are a wonderful addition in their own right and should perhaps always be considered as possible alternatives in performances today. John Butt

**Bach Organ Works vol. 9** Ton Koopman (Dreifaltigkeit Orgel & Heilig-Geist Orgel (K. J. Riepp, 1754-66) at SS. Alexander & Theodor, Ottobeuren) 73' 35"  
Teldec *Das Alte Werk* 3984-24829-2  
BWV 690-1, 705-8, 708, 728-9, 763, 766-8, 770, Anh II/74

Like Vol 8, this CD features the two magnificent Karl Joseph Riepp organs that face each other across the choir of the huge Basilica of St Alexander and St. Theodor in the South German spa town of Ottobeuren. These are both difficult organs to record as their layout is unusual. If the recording position is too close, as it is on this CD, the solo stops in the positiv can sound far too prominent and can also sound ahead of the accompaniment. This volume includes four chorale partitas and several shorter chorale preludes, including those seemingly intended to accompany congregational singing. As ever, Koopman's playing combines the brilliant with the bizarre. His keyboard touch is unyielding, and can impart an unpleasantly sharp attack to notes. This can be heard in the very first track, the opening of *Sei gegrüßet, Jesu gütig*. The second track reveals another weakness, the huge contrast in volume between tracks. The fluty obbligato bass is all but lost if your volume control is set at the level required to contain the bombastic first track – a common problem with organ recordings. That said, the sheer exhilaration and panache of Koopman's playing, although it may infuriate at times, is rarely less than gripping. His individual style is not easy to copy – the Koopman clones rarely get away with it as well as he does, which is probably just as well.

Andrew Benson-Wilson

**Bach The Five Toccatas and Fugues** Richard Marlow (Metzler organ of Trinity College, Cambridge) 64' 19"  
ASV CD QS 6231  
BWV 538, 540, 564-6

The Trinity College organ was one of the more controversial continental contributions to England's belated organ reform movement. The big issue was the winding system – was this the flexible, breathing winding that early music experts, familiar with historic instruments, had raved about, or was the organ not terribly well built? The answer appeared to evolve when it became apparent that many continental organists made the organ sound musical, whereas most British organists, well... didn't. I am afraid this CD, recorded by the resident organist in 1993, rather reinforces the implied answer. Apart from the sort of winding judders that probably ought to be controllable by using the right touch, there are too many other oddities for a recommendation. Articulation is often over pronounced, particularly in exposed solo lines, rhythms can be too predictable, and registrational changes are occasionally abrupt. But this has probably been selling well in the gift shop, and punters will have enjoyed some moments of grandeur.

Andrew Benson-Wilson

**Bach Sonates pour flûte** Marc Hantaï fl, Jerome Hantaï gamba, Ageet Zweistra vlc, Pierre Hantaï hpscd 58' 25"  
Virgin Veritas VC 5 45350 2  
BWV 1013, 1030, 1032, trio after 1027/1039

Marc Hantaï plays a flute at low, French pitch, nearly a tone below modern pitch, which I find quite odd and others might find odder still, but there are obviously excellent reasons why modern instinctive urges are wrong. Perhaps the super-excellence of this whole product is just a little impaired by the strain this places on the accompanying instruments, a matter of tones occasionally matching oddly rather than actual intonational discrepancies. The best surprises are the rather slow opening speed accorded to the obbligato-accompanied Sonata in B minor and the altogether persuasive version of the duet-sonata, here played on flute and gamba, thus combining the best of the two different surviving versions – such an obvious and sensible idea, but quite new to me. Strongly recommended. Stephen Daw

**G. Bononcini La Maddalena a' piedi di Cristo** Lavinia Bertotti, Antonella Gianese, Anna Bonitatibus, Mario Cecchetti, Sergio Foresti SSATB, Ensemble Concerto, Roberto Gini dir 109' 52" 2 CDs  
Accord 206642

This is in the main an allegorical oratorio, with earthly and heavenly love the only characters in the first part other than Maddalena herself. In the second half, a Pharisee and Christ himself have small parts. The piece follows a fairly regular recitative-aria sequence, though there are two duets and a trio, as well as *sinfonie* to both halves. The singing is mostly very elegant and nicely shaped; just occasionally the alto loses focus slightly. The playing is also extremely fine: as well as strings, there is a trumpet and a double reed instrument (bassoon and dulciana are listed in the booklet, played by the same person, so it's unclear whether these refer to the same thing.) The text is given in the original Italian and a French translation; the notes come in these two languages with English and German. Recommended. BC

**Croft Harpsichord Music** Colin Booth 63' 46"  
Soundboard Records SBCD 991  
Suites in G, c, F, A, d, e, g, Trumpet Overture and Scotch Tune

The (colour) photocopied liner and recordable CD with stuck-on label may look a little home-grown, but the performance and recording quality are far from it. Colin Booth is one of those small group of people who both make and play harpsichords to a very high standard, and unsurprisingly it is a Booth harpsichord (after anon? German, c.1700) that is used on this disc. It has a rich and sonorous sound, matching perfectly the spacious, unhurried but nevertheless detailed interpretations. The G major Ground that opens the disc is a gem, and here given a sense of irresistible momentum. The major and minor sections are strangely

given a track each (but played without a break). The C minor prelude, on the other hand, is dark and intense, with florid and fluid ornamentation. In fact the whole disc is of superb quality, and represents the most persuasive and interesting Croft recording I have heard. An impressive CD by any standards. Robin Bigwood

**J.-B. A. Forqueray Jupiter: Orchestral Transcriptions & Chamber Music; extracts from Pièces de viole (Paris 1747)** Charivari agréable Sinfonia, Kah-Ming Ng 77' 32"  
Signum SIGCD008

Jean-Baptiste Antoine Forqueray was one of the starry team involved in the first performances of Telemann's Paris Quartets. His 1747 volume is one of the pinnacles of the viol's baroque repertoire and extracts from it are here heard in expanded versions (by the performers) for chamber ensembles – though not, despite the title, for what most of us would understand to be an orchestra [cf p. 21] – combining viols and violins of various sizes. All the playing is first rate, with exemplary intonation, phrasing, ornamentation and all-round good taste, and the basic musical material is quite lovely, as *EMR* readers will surely know. Nonetheless, I am unconvinced by some of the sonorities created here and, indeed, by the need or desirability for them. I find that the least fully scored items make the profoundest impression – track 13, for example – and that the case for interpreting the music 'in a new light' is thus undermined. If the expansions bring the existence of the composer to a wider audience, however, they will have served a more than useful purpose. (Warning: there is a guitar in the continuo section for track 6!) David Hansell

**Hotteterre Le Romain Music for Flute, vol. 2** Philippe Allain-Dupré fl, Laurence Pottier rec, Jean-François Bougès fl, Philippe Pierlot gamba, Yasuko Uyama-Bouvard hpsc 71' 46"  
Naxos 8.553708 £  
op. 4/1, op. 5/1-4, *Prélude* in G op.7

This disc represents a follow-up to the Naxos recording of Hotteterre's *Premier Livre de Pièces* (1708), previously reviewed. Vol. 2 features the four suites of the *Deuxième Livre* (1715) with two additional works: an accompanied *Prélude* and the Suite for two flutes op. 4 no1. In an effort perhaps to add variety and interest, Suites 2 and 4 are performed here in transposition by Laurence Pottier on a slightly raspy-sounding recorder: the disc also opens with Pottier playing Hotteterre's *Prélude* in G minor – one of only two accompanied preludes in *L'Art de Préluder*. To choose this in preference to one of the many solo improvisatory pieces (which, after all, form the crux of *L'Art de Préluder*) is surprising, as these latter work so well as an introduction to a full Suite. Also on this recording the prelude precedes a Suite played on transverse flute, which seems a little odd. Nevertheless, there is some lovely playing here: all the pieces are given carefully thought-out and musical readings, and the flutes have a beautiful soft hue



which ideally suits the music. Intonation is also excellent throughout. At budget price, a very good buy – but beware the altered sequence of works: the last piece appears in the middle of the disc as tracks 17-22, and the remaining pieces follow as tracks 23-27 and 28-33. *Marie Ritter*

**Murcia Danza y Diferencias** Richard Savina *baroque guitar*, Mauro ReFosco & Yousif Sheronick *perc* 68' 08" Koch CD-7445

Santiago de Murcia has long been favoured by baroque guitarists as one of the most interesting and accomplished composers and arrangers for the instrument, and this is reflected in the recent release of several discs devoted to his music. This collection includes a well-chosen selection, mixing typically Spanish variation sets with Italian dance movements, including some arrangements of Corelli. The performances are crisp and exceptionally assured, and Savino achieves a convincing dynamic balance between the *punteado* and *rasgueado* elements, often a major problem on this instrument. Several of the Spanish pieces have added percussion, which I feel is sometimes over-elaborate and over-loud relative to the guitar; personally I think this music has sufficient percussivity inherent in the guitar and its techniques, but many will enjoy this added dimension. The percussionist plays with verve and pinpoint accuracy. More than most guitar discs, this will appeal to those who are interested in the period rather than just the instrument alone; its musical range is exceptionally wide, from dances of great delicacy, to toe-tapping flamenco, all superbly played. Highly recommended. *Lynda Sayce*

**Telemann Motetten** Magdeburger Kammerchor, Magdeburger Barockorchester, Lothar Hennig *dir* 59' 42" Raum Klang RK 9803

If ever there were a disc to show the diversity of Telemann's output – and its high quality – this is it. Just under an hour of basically *a cappella* sacred music (the strings and winds double in a variety of combinations) might not sound particularly attractive, and when Brit Reipsch's typically frank (and extremely informative) booklet notes describe the pieces as 'solid workaday', you would hardly expect the pleasure in store. Ranging from his early days in Eisenach to the late Hamburg period, the motets are cast in 17th-century polyphony (very similar to Pachelbel's motets, in fact), early-18th-century counterpoint with chorale melodies across the top (*Ich habe Lust abzuschneiden*) or, as in second of two settings of *Selig sind die Toten* on the CD, seemingly pre-empting Mendelssohn – the chorale melody is still there, but it is hidden in a gloriously rich harmonic tableau. The choir has won several awards in recent years and this recording will surely only serve to heighten its international reputation. But I think that Raum Klang needs to consider including translations of the texts, though. *BC*

**Telemann The twelve fantasias for recorder** Peter Holtslag 60' 44" (rec. 1994) Globe GLO 5117

This is a re-release of a recording made in 1994 by the Dutch recorder player, Peter Holtslag. Holtslag is an intense, cerebral player with a point to make; his Fantasias are roller coaster rides of quirky phrasing, unexpected tempo changes and minutely detailed articulation. As an example of 'nineties' Dutch recorder-playing this is a fascinating and highly controversial recording; but for the average listener with an interest in Telemann rather than faddish interpretation this could be one of the most irritating discs you ever encounter. I am tempted to suggest that IKEA's current catch-phrase 'stop being so English' might have been an apt sub-title. Technically, the performance quality is excellent, but prepare for a challenge. *Marie Ritter*

**Vivaldi Concertos avec orgue** Le Parlement de Musique, Martin Gester *org & dir* 67' 32" Accord 205292  
RV 354, 522 (as BWV 593), 554, 565 (as BWV 596), 767, 779

Four concertos by Vivaldi and two transcriptions by Bach, more precisely. Like The Rare Fruits Council, Martin Gester does not shy away from using a 'real' organ in the context of this music, and he gets some interesting results. The solo violin and oboe playing are excellent (I was particularly pleased to hear the clicking keys, which I had feared lost by 24-bit technology!) and, overall, I'd say this is yet another success for Le Parlement. I have reservations about the Bach, though this may have something to do with the fact that I've played both in their original versions. Perhaps organists feel the need to point some of the more important structural moments of each movement, but I felt more than once that momentum had been lost, that Vivaldi's music just cannot take the sort of 'interpretation' (for want of a better word) that Bach's original organ music can. Other organists (or, indeed, other fiddlers!) might disagree. *BC*

**Il Barocco Strumentale Italiano vol. 2** Various performers 72' 21"

Nuova Era SP113 ££  
Bonporti *Serenata op. 12/4 in a*; Geminiani *Guitar sonata 1 in c (?)*; Lanzetti *Cello sonata 5 in a*; Pasquini *Partite diverse di follia*; Platti *Kbd sonata 2 in C*; Porpora *Sinfonia 3 in g*; Torelli *Sonata G1*; Vivaldi *La Tempesta di mare* RV98

This is a compilation, © 1996, features a wide range of repertoire (from the well-known *Tempesta di mare* chamber concerto by Vivaldi to a totally unknown Geminiani guitar sonata in C minor, which starts in a very major key!). It is strange to arrange that the disc ends with two keyboard pieces then two for cello (none of which is particularly interesting, I have to add). The most successful pieces are the Vivaldi, the Torelli which follows it (though the solo violin is just a little too close to the microphone) and the Porpora *Sinfonia* (which is really a trio sonata). *BC*

**Dans un bois solitaire: cantates françaises** Gérard Lesne, Il Seminario Musicale 62' 41" Virgin Veritas VC 5 45303 2

Bernier *Amince et Lucrine*, Clérambault *Pirame et Tisbé*, Courbois *L'Amant timide*, Du Buisson *Plainte du mort de M. Lambert* Stuck *Les Festes bolonoises*

Even in a good month for the French Baroque, this disc stands out as a 'must hear' and not only for its inclusion of a wonderful piece by a composer of whom almost the only known biographical fact is that he was a 'fameux buveur'! As two selections from Clérambault and the complete Rameau have recently shown, the cantata repertoire has as much to offer the listeners as the most familiar sacred and operatic music which has dominated the French discography until now. In this well-chosen anthology drawn from the works of less well-known composers Gérard Lesne does both them and us a great favour. He sings with expressiveness and a full tone throughout his range, always alive to all the moods and nuances of the texts and the composers' responses to them. He is well supported by the instrumental team, amongst whom the continuo players tread with great delicacy along the narrow path separating interest and support from undesirable over-elaboration. An exemplary booklet completes an admirable issue. *David Hansell*

**Heroes** Andreas Scholl, Orchestra of the Age of Enlightenment, Roger Norrington 57' 53" Decca 466 196-2

Handel *Aure deh per pietà* (Giulio Cesare), *Con rauco mormorio* (Rodalinda), *Ombra ma fu* (Serse), *Such haughty beauties* (Saul), *Vivi tiranno* (Rodelinda) *Where'er you walk* (Semele) Hasse *Pallido il sole* (Artaserse) Gluck *Che farò* (Orfeo) Mozart *Al mio ben* (Ascanio in Alba), *Venge pur* (Mitridate)

The notes for this CD repeat the now-familiar claim that 'countertenors alone among today's singers have the right vocal range together with the right sex' for the heroic castrato repertoire. True enough, so far as it goes; but I fear that no falsettoist can match the truly virile effect ascribed to the greatest castrati. Although Scholl is stronger below the stave than many of his peers, he still sounds more forced than forceful down there (to be sure, he does make graceful use of chest voice in the magnificent 'Pallido il sole' from Hasse's *Artaserse*). On the plus side, his legato is better than most (my one disappointment with the amazing contralto of Nathalie Stutzmann); his sure-footed coloratura is equal to the demands made upon it by the liberal and daring embellishments in the *da capos*. However, coming on the heels of Scholl's all-Handel CD on Harmonia Mundi (only one piece duplicated), this collection of snippets suggests a desire to be known as a latter-day Senesino; but that great castrato must have had a more diverse repertoire of vocal histrionics than Scholl exhibits here – he relies too much on a portamento that is meant to convey a touching vulnerability but too often sounds merely petulant. I found him both more musical and more moving in the 17th-century German repertoire on his *Kantate*



(Harmonia Mundi). If Decca really believe in their new acquisition (this CD is, more than anything else, a fancy way of advertising Scholl's signing with his new label), they should take a chance and cast him in a complete *opera seria* forthwith, or – preferably – get him to do more with Bach's fascinating uncles. Incidentally, when I had a job commissioning booklet notes I'd have been embarrassed to publish the fawningly adulatory one here, a ready-made rave for lazy critics to copy verbatim.

Eric Van Tassel

*The credit in the booklet to Alkor-Edition for hire of music is misleading, since the orchestral material for half of the arias was supplied by King's Music. This included a new edition of the Hasse, specially produced a couple of days before the recording from a MS source of the complete opera rather than the cut-down Walsh score with which we were supplied.* CB

## CLASSICAL

**Cannabich *Orchestral works*** Kurpfälzisches Kammerorchester, Jiri Malát cond  
Arte Novs Classics 74321 61337 2 £  
Concerto fl, ob, bsn in C, Symphonies D20 & G8, Sinfonia concertante for 2 vlms Eb7

This disc gives a fair representation of Cannabich's output, but I don't feel that the players give it all the help it needs to succeed – the bass is too heavy and the wind parts, though neatly played, just aren't interesting enough to help bring things to life. To be honest, although the impact of Cannabich's orchestra might have made an impression on Mozart, I doubt if his compositions had any impact, unless he directed the ones recorded here with lots of imagination. BC

*Why, when there are getting on for a hundred symphonies by or attributed to Cannabich and three possible ways of identifying them, are they not numbered here?* CB

**Fenaroli *Stabat mater, Motetto per l'Immacolata Concezione 'Ehu me', Inno 'Pange lingua', Trattenimento per organo***, Alessandro Casari, Mircea Mihalache SA, I Solisti della Accademia Musicale Napolitana, Maurizio Ciampi cond, org. 49' 37"  
Nuova Era CD 7306 ££

This is an interesting release – not one I'd recommend you buy your grannie for Christmas, but one which anyone interested in or intrigued by the male soprano sound should listen to. In fact, Alessandro Casari's voice is much gentler on the ear than Mircea Mihalache's alto, but the whole thing called to mind that epic comic duo, Hinge and Bracket. As for Fenaroli's music, I cannot honestly say that any of it seized my imagination in a way that much Neapolitan repertoire has, but I'll reserve judgment until I've heard whatever the Opus 111 series might bring. BC

**Mozart *Prussian Quartets K. 575 & 590*** Quatuor Mosaïques 59' 57"  
Auvidis Astrée E 8659

I was struck not only by the novel yet logically sensible packaging of this CD, but

also by the musical quality evident in this recording of two of the last three quartets for the amateur cellist Friedrich Wilhelm II. It did, however, raise a fundamental question in my mind. Am I wrong in thinking that a performance of late classical music using period instruments (as this does) should sound substantially different from one on modern instruments? Was the technique and style of string players in 1790 much different from 'modern' players today? The sound of the English period chamber ensembles – the Salomon, the Fitzwilliam, Hausmusik *et al* – oozes 'period' performance, yet that of the Quatuor Mosaïque is so like that of stylish 'modern' players as to be almost indistinguishable, integrating seamlessly into mainstream music. Be prepared for plenty of subtle rubato, tasteful vibrato and even the odd portamento in these performances, yet these features rarely offend. So assured and bold is their playing that it must stand, regardless of the period performance question, as one of the finest recordings of these works. In translation the booklet, usefully pasted into the front cover, is a mish-mash of unintelligible terminology and schoolchild wishy-washy analysis. A few choice ones will suffice: what is a 'desinence'?... 'a predilection for a periodical asymmetry'?... 'the cellist King receives his due of pretty tunes'... 'The first period exposes a peaceful Tyrolean Jodler'... 'the music departs on tip toe'...

Ian Graham-Jones

## 19th CENTURY

**Schubert *Forgotten pages*** Jan Vermeulen fp (Tröndlin, Leipzig, c.1825). 63' 16"  
Vanguard Classics *Passacaille* 99720  
D.29, 178, 334, 604, 612, 718, 817, 840, 844, 915

The first two movements of the unfinished 'Reliquie' sonata are magnificent, with writing that is orchestral in character. Jan Vermeulen preserves their spaciousness whilst maintaining a rhythmic momentum, but for me, Alfred Brendel's recording on a modern piano is the interpretation with the greatest insight. On this disc the rhapsodic Adagio is performed at a true adagio pace, and the artist explores the silvery sound at the top of the fortepiano and contrasts it with the warmth of the bass. Some of the shorter works are gems, notably the Variations on the Diabelli waltz which are stylishly performed and the *Albumblatt*, sixteen bars of exquisite simplicity. I would have liked more flow in the Menuett, but this disc is imaginatively planned and executed. Margaret Cranmer

**Works for Mandolin & Fortepiano** Richard Walz, Viviana Sofronitzki 59' 19"  
Globe GLO 5187  
Beethoven WoO 43a, 43b, 44a; Hummel op. 37a; Neuling Sonata in G

This engaging disc presents a combination which will be new to most readers, and very successful it is too. The two instruments, both copies of late 18th century originals, balance amazingly well, and the

interplay of their respective lines is well captured by the recording. I expect most people will buy this on account of the Beethoven, but the Hummel and Neuling works are also well worth a listening. Neuling was new to me; it seems he was even obscure to Fétis, from whom the biographical snippet in the booklet is quoted. Both performers play with considerable subtlety and flawless sense of ensemble in this very exacting medium, and their evident enjoyment is infectious. My only minor criticism is that the disc is rather short by modern standards, and there is plenty of room for at least another piece (perhaps Beethoven's other surviving work for mandolin); this seems a missed opportunity. However, a most enjoyable disc which leaves one wanting more.

Lynda Sayce

## 20th CENTURY

**Tavener *Eternity's Sunrise*** Patricia Rozario, Julia Gooding, George Mosely SSBar, Andrew Manze vln, Choir & Orchestra of the Academy of Ancient Music, Paul Goodwin dir 65' 03"  
Harmonia Mundi HMU 907231  
*Eternity's Sunrise, Funeral Canticle, Petra: a Ritual Dream, Sappho: Lyrical Fragments, Song of the Angel*

When we began *EMR*, I exercised my mind about whether we should review early music on modern instruments – the conclusion was to include music that was not otherwise easily available – but did not consider the problem of modern music on early instruments. We have had a few examples, but this is by far the most significant. In fact, for most of the disc it is the voices that are to the fore, and I can imagine a non-specialist being unaware that there is anything unusual about the orchestra except its name. Tavener does, of course, write these days in a sort of timeless style: there is a certain incongruity in early instruments playing the twelve-tone piece on the disc, but otherwise the period band helps the not-of-this-world atmosphere which is so characteristic of his music. As with the Hilliard disc reviewed below, there is a problem that, even more than with Handel operas (see p. 13), if you are not in the right mood, there is nothing you can do about it: what is mesmeric one day is tedious the next. But when it does work, it is very moving. EB found that one section brought to her mind an Escher-like vision of impossibly-perspectived staircases, but I don't hear music visually (apart from associating it with where I first heard it). Patricia Rosario's control of the long, high notes of the title piece is almost perfect (which is high praise, not a dig.) CB

**Mnemosyne** Jan Garbarek, The Hilliard Ensemble 104' 58 2 discs in box  
ECM New Series 465 122-2

I don't have their first disc for comparison, but from recollection of the tracks I've heard on the radio I would guess that the partnership between the singers and the saxophone is now much closer. Garbarek's

improvisations are more related to the vocal material, and the singers themselves branch away from fixed composition into improvisation. It worries me that there is so little variety of sound and tempo, apart from the contrast between voices and saxophone. Significantly, the booklet has no texts or translations, not for the usual economic reasons – it must have cost quite a lot to get the rights for stills from Bergmann's *The Seventh Seal* – but because the words are deliberately downplayed in the performances as well. They do not articulate the music, and the emphasis is on the vocal sound. This works well for a few pieces, but I'm not sure why anyone would want to buy a whole two-CD pack of what eventually turns into background music as a result of this emphasis on pure sound. I suppose that the saxophone adds a dimension to replace the verbal one. What kept my attention was curiosity whether unknown vocal pieces were written or improvised and, if the latter, how they evolved; how different will they become after 40 performances? The moods are mostly quite similar, and the whole disc is eligible for the Classic FM early-evening sequence of slow music to calm commuters' road rage: the potentially-exciting tension between two different musical traditions of player and singers, let alone between two millennia of music, is lost. There are some haunting tracks, and at times (the times, I think, depending as much on the mood of the listener as on the actual content of the music) this becomes very moving. Try, for instance, on the second disc, the round by Billing *When Jesus wept* or the opening track on disc 1, which I'm sure will be used in TV programmes needing sunrise over the primeval forest or the creation of a new world. This is music that is atmospheric and mesmeric. CB

## VARIOUS

*Celtic Roots: Scottish & Irish music from the earliest traditional sources* Hesperus  
Maggie's Music MMCD 220

Notwithstanding its shamelessly catch-all title, this disc should be of enormous interest to those of us who inhabit the shady world where early and traditional music meet. Hesperus have sought out a number of the most important and enjoyable tunes that survive in MSS from 17th to the 19th centuries and given them lively, idiomatic and infectiously enthusiastic performances using a range of appropriate instruments including early guitars, fiddles, viols, whistles and recorders. The playing of Hesperus is virtuosic and expressive, the realisations and instrumentations imaginative and the guest contributions by folk fiddlers Bonnie Rideout and Philippe Varlet, and most notably William Taylor, the leading exponent of the early harp, are all exemplary. This is certainly a disc to stimulate discussion on both sides of the trad/early interface, and if it sets a few toes tapping along the way this can only be to the good. D. James Ross

## TRÉSORS DU BAROQUE

These are mid-price reissues of recent disc from Auvidis Astrée, most of which we have reviewed with enthusiasm or favour on their first appearance.

- AS128571 Jannequin *Le Verger de Musique* A Sei Voci  
AS128567 Moderne *Fricassées Lyonnaises* Douce Mémoire  
AS128543 Doctor Bull's *Goodnight* P. Hantaï  
AS128528 Gallot *Pièces de Luth* H. Smith  
AS128609 Pedrini *Concert Baroque à la Cité interdite* XVIII-21  
AS128745 Vivaldi *Complete Lute Works* Lislevand  
AS128530 Bach *Cantatas 49, 115, 180* Schlick, Scholl, Prégardien, Schwarz; Coin  
AS128587 Bach *Goldberg Variations* Verlet  
AS128556 Pergolesi *Stabat mater, Pro Jesu dum vivo* Poulenard, Comoretto; Malgoire  
AS128569 Haydn *op.33/2,3,5* Q. Mosaiques

\*\*\*\*\*

It would be difficult to guess from our review columns that the classical recording industry is in decline. The number of discs reviewed is increasing, not diminishing, and the quality is generally extremely high. As in all sections of the industry, there are cheap tapes on offer that are acquired by cut-price companies and given a circulation they do not deserve. But the chief sign of decline is a reduction in new recordings from the major companies. Some readers will be aware of staff cuts (of recent cases, I think particularly of Chris Sayers, whose *Heroes* disc with Andreas Scholl fell in his transition from full-time Decca employee to free-lance), but there have been many others. The decline is less obvious to the public since there are enough good earlier recordings to keep the reissues coming out, with the advantage of lower prices.

Typically, *Heroes* is a heavily-promoted disc based on the singer, not the music. Handel operas used to be criticised for being merely a succession of arias. Even if we still believed that, at least they are a succession of arias by a variety of singers. It seems odd to me that people want to buy whole CDs of arias from the same singer – especially a countertenor, since even the best has less emotional and musical range than other voices. The attitude of the small companies, who don't have the big promotional budgets, is far healthier: find good music that hasn't been recorded to death, get good but not outrageously-expensive performers, and build up an enthusiastic clientele who will buy almost on principle one or two of each month's releases. The bifurcation between mass-sale discs with hefty promotional budgets and those that make their own way with the benefit of a monthly list, a few reviews and label loyalty seems likely to increase. I always find it refreshing when something from the latter category makes it in the world of the former (like the book *The Covered Bridge of Madison County*). But the more discs there are, the more difficult it is to sell any individual one of them. CB

## Lindum Records

### suppliers of Early Music Records

You have read the reviews in  
Early Music Review?

You wish to buy a record?

#### We will:

supply records favourably  
reviewed in recent issues of  
Early Music Review.  
gradually increase the stock  
list to include other quality  
records.  
supply any other record you  
want subject to availability.

Send SAE for current  
stock list.

One call, fax or email  
to

**Aldhundegate  
House  
Beaumont Fee  
Lincoln  
LN1 1HB  
U.K.**

Tel/Fax

+44 (0)1522 527530

Email:

peter@aldhund.demon.co.uk

## LETTER

Dear Clifford,

Since I guess that none of your team of reviewers are going to notice them, may I send you a grumble & a warning about two recent opera releases on which others might, like me, be tempted to spend – & find that they have largely wasted – their money? Two examples in fact of how not to do it.

Those who saw Opera North's impressive production of Cherubini's *Médée* a few years ago will have discovered how much finer an opera it is when shorn of the egregious recits added by Franz Lachner & returned to its original form. A shame that Paul Daniel didn't go on to record it, though it would have been better to have it in French. And now we have it (on Newport Classic NPD 85622/2), performed by a cast, orchestra & conductor previously unknown to me, restored, as the liner proudly tells us, 'to its complete, original form with all of the music and all of the spoken dialogue', performed moreover 'with instruments of the period [conforming] to the conventions of implied *appoggiature*, cadential flourishes...' &c., &c. Since the recording was evidently made on very inadequate equipment and is in consequence boxy and ill-balanced, comments on the performance may be unfair; but the orchestra sounds undisciplined and is sometimes caught napping, the conducting wobbles erratically and the solo singing is rough-&-ready to say the least, with a frequent huge vibrato surely quite out of place in a 'period' performance. What really rules out this issue, however, is that the cast, whose names suggest a range of international origins, speak and sing French with dreadful American accentuation; there are some crude mispronunciations (most of the cast don't know that *Médée* has three syllables), but much worse is the invariable heavy tonic accent plonked down at the end of each word – which is not wholly unauthentic but constantly throws the music off balance. This does actually teach one something – how careful Cherubini was of the natural rhythm of French and consequently how constantly the false accentuation spoils the musical phrasing. *Médée* is a very great opera and it's high time that the true original version was given a recording worthy of it: could Roger Norrington and the OAE oblige?



In July 2000, YORK EARLY MUSIC FESTIVAL plans to celebrate the first-ever production of the world-famous York Mystery Plays to be held in York Minster June/July 2000 by presenting a series of music performances which focus on the biblical narrative tradition in music.

Performers/academics working in this theatrical tradition who believe they might have something appropriate to offer the Festival are invited to send details of their proposals (plus any appropriate CDs) to the Festival Office, PO Box 226, York, YO30 5ZU by Friday 18th June please.

Traetta was one of the most interesting of Gluck's contemporaries, but in this country is hardly a name; so we need all we can get – preferably *Ifigenia in Tauride* or *Antigona*. Some years ago Opus 111 issued the not-very-interesting *Buovo d'Antona*, ludicrously with the heroine sung by a male alto in drag (it shows). Now we have another comedy – *Le Serve Rivali*, supposed to be one of Traetta's best – from Bongiovanni (GB 2003-4/2). The performance was recorded in 1979, and it sounds as if it took place in a padded cell. In other respects it is reasonably idiomatic, and those with adequate Italian can just about follow what is going on – or at least for the first act and a half. Then the director got going with the blue pencil and cut the remaining half of the opera so wildly that the already zany plot becomes totally unintelligible. The English translation, both of the notes and the libretto, rises to hitherto unimagined heights of absurdity. Here is one of the more choice examples: one of the characters, who has managed while in a drunken stupor to have his clothes completely changed without his being aware, wakes up and in wonderment, as the Italian has it, 'si osserva il vestito', or, *anglice*, 'watches his dresses'.

More power to your elbow.

Andor Gomme



Early Musical instrument specialists to the world

#### INSTRUMENTS

Our showroom houses a bewildering display of mediaeval, renaissance and baroque instruments by makers from all quarters of the globe.

#### INSTRUMENT KITS

Over 40 instruments are now available in kit form at a fraction of the cost of a finished instrument. The parts are made in our own workshops to the same high standards as our finished instruments. We provide detailed instructions with every kit and full technical back-up should it be required.



#### RECORDERS

Arguably the most comprehensive recorder shop in the world. We stock the largest selection of makers and offer a helpful 'on approval' scheme throughout the EC and a worldwide guarantee.

#### SHEET MUSIC

Specialist sheet music, books and facsimiles for the early musician from most of the leading publishers. We are main agents for Moeck Editions and Broude facsimile publications.

#### CDS

A comprehensive selection covering over 300 'recorder on CD' titles plus many other mediaeval, renaissance and baroque instrumental recordings.

#### MAIL ORDER SERVICE

Phone, fax or email us for delivery to your door. We accept all major credit cards and offer a fully guaranteed worldwide mail order service.



Why not visit our Website



Send £5 for a copy of our colour catalogue or visit our website.

The Early Music Shop, 38 Manningham Lane, Bradford, West Yorkshire, England, BD1 3EA. Website: <http://www.e-m-s.com> Email: [sales@earlyms.demon.co.uk](mailto:sales@earlyms.demon.co.uk)

Tel: +44 (0)1274 393753 Fax: +44 (0)1274 393516





## ANNUAL BYRD NEWSLETTER

No. 5. June 1999

Editor: Richard Turbet,  
Music Librarian,  
Aberdeen University,  
Queen Mother Library,  
Meston Walk,  
Aberdeen, Scotland,  
AB24 3UE  
tel +44 (0)1224 272592  
fax +44 (0)1224 487048  
e-mail r.turbet@abdn.ac.uk

### EDITORIAL

'It used to be said that the peaks of musical development were represented by the three B's: Bach, Beethoven and Brahms. Representing the peak of pre-Bach development there stands a fourth B. His name is Byrd.' E. H. Fellowes

During a truly astounding recital on BBC Radio on 25 January, the legendary Russian pianist Grigory Sokolov played six pieces by Byrd followed by Beethoven's sonata op. 2 no. 3. The six Byrd pieces were the Pavana and Galliard in d (T506, BK52), Alman in g (T431, BK11), *Preludium to the Fancie*, *Clarifica me Pater (II)* and *Qui passe*.

If, like me, you are an authenticist, this is the sort of recital you dread, wherein early music is played in an anachronistic style, on an anachronistic instrument... sounding glorious and moving you deeply. It is, of course, the case that Byrd's keyboard music was composed for the harpsichord, virginals or organ of his time. Had the piano been available, Byrd would have composed his pieces in some, but not all, respects differently. The harpsichord did not develop into the piano; not only are the two instruments differently constructed, they also require different styles of playing and therefore of composition. Nevertheless the world is as it is. The harpsichord has been revived but the piano predominates. If we love the music more than we love the style in which it is performed, we have to be tolerant of performances in media other than those for which the composer intended it. It is vital that an authentic performing tradition continues and thrives, and that scholars continue to research how early music was intended to be performed. Thanks to this interplay of performers and scholars we now have such glories as the *ASV Byrd Edition* on disc. But it is excellent that pianists such as Sokolov, Glenn Gould and Joanna MacGregor wish to play and record Byrd. The piano has a wider expressive range than the harpsichord, and it is pointless not to exploit what it has to offer. Nevertheless it is possible to perform Byrd on the piano, Bach on modern strings, Handel with a large choir and Tallis with female singers in a style which is true to the original conception.

Some performers claim that they have the integrity of the music at heart and then proceed to perpetrate whimsical, unhistorical and insensitive perversions of the original. But artists such as Gould and Sokolov can give us insights into

the mind and disposition of Byrd. Over seventy years ago Peter Warlock realised that Violet Gordon Woodhouse's harpsichord was inappropriate for playing Elizabethan music. Yet her performances, like the more recent ones by Thurston Dart on his anachronistic Goff harpsichord, were recognised as possessing enduring insight and integrity. We know that Byrd's Latin music was not written for the conventional male cathedral choir, but the recent recordings of *Miserere mei* and *Sacerdotes Domini* by the Oxford choirs of New College and Christ Church Cathedral respectively could not be bettered. Byrd's *Short Service* was indeed composed for such choirs, but in my own experience of attending or participating in choral evensongs, the finest performance I have so far heard was by the mixed voluntary choir at Christ Church Cathedral, Oxford.

Those who appreciate Byrd's music wish for it continually to be performed, ideally re-created by forces matching those which Byrd originally envisaged – a situation the research has rendered entirely possible. But for Byrd's music to continue to be recognised for its life-enhancing qualities, it needs to permeate the current musical world, now and in the future. As long as they maintain the integrity of what Byrd wrote, arrangements and performances or his music using inauthentic forces are always welcome. At the same time there are performances and recordings which demonstrate to the best of our current knowledge how the music was originally performed. These, together with well-researched editions and perceptive writing, provide touch-stones for the reconstruction and arrangements of Byrd's music which, along with authentic performances, will continue to make it relevant to the modern world and to posterity.

### NEW WRITING

This listing continues the sequence from my *William Byrd: a guide to research* (New York: Garland, 1987); *Tudor music: a research and information guide* (New York: Garland, 1994); 'Byrd at 450', *Brio* 31 (1994): 96-102; and *Annual Byrd Newsletter* 1-4 (1995-98), items 213-275.

276. Atlas, Alan W. *Renaissance music: music in western Europe, 1400-1600*. New York: Norton, 1998. (*The Norton introduction to music history*.) Contains a section devoted to Byrd within the second of two substantial chapters on Tudor music. Written before publication of *250* (Harley), so some facts about Byrd out of date, but shows precise

awareness of his status and position in contemporary music. Strong bibliographies.

277. Blezzard, Judith. 'Monsters and messages: the Willmott and Braikenridge manuscripts of Latin Tudor church music, 1591'. *Antiquaries journal* 75 (1995): 311-338. MSS are important source for ten Byrd motets, all but two of which were published in first (b) and second (2) *Cantiones*.

278. Dalhous, Carl. *Studies on the origin of harmonic tonality*. Princeton: Princeton University Press, 1990. At pp. 246-8 takes issue with Zimmerman (51) and maintains that Byrd's cadential practice tends to be intermediate between modality and tonality.

279. Harley, John. 'Byrd's semidetached keyboard fantasia'. *Annual Byrd Newsletter* 4 (1998): 10. Note on T450/BK27. (1998 Hb)

280. Harley, John. 'New light on William Byrd'. *Music & Letters* 79 (1998): 475-488. Supplements information in 250. (1998 Hn)

281. James, Peter. 'Exalt Thyself, O God: the rediscovery of Byrd's festive anthem'. *Annual Byrd Newsletter* 4 (1998): 9-10 (1998 Je)

282. MacMillan, James. 'Byrd's mass for four voices'. *Annual Byrd Newsletter* 4 (1998): 5 (1998 Mb)

283. Owens, Jessie Ann. 'Concepts of pitch in English music and theory, c. 1560-1640'. In *Tonal structures in early music*, ed. Cristle Collins Judd. New York: Garland, 1998, pp. 183-246. Develops ideas first put forward in 147.

284. Pike, Lionel. *Hexachords in late-Renaissance music*. Aldershot: Ashgate, 1998. The section 'The basic hexachords' contains a stimulating analysis of Byrd's keyboard duet *Ut re mi fa sol la*, and the section 'New directions' begins with similarly revelatory analyses of Byrd's paired keyboard settings of the other *Ut re mi fa sol la* and *Ut mi re*. New light is shed on all three compositions from the perspective of the author's study of the evolution of hexachords.

285. Turbet, Richard. 'Byrd tercentenary keyboard anthologies: an appendix to Routh'. *Annual Byrd Newsletter* 4 (1998): 10-11 (1998 Tb)

286. Turbet, Richard. 'Byrds at Brightwell'. *Annual Byrd Newsletter* 4 (1998): 5. Contains details of close members of Byrd's family in parish records. (1998 Tby)

287. Turbet, Richard. 'Coste not Byrd'. *Annual Byrd Newsletter* 4 (1998): 4. Presents conclusive evidence that the anthem *Save me O God* attributed to Byrd is by Coste. See *Early Music Review* 41 (1998): 11-12 for the first published edition of Coste's only other surviving anthem *He that hath my commandments* with the commentary in *Annual Byrd Newsletter* 4 (1998): 12. See also Roger Bowers's letter in *Early Music Review* 42 (1998): 27 and Richard Turbet's response in 43 (1998): 27. (1998 Tc)

210. Turbet, Richard. *William Byrd, 1540-1623: Lincoln's greatest musician*. Rev. ed. Lincoln: Honeywood, 1999. Takes into account biographical findings in Harley (250)

and other writings subsequent to the original edition, 1993. (1999 Tw)

250. Harley, John. *William Byrd, Gentleman of the Chapel Royal*. Aldershot: Scolar, 1997. Amended reprint and paperback edition.

251. Wadmore, J. F. 'Thomas Smythe, of Westenhanger, commonly called Customer Smythe'. *Archaeologia cantiana* 17 (1874): 193-208. Biography of the master of Symond Byrd, elder of William's brothers.

#### FORTHCOMING RESEARCH

David Crankshaw assures me that the article he wrote on Byrd and his patrons, which I destined for *Past and present*, is still pending, though progress has not been as swift as he would have liked.

*William Byrd: six-part fantasias in G minor* by Richard Rastall and Julie Rayner is scheduled for publication by Ashgate in May, provisionally priced at £39.50 in hardback for about 256 pages. (It will be reviewed in *Early Music Review*.)

Also scheduled for imminent publication are the proceedings of the 13th annual seminar on the history of the British provincial book trade. The publisher is the University of Bristol Library and the editor Michael Richardson. I contributed a paper on Byrd and H.B. Collins.

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

T422 D ix 308 PRECAMUR II

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

p. 305 For Bootham read Rootham

#### SIGNIFICANT NEW RECORDINGS

In the temporary absence of any additions to *The Byrd edition* (see next section) this has been a thin year for Byrd recording of any substance. Though none of the three mentioned here were sent to me for review, it would be dogmatic not to offer the opinion that two are corkers and the other an intriguing novelty.

*With lilies white* (Virgin Classics 5 45264 2) features the countertenor Gerard Lesne accompanied by the Ensemble Orlando Gibbons. (A few years ago the Ensemble William Byrd released a disc of music by Gibbons) It contains eight consort songs including a premiere recording of *O lord within Thy tabernacle*, plus eight pieces for a quintet of viols.

*O sprite heroic* (Beulah 1RF2) consists of music that explores a life, love and death of Sir Philip Sidney, sung by the Trinity Consort. Seven of the eighteen tracks are by Byrd. There are premiere recordings of *Weeping full sore* and *Penelope that longed* (also of *Penelope ever was praised*, attributed to Byrd is one source but known to be by the elder Ferrabosco). Furthermore there are premiere recordings of the choral versions of *O you that hear this voice*,

*O dear life and O that most rare beast.*

The intriguing novelty is of the pianist Joanna MacGregor playing sections 1-9 of *Hugh Aston's ground* on the SoundCircus preview disc numbered SCPD, obtainable by mail order for £5 (plus £1 postage) from P.O. Box 354, Reading RG1 5TX

[*Early Music Review* 52 will include a review of William Byrd: *Consort Songs* by James Bowman (contre-ténor) and the Ricercar Consort, directed by Philippe Pierlot recently issued as Ricercar 206422 as vol. 1 of a series *English Consort Music*. CB]

#### FORTHCOMING RECORDINGS

If the list of significant recent disc is thin, Byrd recordings scheduled during the next year are exhilarating. The third volume of the ASV *Byrd Edition* by The Cardinall's Musick is scheduled for release in August or September. Besides the Epiphany propers it will contain the remaining unpublished motets: *Reges Tharsis*, *Circumspice*, *Petrus beatus*, *Domine ante Te*, *Benigne fac*, *Sacris solemniis*, *Domine Deus omnipotens*, *Quomodo and Super flumina*, plus consort settings of *Christe qui lux* and *Te lucis*. Volumes 3-5 are in the can, and in November volumes 6-8 will be recorded. As plans stand at the time of writing, the 1575 *Cantiones* will take up volumes 4-6, volume 7 will consist of the three masses, the 1589 and 1591 *Cantiones* will account for volumes 8-10 and 11-13 respectively, and it is hoped to issue the Anglican music on volumes 14-16. All the Latin discs will include a set of *Gradualia* propers plus some organ music.

Also scheduled for the autumn is the next disc of Byrd by Phantasm, mostly songs with Ian Partridge and Geraldine McGreevy but including consort music in four parts.

Finally, we still await the recording on seven discs by Davitt Moroney of Byrd's complete keyboard music. Ted Perry, the managing director of Hyperion, told me some time ago that it was due for issue early in 1999; however, there is no sign of it yet.

#### MISCELLANY

The 30th anniversary William Byrd Memorial Concert by The Stondon Singers under Justin Doyle was given in the Church of St Peter and St Paul, Stondon Massey, Essex on 7 July 1998, and included the Mass for Four Voices with *Cantate Domino* replacing the Creed. This year's Memorial Concert takes place on Sunday 4th July at 6.30pm.

The Lincoln Cathedral Music Appeal is still welcoming donations. It is going well towards its target of £1.75 million. Contributions should be sent to Katy Todd, 4 Priorygate, Lincoln LN2 1PL

The Cardinall's Musick are warmly to be congratulated on receiving recognition for each of the first two volumes of the ASV *Byrd Edition*, Volume 1 has been nominated for the Classic CD award in the category 'Bach and Before', while volume 2 was awarded a *Diapason d'or*.

I have long been intrigued by the identity of the work listed in the British Library's Catalogue of printed music as *I have longed for Thy saving health: motet for mixed voices*. It is the *Salisbury pavan* arranged by Alfred Whitehead for SATB and organ ad lib. (New York: Gray 1940)

It is an ill wind that blows nobody any good. As an Essex man in exile and loyal member of Essex County Cricket Club, I journeyed to the County ground in Chelmsford to witness the final match of the season, late in September, which would decide whether Essex or their opponents Northamptonshire would 'win' the wooden spoon in this year's County Cricket Championship. Northamptonshire won depressingly early, midway through the third day of a game scheduled to last four. Having therefore a day to myself, I was able to fulfil the ambition of decades and visit nearby Ingatestone Hall, where Byrd made several visits and had a chamber. The house is still owned by the Petre family and the present lord has written a useful guidebook. Byrd is mentioned on page 8, and on page 10 there is reference to the 13th lord selling the family library during the nineteenth century to finance the foundation of a new Roman Catholic School in Surrey. This sale took place in 1886, and the auction catalogues may be seen in the Essex Record Office, Chelmsford. The library itself was from Thorndon Hall, another of the family's homes in Essex now relinquished. The day after my visit to Ingatestone I went to the Essex Record Office and inspected the catalogues. None of the items in the auction were musical. Of about 1,500 items, sold after three days with a subsequent day's sale later in the year, over 200 dated from 1623 or earlier but there is no evidence that any of them impinged on Byrd or vice-versa. There is no evidence of what access, if any, Byrd had to the family library at Thorndon Hall, and many pre-1623 books may have been obtained after that date. The following day I visited Little Easton Church near Great Dunmow to see where part of the Byrd Festival would have taken place in 1914 had the Great War not intervened: see my forthcoming paper on Byrd and H.B. Collins. The church is most attractive, set in beautiful countryside of northwest Essex, but its layout would not seem to lend itself to festival performances. The guidebook to the church is among the best of its type.

Thanks to Janet Clayton for solving the mystery of Symond Byrd's brewhouse 'yeoting sate' (ABN No. 4, 1998 p.7). It is correctly a 'yeoting fate', the 'f' having been misread as a long 's' (the two letters are almost indistinguishable in the manuscript). 'Fate' is an old form of the word 'vat', and a yoting vat was one in which brewer's grains were yoted or soaked. (Janet was the author of 'A Visit to Old Thorndon Hall' on p. 11 of the same issue.) Another correction is needed to the entry for 'vj downe pillowes' on p.6 The 'x' of 'xvijs' accidentally became attached to the word 'pillowes'.

The Elizabethan revival of the 1920s has been well documented by Elizabeth Roche, most recently in 'Elizabethan fever' (*Leading notes* 7 (1994): 5-9). At the Elizabethan Music Competitive Festival held in the Kingsway Hall, London, 2-3 March 1923 (the year of Byrd's tercentenary) ten of the 38 test pieces were by Byrd: *This day Christ was born*,



*Lullaby, Sacerdotes domini, O Lord my God, This sweet and merry month á 6, Wounded I am, Who made thee Hob, Susanna fair á 3, The carman's whistle and the Salisbury pavan.*

With reference to Robert Thompson's article in Newsletter 2 (1996), pp. 10-12, 'William Byrd and the late seventeenth century', in which he writes at length about Henry Aldrich's recomposition of Byrd's *Civitas sancti tui* to a text beginning 'Be not wroth', this work has now been published as No. 10 in *Selected anthems and motet recompositions* by Aldrich, edited by Robert Shay (Madison: A-R Editions, 1998), pp. 75-80 (*Recent researches in the music of the Baroque era*, vol. 85). There is also an unpublished recomposition by Aldrich of a piece attributed to Byrd (GB - Och Mus 16) but this is of the setting of *Save me O God* now considered to be by Richard or Thomas Coste: see 287.

Dabbling in the secondhand music market for my library, I came across a set of parts for Byrd's *Short Service* and six other settings supplementing the 1849 Novello edition of Boyce's *Cathedral music*. According to CPM these parts were published in 1844, five years before the entire scores.

The Occasional Byrd is the consort of viols that plays on the disc of Ensemble William Byrd (see Newsletter 2 p. 10) performing music by Gibbons.

#### MEANINGS

*An occasional series in which contemporary composers are invited to say what the music of Byrd means to them*

Had I been asked a year or so ago what Byrd means to me, I would have had to say, not very much, beyond an awareness of the extraordinary quality of the 4- and 5- part Masses, which although I do not know them well, have always seemed to be among the peaks of objective beauty in music. My knowledge of the music of the Elizabethan period is, I regret to say, not profound: but I've had great pleasure in the past couple of years in making arrangements of a number of pieces as birthday presents for friends and colleagues, and two of these were by Byrd – 'A Gigg', CLXXXI from the Fitzwilliam Virginal Book, and the extraordinary but rather prolix 'Fantasia' (CIII). I should add that the arrangements are not particularly respectful: but I don't think they are too far from the spirit of the originals, and besides the joy of arranging is in the creativity – shaking hands across the centuries perhaps!

Colin Matthews

[Note: The first performance was given in London in April 1998 by the Birmingham Contemporary Music Group and Nicholas Kok under the collective title of *Dowlandia*: the Byrd pieces are called, in this context, 'Mr Finnissy's Gigg' (for Michael Finnissy's 50th birthday), and 'Master William's Fancie' (for the birth of Mark-Anthony Turnage's first son).]

*All unsigned contributions by Richard Turbet*

## English Catholics in the time of Byrd

Douglas Bolingbroke

Did Byrd spend his life as a member of a Catholic group, always in fear of persecution? The answer, as with many apparently simple questions, is yes and no. A brief look at the complexity of the situation at the time might help musicians to understand the different ways in which Byrd's life might have been affected.

When Elizabeth came to the throne in 1588, near the beginning of Byrd's career, the Reformation was a generation old. During the short-lived changes under Henry VIII, Edward VI and Mary, most of the lower clergy and musicians remained at their posts, serving their parishes or writing and performing music as directed by those in authority. Vicars of Bray they may be called, but without them the organisation of the church could not have survived. It was only a minority who fully understood and took an active part in the theological conflicts of the time. Musicians, in fact, often crossed this religious boundary. A Huguenot composer in France could write Catholic motets for his patron, Italian musicians came to England under James I, and Schütz, a German Lutheran studied in Catholic Venice with Gabrieli. Venice was perhaps more tolerant than some towns: the Inquisition was not admitted, in spite of Gilbert and Sullivan.

This is not the whole story. The upper clergy, who were the real driving force, could not compromise. Some bishops were forced out under Edward VI, under Mary their opponents were either executed or went into exile, and when Elizabeth broke away from the papacy, only one bishop accepted the new settlement. The others were allowed to retire. Because Elizabeth had to rely upon convinced protestants as bishops, many of whom had been exiles in Mary's reign, she probably had to make the church more definitely protestant than she wished. Her aim was a broad settlement which would include as many as possible. In Bacon's words, she did not wish to 'make a window into men's souls'; there was no inquisition, merely compulsory attendance at church enforced by a fine of one shilling. Even today a law may be made which cannot be universally enforced, speed limits, for example, and this was even more true in the 16th century. The hope was that the opposition would gradually be whittled away and that religious conflict would die away. This was the situation in Byrd's early years, when he was organist at Lincoln and eventually a gentleman of the Chapel Royal. In 1575 he and Tallis were given the monopoly of music printing, and the *Cantiones Sacrae* appeared. There was no law against singing in Latin.

Soon it began to be realised that the opposition would not be allowed to whittle away. Religious wars broke out in France and the Netherlands, raising hopes and fears on both sides. Protestant leadership passed into the hands of Calvinists who were as intolerant of Catholics as they were of Protestants. The Council of Trent ended in 1563 ending any hope of compromise and determined to eradicate the protestant heresy. Catholic priests, Englishmen who had

been trained in the Netherlands and Italy, arrived in the late 1560s with the aim of reconverting the people by preaching. They were not politicians but were inevitably drawn into politics. A papal Bull in 1570 deprived Elizabeth of her throne and released her subjects from allegiance. The result was that the Catholic priests who could not defy the Pope were treated as traitors. There was, of course, no hope of preaching to the people. They could take refuge with Catholic gentry and nobility, they were searched for and a number executed, not as heretics, but as traitors, an academic distinction perhaps, but one which illustrates the queen's determination to keep the conflict away from religious persecution, to punish civil disobedience, and not religious heresy. What these priests were able to do was to strengthen the religious feelings of the Catholics and give them the sense of belonging to a community instead of being isolated disbelievers.

Then there was the question of Mary Queen of Scots. In 1568, after a disastrous reign during which she had succeeded in the difficult task of uniting the Scots - against her - she fled to England to be an embarrassment and a danger to Elizabeth for some years. Mary's flight and long imprisonment has given her an almost saintly aroma in popular, particularly romantic, mythology. This was not the attitude of her contemporaries. It is worth noting that she married Bothwell, the murderer of her husband, Darnley, under protestant rites. He had a divorced wife in Sweden, but the Catholic Church did not recognise divorce. However, she was in England, a Catholic, and the hope of Catholics in Europe if not, perhaps, those in England. The rule of succession was not as precise as it is today, but she had a better claim than most as Elizabeth's successor, and this put the queen's life in danger, for assassination was a political weapon of the time. William of Orange, and Henry III and Henry IV of France were assassinated, and there was a series of plots against the queen's life. The death of Elizabeth could have been followed by civil war and foreign invasion by Mary's relatives the Guise, the Catholic leaders in France, and later by Spain. The queen could only be safe if she married and produced children, or if Mary was executed. She did not marry, but after hesitation she agreed to Mary's execution in 1586.

English Catholics were now regarded as a danger, a fifth column, and the penalties against were greatly increased, not as much as parliament and most of the queen's ministers would have wished, for the queen still tried to keep the division political rather than religious. A memo to her from Lord Burghley, the Lord Chancellor is worth noting - 'compel them you would not, kill them you would not, trust them you should not'. It was in the parliament of 1581 that the penalties were increased, parliament acting with enthusiasm, the queen restraining them all the time. For example, a fine for not attending communion was deleted: it became treason to withdraw the queen's subjects 'from their natural obedience' and to convert them to the Popish religion for that purpose. The last three significant words were a later addition. The saying of Mass, at first proposed to be a felony, became a fine of 200 marks and

attendance a fine of 100 marks instead of imprisonment; an attempt to exclude Catholics from the professions was dropped. On the other hand, the lives of catholic recusants were made more difficult. Fines were raised to £20 for the first month leading to imprisonment for continual recusancy.

Clearly this was a difficult time for Byrd and all English Catholics. Looking back, we can see that they were treated less harshly than religious dissidents were in most countries, but they were not looking back. They saw the increased penalties and feared that worse might come. Many of the nobility and gentry, the people who really mattered politically, retired to their estates with their dependants, of whom Byrd may be considered to be one, concealed catholic priests, and perhaps attended Mass in their private chapels. They may have sung Byrd's Latin compositions at their private devotions as well as at services conducted by a priest if they could find one. The enforcement of law was very haphazard, and in many parts, particularly in the north, was almost a dead letter. At the same time, they never knew what might happen.

Things eased in the later 1590s. The danger from Mary had gone, and during the war with Spain the Catholic community had shown no sign of disloyalty. In 1597, a bill was read in parliament increasing penalties against Catholics, making a householder responsible for the recusancy for all residents, including his wife. The bill was not passed. Catholic priests who were imprisoned at Wisbech, not executed at this time, became divided between those who would accept the *status quo* and limit themselves to caring for existing Catholics, and those, mainly Jesuits, who refused to compromise. Eventually those who gave allegiance to the queen were released, and there was a limited toleration of Catholics in their own houses. Fines for recusancy were still in force, and settled at £20 a month for the nobility, two thirds of their income for the lesser gentry, and whatever could be got out of lesser people.

Under James I, and this was the last 20 years of Byrd's life, there were inconsistencies in this as in a good many other things. At times, particularly after the Gunpowder Plot, the laws were strictly enforced. At other times, particularly during the abortive negotiations for the marriage of the future Charles I with the Spanish infanta, there was widespread toleration. It was during James I's reign that Byrd's *Gradualia* appeared, no doubt finding a market among the Catholic minority. How large this minority was nobody knows. There are records for recusancy, but this is a small part, and there were also the so-called Church Catholics who made occasional attendance. The Catholic community survived. The recusancy laws were repealed under the Commonwealth, surprising in the very protestant period, but, by then, there were protestant recusants too. It was a long time before Catholics were allowed to take part in political affairs, not into parliament until 1829, and anti-Catholic riots could break out even in the 18th century. The Catholic community did produce two composers whose music may have benefited from the fact that they were outside the Church of England: Arne and Elgar.

## Byrd Reconstructed: in Search of Consort Models for Keyboard Dances by Byrd

David J. Smith

*William Byrd, Pavans and Galliards in Five Parts, edited and reconstructed by Richard Rastall (Leeds: four-fifteen Press, 1998).*

Byrd's First Pavan for keyboard in My Lady Nevell's Book exists also in a version for instrumental ensemble. Oliver Neighbour recognised that the keyboard piece was undoubtedly a reworking of the latter, noting that the pavan was 'conceived from the outset in five parts'.<sup>1</sup> It seems likely that other keyboard dances by Byrd were similarly adapted from polyphonic originals, a hypothesis strengthened by the intabulation technique employed by Byrd's pupil, Peter Philips, in his keyboard dances. Many keyboard genres have their origins in vocal or instrumental ensemble music, so perhaps it should come as no surprise to find that Byrd's earliest essays in writing keyboard pavans derive from consort originals. The First Pavan occurs also in the Fitzwilliam Virginal Book, where its scribe, Francis Tregian, notes that it was 'the first that ever hee made'. It seems, then, that Byrd derived his early keyboard pavans from pre-existing polyphonic models.

Richard Rastall has edited the ensemble version of the First Pavan and, postulating the existence of similar models for the other pavans and galliards in My Lady Nevell's Book, has reconstructed them for five-part viol consort. He excludes the Ninth Pavan and the Tenth Pavan. The former is titled 'the passage mesures: pavian: of mr: w: birdes:' (it is listed as the Ninth Pavan in the index), and does not appear to have been based on a polyphonic model. Peter Philips's *Passamezzo Pavan* shows a remarkable affinity with Byrd's piece: similarly, Philips's work was not based on an ensemble original; indeed, his *Passamezzo Pavan* for instrumental ensemble is an entirely different piece. In addition to the pavans and galliards from My Lady Nevell's Book, Rastall includes the Pavan and Galliard in B-flat, which occurs in British Library Add. MS 30485 and New York Public Library, MS Drexel 5612.

The First Pavan was edited by Kenneth Elliott in the Byrd Edition, but without reference to an important source for the work, Murhardsche Bibliothek der Stadt Kassel und Landesbibliothek, 4° MS mus. 125.<sup>3</sup> This source contains the part lacking in the other source for the work (London, British Library, Add. MSS 37402-6), which Elliott had supplied editorially. Richard Rastall's edition supplants the Byrd Edition as the most authoritative text of this piece, along with George Hunter's edition of Byrd's consort music, which was the first to make use of the Kassel source for this piece.

The Kassel partbooks were the subject of a master's thesis by Christopher Wool, in which he argues convincingly that most of the pavans contained within them are five-part adaptations of pieces originally in four parts.<sup>4</sup> He concludes that 'as the century progressed five-part sonority was

thought to be desirable irrespective of any intrinsic damage done to four-part technique'.<sup>5</sup> Byrd's First Pavan is one of only two dances that appear to have been originally scored in five parts (the other being Dowland's *Lachrimae Pavan*). Many of the other pieces seem to be 'functional' pavans from an earlier period. We should not necessarily assume that all of Byrd's keyboard pavans originated in five-part ensemble works. In particular, the Second Pavan and Galliard are more likely to have been for four-part texture than five-part.<sup>6</sup> In the first two strains of the pavan one part consists entirely of rests, and Rastall suggests that the top two performers exchange their parts on the repeats so that all five have something to play, a procedure found nowhere in contemporary sources.<sup>7</sup> The fifth part of the third strain has only two bars to play, and in the keyboard version it is not at all clear that this is really a five-part texture. The whole piece could very easily have been reconstructed in four parts only. The galliard would also make perfect sense in four parts. In the reconstruction, the prevailing texture is indeed one of four parts, with voices dropping in and out of the texture, overlapping at the ends of phrases. The Fourth Galliard also exhibits characteristics suggesting a four-part texture: the first strain is written in four parts, with the top players again exchanging roles on the repeat. The way in which the bass enters at the end of the second strain (bars 15-16) is unidiomatic; similarly, voice IV enters at the end of the second strain of the First Galliard with two notes, and the bass enters to make the final cadence of the Sixth Galliard. The keyboard texture of the Second Pavan and Galliard is less dense than that of the First Pavan, suggesting fewer parts in the original. In the First Pavan, the prevailing texture is in five parts, though with the occasional chord of six notes (for example, b. 5-6, b. 33);<sup>8</sup> in the Second Pavan the prevailing texture is three- and four-part, with an occasional chord of five notes.

The reconstruction of hypothetical consort models from keyboard intabulations raises some interesting editorial issues, since surviving keyboard arrangements reduce a regular polyphonic texture to an idiomatic keyboard free-voiced texture. Richard Rastall's approach has been to stay as close to the keyboard versions as possible, thus being utterly faithful to Byrd. Although there is much to be said for this approach, there are some occasions on which it would make sense to take a less literal approach to the material by analogy to dances which have survived both in ensemble and keyboard versions. A comparison of the keyboard textures of Philips's dances with the polyphonic models reveals that voices are omitted or transposed. This is particularly true of the galliards, perhaps because they moved at a somewhat faster tempo than their accompanying pavans. The result is that sometimes there is a gap between the top part and the remaining voices in the keyboard version which was not present in the original ensemble work. A good example of this process may be found in Philips's *Paget Galliard*. Returning to Byrd, the 'hole' in the texture between the top part of the Second Galliard and the remaining parts, whilst it is typical of keyboard textures, has no parallel in any other consort work by Byrd. In the opening two bars, for example, it



would make far more sense to transpose what is currently the fourth voice up an octave into the second voice, which is resting. There are parallels in Philips's *Dolorosa Pavan* and *Galliard*: in the third (dotted semibreve length) bar of the galliard, the crotchet movement has been transferred from the alto (second voice down) down an octave to the tenor (fourth voice down); conversely, in the third (semibreve) bar of the pavan, the part moving in crotchets has been transferred from the middle part (voice 3) to the alto (voice 2), transposed up an octave. Clearly Philips, and one may presume his teacher, took a flexible approach to tessitura when it came to distributing the original polyphonic lines between the keyboard 'voices'. When Rastall does transpose a part by an octave at the beginning of the *Seventh Pavan*, he moves an alto line downwards in an effort to improve the shape of line in the fourth part and to allow the canonic second part space to enter. However, while this might have been a legitimate procedure when intabulating a consort original for keyboard, the fact that the descending line occurs in the higher tessitura in the keyboard work suggests that this was also the case in the ensemble piece.

There are occasions on which the keyboard version is no doubt simpler than the original. For example, in the *First Galliard*, b.21, the fourth part doubles the bass D on the second beat. What seems to be required is an F, but this would create consecutive octaves which Byrd would not have found acceptable. The solution may be found by analogy to a similar harmonic progression in the same piece: in b. 5 the first two beats correspond harmonically to the second beat of b. 21. If in b. 21 the fourth part moves in parallel with the top part (G minim followed by A and F crotchets), we arrive at a most satisfactory reading.

Keyboard notation of dance music only includes what it is possible to play. In the *Fourth Galliard*, b. 11, there is no third in the chord on the first beat. Although this sonority is not uncommon in keyboard music, it is unusual to have such an open texture in an ensemble work, especially given that one of the parts is resting. The missing pitch would appear to be the E above middle C, a note only accessible by a keyboard player with a span of a tenth: the third of the chord is lacking because of the 'stretch' required to play the other notes in the chord. Another example of a place where the keyboard version lacks the third is in the *Fifth Galliard* on the second crotchets of bars 10, 11 and 12. In particular, the octave Gs in b. 11 seem unconvincing: in four- and five-part textures Byrd never omits both third and fifth from the chord. Perhaps a clue to the realisation of these bars lies in the similar figure at the cadence of this strain: in b. 15 contrary motion between the top part and voice IV ensures a full and sonorous texture. The keyboard version of bars 10, 11 and 12 represents a simplification of the original, creating an idiomatic keyboard texture utilising octaves and fifths which does not work quite so well in an ensemble context.

In general, the reconstructions of the galliards are less successful than the pavans. Although it is possible to reconstruct the *Second Galliard* in four parts rather than

five, the resulting piece still does not look like an authentic ensemble work. Richard Rastall notes in his introduction that the galliards create the most problems in reconstructing the hypothetical originals.<sup>9</sup> But what if the galliards were not contemporaneous with the pavans? Tregian tells us that the *First Pavan* was Byrd's first attempt at composing a keyboard pavan, and it dates probably from the period shortly after Byrd's return to London in the early 1570s. Perhaps his position at the Chapel Royal accorded him the opportunity to compose dances for the Queen? Otherwise, his posts at Lincoln and at the Chapel Royal were jobs requiring him to write more serious, predominantly sacred music. Maybe the dances were composed for friends or secular patrons among the Catholic nobility? Whatever the motivation behind Byrd's decision to begin composing pavans for ensemble and keyboard, it was not common to pair pavans and galliards until the late 1580s and 1590s. Peter Philips's earliest *Pavan* for keyboard, dated 1580 by Tregian in the *Fitzwilliam Virginal Book*, has no corresponding galliard, and as with Byrd's *First Pavan*, Tregian records that it was the first that Philips composed for keyboard. Later, in the late 1580s and early 1590s, Philips responded to an emerging fashion for pavan-galliard pairs by composing works where the two dances are thematically linked, with a close correspondence between the respective strains of the dances. I suggest that Byrd, when he came to compiling *My Lady Nevell's Book* in about 1591, had a stock of pavan intabulations from the 1570s, composed before it became normal to write galliards to go alongside them, and that he composed the galliards to complement them specifically for inclusion in the manuscript. It is possible that in *My Lady Nevell's Book* Byrd intended the titles 'Galliard to the ninth Pavan' to mean quite literally a galliard specially composed for inclusion alongside the associated pavan, in response to the prevailing fashion. By contrast, the title for the galliard accompanying Philips's *Dolorosa Pavan* occurs as the 'Dolorosa Galliard' in its sources; since pavan and galliard were conceived as a unit, the galliard has equal status. The absence of galliards for some of the later pavans to be entered into *My Lady Nevell's Book* shows that even in 1591 it was not considered necessary to include a galliard with every pavan, and there are many other examples of pavans without accompanying galliards in sources from the 1590s, not least Dowland's *Lachrimae* pavans. If the galliards were added to the pavans for inclusion in *My Lady Nevell's Book*, then there is no reason to suppose that they were also intabulations of pre-existing polyphonic material. This would explain why some, if not all, of the pavans appear to be arrangements of consort works whereas the galliards do not.

The *Third*, *Sixth*, *Seventh* and *Eighth Pavans* and *Galliards* have been published in a rival edition by Andrew Kerr as numbers 105, 108, 107 and 109 of *Practicall Musicke Editions* respectively. A comparison of the two editions alongside the keyboard piece is instructive. In general Kerr supplies a more convincing consort texture for these dances, but Rastall is better at bringing out the polyphonic texture implied by the keyboard works. Kerr tends to adopt a chord

spacing more appropriate for viol consorts, but sometimes this is at the expense of a fidelity to Byrd's original notes. On one occasion he removes a voice unnecessarily: the Sixth Pavan, b. 3, lacks a G dotted minim, F crotchet and E minim present in Rastall's third part. In the Eighth Pavan he joins the two semibreves in voice four to make a breve, with the result that no part is moving on the third minim beat: Rastall is surely right to preserve the repeated notes of the keyboard version. Kerr removes syncopations present in the original keyboard works and Rastall's edition (for example, Third Pavan, second strain and Sixth Pavan, third strain). Although it is possible that Kerr is right to think of these syncopated entries as more characteristic of keyboard music than of consort dances, their presence in Rastall's edition helps to bring out the contrapuntal interplay between parts. Some of the additions Kerr makes to the texture are not entirely convincing: in the Sixth Galliard, b. 6, a B passing note in the fourth voice conflicts with the resolution of a suspension to a C in the cantus. Others, however, work very well indeed, such as the addition of a point of imitation in the Seventh Pavan, b. 10.

In the Third Galliard, b. 13, there is an example of how a note (C) may be incorporated either into the top part or into the second voice. In the Eighth Pavan the sudden B dissonance in b. 6 does not work: it must surely be a suspension, as in Rastall's reconstruction. In the Sixth Pavan, b. 3, Kerr places an entry of a motif in the third part that begins with an ascending interval of a third. Rastall has the same phrase in the fourth part beginning with an ascending fifth, which matches better the other entries which begin either with an ascending fourth or octave. Kerr's distribution of the notes between the parts in the Sixth Galliard is very elegant, especially the way in which the top line at the opening of the second strain is given to the top two parts in imitation, but why did he not adopt a similar procedure at the opening of the third strain?

Richard Rastall's edition is attractive, very well produced and printed. It also appears to be accurate: there are no obvious misprints. All the music contained in it will work well in performance. Rastall remains as faithful as possible to Byrd's keyboard text. This is both an advantage and a disadvantage at one and the same time. Although there are places where a little juggling of the raw keyboard material would have produced a result more in keeping with the style of other ensemble pavans of the period, Rastall has provided us with an edition which remains very much more Byrd than Rastall.

The above discussion demonstrates how the process of 'unintabulating' a keyboard piece to try to uncover a hypothetical model is far from straightforward. Byrd evolved the keyboard pavan from ensemble music in the same way that composers developed keyboard genres such as the fantasia, canzona and In nomine from vocal and ensemble models. It is not yet absolutely clear the point at which Byrd abandoned the intabulation of a polyphonic framework for composition of purely keyboard pavans. As an exercise in working backwards from the keyboard texts to recover possible ensemble originals for the dances in My

Lady Nevels Book, Rastall's edition will no doubt stimulate further discussion.

1. Oliver Neighbour, *The Consort and Keyboard Music of William Byrd* (London: Faber and Faber, 1978), p. 180.
2. William Byrd, *Consort Music*, The Collected Works of William Byrd, 17, ed. Kenneth Elliott (London: Stainer & Bell, 1971), no. 14.
3. William Byrd, *Five-Part Consort Music*, ed. George Hunter (Urbana: Northwood, 1994).
4. Christopher J. Wool, *A Critical Edition and Commentary of Kassel 4° MS MUS 125*, MMus dissertation (Royal Holloway College, University of London, 1983), pp. 43f.
5. Christopher J. Wool, op.cit., p. 50.
6. On p. ix, footnote 17, Rastall mentions that John Bryan attempted a four-part reconstruction of the Sixth Pavan and Galliard, adding that they are 'certainly the most tempting in this respect'. However, the Sixth Pavan seems to work well in five parts, and the keyboard original does not suggest a four-part alternative in the way that the Second Pavan does.
7. There are such passages in the second of Byrd's six-part fantasias. However, the fact that it is in six parts is significant in that the two upper-most parts are equal in tessitura, and share material in dialogue throughout the piece in a way that does happen in four- and five-part consort music.
8. Bar numbers are taken from William Byrd, *Keyboard Music: I, Musica Britannica 27*, ed. Alan Brown, 2nd. edn. (London: Stainer & Bell, 1976), No. 29a.
9. He mentions the Galliard in B-flat specifically (p. vi) and the galliards generally (footnote 17, p. ix).

## A comparison of William Child's *Sing we merrily* with William Byrd's *Sing joyfully*.

David Buckley

It is perhaps fitting that William Child, who set the royalist text *O Lord, grant the King a long life*, was himself blessed with extraordinary longevity. Born shortly after the death of Queen Elizabeth, and gathered to God within a few years of the accession of Queen Anne, Child bore witness to most of the 17th century. Entering into a musical world that was buzzing with the polyphonic style of the great Tudor composers, Child was eventually to outlive Purcell, and his substantial oeuvre reflects the evolving musical style of the century, from the final blossoming of Elizabethan counterpoint to the first fruits of the English Baroque. According to Thomas Tudway, the anthem *Sing we merrily* was submitted by Child as part of his exercise for the Bachelor of Music degree at Oxford University in 1631, and it survives as one of his earliest known works. Despite visual attempts to make the work appear as an eight-part anthem, it is in fact nearly always in seven; Boyce<sup>1</sup> published the work with the two tenor parts condensed into one, as (save for one occasion at bars 33-34) the voice parts are never employed independently. This observation has fired some critics' belief that Child was deficient in composition, for although he was clearly trying to emulate the eight-part English anthems of Gibbons (*O clap your hands*) and Tomkins (*O God, the proud are risen*), the omission of the eighth part apparently suggests a weakness in part-writing. Something of the aforementioned anthems of Gibbons and Tomkins can faintly be heard in *Sing we merrily*, but as Geoffrey Webber has recently observed,

'specific musical ties can be found with William Byrd's six-part anthem on the related text *Sing joyfully*, particularly in the choice of rhythms for common phrases of the text'.<sup>2</sup>

Despite Byrd's well-known recusancy, he served as a member of the Chapel Royal, providing music for the liturgy of the Church of England, and *Sing joyfully* was perhaps the most popular of his anthems during the 17th century, appearing in almost every important source. The crux of this work on verses from Psalm 81 is the celebration of God through the medium of music, a theme that re-appears in other anthems such as *Exalt thyself, O God*. This exercise in musical exuberance seems to have been a prototype for other composers to draw from; many 17th-century settings of the text owe something to Byrd's, frequently using the translation in the Book of Common Prayer *Sing we merrily* rather than the version in the Geneva Bible *Sing joyfully*.<sup>3</sup> Byrd himself made a setting of the BCP text in *Sing we merrily*, which is found in the *Psalmes, Songs and Sonnets* of 1611, a secular work written for Francis Clifford, 4th Earl of Cumberland (d.1641). The unusual voice distribution of this piece (SSSAT) suggests that it was perhaps written for a specific non-liturgical occasion. Away from the gravity and sobriety of the church, Byrd obviously felt at liberty to be even more indulgent in madrigalian mannerisms in his setting of the text, with extremes in word-painting (including a move to triple-time at 'the merry harp with the lute' and extended triadic writing at 'Blow up the trumpet'). But what this work lacks is the harmonic structure of *Sing joyfully*, which provides a powerful momentum from start to finish.

A useful point to commence comparisons between the settings by Child and Byrd is at the text 'Blow up the trumpet'. Here, one might contest that the correspondences are nothing more than the composer responding to Morley's imperative 'If a merry subject you must make your music also merry'.<sup>4</sup> In both instances the trumpet is brought to life by saturating the texture with brazen arpeggiation (with an almost total purgation of passing notes and suspensions), and by following a simple harmonic pattern of fifth-related chords – unsurprising responses to a vivid and dramatic piece of text. However, the fact that both composers reach this point via an unusual harmonic twist is surely more than coincidence. Byrd prepares a cadence which would seem to be arriving at A from E, but is in fact interrupted, and instead the trumpet is blown in F. In a similar manner, Child finishes his previous phrase on a G major chord, and commences 'Blow up the trumpet' in B flat. The exact reversal of this harmonic shift occurs at 'For this was made a statute', where a B flat chord leads to one of G. This exciting and startling tonal juxtaposition is identical to the progression used by Weelkes in his macaronic anthem *Gloria in excelsis Deo*, at the text 'Crave thy God to tune thy heart'. Weelkes is likely to have first heard such extreme types of chromaticism in the music of Orlando Lassus, Gioseppe Caimo and Cipriano de Rore.<sup>5</sup>

The opening points of imitation in Child's anthem resemble the first lead in Byrd's; both lines share an almost identical contour, the Child setting being a prolongation of that by Byrd. Where Byrd is content to adjust his opening point in

subsequent entries, Child prefers to keep his opening points at the same interval. The interval of the fifth, which serves as a clarion call to attention at the opening of both versions, reappears at the text 'take the song/psalm', but here both composers choose to adjust the point of imitation. Byrd's melodic material for the phrase 'ev'n in the time appointed' is also taken up by Child, though here the technique employed to modify Byrd's setting is inversion, and whereas Byrd permits the entries only to sound on a strong beat, Child eventually brings in entries on weak beats which culminate in an effervescent cadential point. In the following section we hear Child's own voice, with the attractive and subtle shift towards the flat side for the text 'and upon our solemn feast day'. The corresponding text in the Byrd setting relies on the similar exhilaration that breathed life into the shawms, harps and trumpets, but Child reserves this occasion for a more solemn and dignified musical setting. The close of this section in both examples is separated from the ensuing text by a brief pause (be it a rest or punctuation) before the homophonic and broader textures appear for the passage 'for this is a statute/for this was made a statute'.

The final portion of the text set by the composers (ignoring the appended 'Hallelujah' of the Child setting), 'and a law of the God of Jacob', shares a phrase that is so melodically and rhythmically similar that it would seem to dispel any doubt surrounding the contention that Child made specific use of Byrd's anthem as a model for his own composition. Child does, however, alter this point of imitation quite considerably in subsequent entries, but it can still be heard on occasion in full or fragmented form in the middle of the texture.

William Child has been frequently regarded as a composer whose output is inferior and unsatisfactory. Certainly his large output is uneven in quality, but a number of works from different periods of his life stand out as minor masterpieces. Some of these reveal Child the progressive composer, whilst others, like *Sing we merrily*, betray his debt to earlier musicians. Although *Sing we merrily* fails to outshine its model, Child can scarcely be criticised for benefiting from the study of one of Byrd's finest anthems.

1. Boyce, *Cathedral Music*, Vol. II, p.90

2. Notes from the recording of *Sacred Choral Music* by William Child (ASV GAU 182), performed by The Choir of Gonville & Caius College, Cambridge, directed by Geoffrey Webber.

3. Other composers who set this Psalm text include Batten, Peerson, East, Taylor, John Mundy and Blow.

4. T. Morley, *A Plaine and Easie Introduction to Practicall Musick* (London, 1597), p.177.

5. See Kim Seng Teo, 'Three continental chromatic compositions in mid-16th-century England', *Music Review*, 85 (February 1995), pp. 1-11.

Since readers may not have easy access to Child's anthem, we have included on pp 15-17 of *EMR* a very reduced facsimile of the edition in Boyce's *Cathedral Music*. This is a last-minute decision, so I have not been able to check the accuracy of Boyce's text. The continuo part is Boyce's addition: none of the three late-17th-century scores which I have at hand – the Texas Gostling MS, Cambridge Fitzwilliam MS 88 (copied by Purcell) and MS 117 (copied by William Isaack) – include an organ part. CB



## William Byrd and Thomas Tomkins's Offertory: (re-)evaluating Text and Context

John Irving

Among the seventy-odd keyboard works of Thomas Tomkins (1572-1656) is a large and quite unusual Offertory.<sup>1</sup> It consists of an introductory passage of closely-knit imitative counterpoint, followed by 55 statements of a 'ground' which migrates through the texture. At 399 semibreves, it is one of the composer's most substantial efforts, although it was probably never intended to be performed entire. The only surviving manuscript source of the Offertory (Oxford, Bodleian Library, Ms C93) divides it up into several discreet sections by means of pause marks placed over the most prominent cadential articulations, pointing perhaps to piecemeal composition or copying (the source will be discussed presently), or else to different moments at which the piece might be terminated in performance. The latter interpretation might be a clue that its original function was a purely practical one, namely, to accompany the offertory within the communion service – almost certainly at Worcester Cathedral, where Tomkins was organist from 1596 until his death – in which case the amount of 'covering' music required might vary from relatively little to relatively much, according to circumstance. Tomkins's sectional piece, capable of coming to a convincing stop at many different and roughly equidistant points, would suit such a situation very well indeed.

What we have here, then, is not a definitive text, but several possible texts to be derived from the material provided, depending on variable extra-musical factors. It is a 'mobile' work, living in any one of several particular performances that its notation supports, rather than a 'fixed' work, presenting an analysable musical structure on paper. The brief comments on the piece given below are not therefore intended to add up to any kind of formalist analysis of the Offertory as a whole. They merely describe what is going on within individual sections.

\*\*\*\*\*

The only source of this composition is Oxford, Bodleian Library, Music School Manuscript C. 93, fols.73v - 80 (henceforth Ob93), at the end of which it is ascribed and dated as follows: 'Mr Thomas Tomkins:– organist of his maiesties Chapell 1637'. Ob93 is a composite manuscript containing music from various periods, including liturgical organ music by John Redford (d.1547), baroque instrumental ensemble sonatas by Bassani and Knupfer and six (?restoration) organ pieces, as well as some pieces by Tomkins which occupy fols. 67-81v. The music by Tomkins is presented in the hands of three (perhaps four) different copyists, including the composer himself in the case of three short Verses (MB5: 74-6) written for his friend Edward Thornborough at some point after his installation as Archdeacon of Worcester on 3 August 1629. Although the whole of the Offertory is in a single (anonymous) hand, two or more of the several copyists' hands are sometimes

intermixed within individual pieces in Ob93, such as two hexachord fantasias, *Ut, re, mi* (MB5: 35) and *Ut, mi, re* (MB5: 38) that immediately precede the Offertory and are based on similar constructional principles.<sup>2</sup> This suggests that the folios of Ob93 devoted to Tomkins's music began life during the 1630s as an informal collection of pieces intended for circulation among his colleagues at Worcester, possibly including John and Humphrey Withy (to each of whom Tomkins dedicated consort pieces in further Worcester manuscripts dating from about this time or slightly later), Richard Brown and Edward Thornborough.

\*\*\*\*\*

All except one of the 55 ground statements are on A (the exception is number 53, bb.277-81, on D). Occasional prolongations of its final note are found (bb.74, 81, 103, 118, 133, 207, 215), their placement being apparently without significance. At b.216 the values of notes 1-6 of the ground are halved, reducing the length of each statement from seven to four semibreves; the original values are restored at b.281 (statement 54).<sup>4</sup> The Offertory is organised on two broad fronts: an opening contrapuntal section (bb.1-74) and a series of shorter sections whose purpose is to display a wide range of keyboard figurations (or else techniques of setting a ground, if the piece were conceived pedagogically). Tomkins's control of the imitative texture during the ground's first sixteen statements is especially fine. He begins with short motives (bb.15, last beat, and 16) which soon overlap in stretto (b.19) and, combining in sequences, develop into longer phrases (b.25 foll.). Later, whole phrases are treated sequentially (bb.31-9) and paired statements are introduced (bb.39, last beat - 42, last beat and bb.42-7: both subjects stem from similar material forming statements 8 and 9 of the ground). All this ensures a convincing growth from long initial note-values (principally semibreves and minims) to flowing quavers at the close of the contrapuntal introduction, preparing for the impressive variety of animated textures that occupies the remainder of the Offertory. The principal divisions of the work may be tabulated as follows:

section	bars	number of ground statements
Intro.	1-15	–
1	15-74	16 (1-16)
2	75-118	7 (17-23)
3	119-207	13 (24-36)
4	208-231	5 (37-41; 38-41 in reduced values)
5	232-251	5 (42-46; reduced values)
6	252-292	9 (47-55; 54-55 in original values)
Coda	293-304	–

We may or may not accord much value to such a formalist reading of the Offertory's various segments. More important is the fact that, in the absence of a fixed and definitive text upon which to found formalist values for this curiosity, we impute a meaning to it by assembling a context of some kind (consciously or not). It is to this issue that I turn finally.

\*\*\*\*\*

Until recently the origin of the curious seven-note ground on which this Offertory is based was obscure. Various suggestions have been offered over the years. In my study

of Tomkins's keyboard and consort music, written during the early 1980s, I pointed out a resemblance to the offertory intonation *Felix namque*. Walker Cunningham in his study of Bull's keyboard music suggested as alternatives the offertories *Exultabunt sancti* and *Benedicta sit*.<sup>4</sup> Interpretive consequences flow from such assumptions, among them the tendency to locate Tomkins's problematic Offertory within an established canon of English keyboard music that includes Tallis's two settings of the *Felix namque* offertory, preserved in the Fitzwilliam Virginal Book. Tomkins described the second of these (dated 1564) as being among 'Especiall good lessons in that key of A re to be placed together' on p.186 of a manuscript now in the Bibliothèque Nationale (Fonds du Conservatoire), Paris (MS Rés.1122), a source containing most of the composer's keyboard music in autograph and (usefully) with precise dates. If Tomkins based his Offertory ground on the *Felix namque* intonation, then perhaps one or other of Tallis's famous pieces – likewise sectional in outline, and with occasional passing resemblances in figuration – could in some sense be invoked as an exemplar? (This is a contextual avenue I pursued in my earlier study.)

Another manuscript owned by Tomkins in the seventeenth century is London, British Library, MS Add. 29996, another composite manuscript containing in its earliest layers liturgical organ music by Redford, Preston and their contemporaries. Among the folios of this manuscript are to be found settings of *Exultabunt sancti* and *Benedicta sit* by Preston, ap Rhys and Thorne, and if either of these two offertory plainchants was truly the origin of Tomkins's ground then once again, possible models for the genre and for specific keyboard figuration are suggested. In either case, attempts at derivation of the ground used in Tomkins's curious piece suggest a particular context (liturgical organ music) and Tomkins's Offertory gains credence by association with a noble tradition to which Tomkins himself was a contributor in no small degree. This approach even influenced the manner in which I treated the work in *The Instrumental Music of Thomas Tomkins*: I placed it in the chapter on Plainsong Settings, rather than with the Grounds and Related Keyboard Pieces, so convinced was I of the work's plainsong derivation and therefore its categorisation. Actually, although the quality of the Offertory's keyboard figuration is not really different from either Tomkins's plainsong settings or his grounds, its general layout (as a series of variations organised around a repeating melodic pattern) should have alerted me to its closer kinship with, for instance, the *Ut, re, mi*-type pieces than with the *Miserere* settings (which Tomkins does occasionally arrange as variation-chains). Regrettably, my wish to formulate a context within which this strange piece could acquire a meaning led me to deny some of its quite obvious features (indeed, it is so patterned in its successive counterpoints to the ground that it could plausibly have been intended as a pedagogical exercise). The ground of Tomkins's Offertory bore a close resemblance to several plainsongs; that was the basis of its legitimacy, and so – blinded to competing readings – I treated it alongside the composer's other (genuine) plainsongs.

In fact, as recent investigations by Stephen Jones and Richard Turbet have shown, none of these plainsong derivations is correct. In a letter to *The Musical Times* the authors explain that

the ground in the Offertory is not based on plainsong, but is taken from the concluding passage of the *Te Deum* from Byrd's *Great Service*...set to the words 'Let me never be confounded'. Tomkins' only alteration is to elide and shorten the value of the first two notes to make the theme more manageable as a ground. In Byrd's *Te Deum* the theme, which is also in A minor, first appears at bb.190-93 of the Decani tenor, then in the bass at bb.193-96 and again in the treble at bb.196-99. This last occurrence includes an augmented interval in the accompanying polyphony and is followed by a striking syncopated phrase (bb.199-200), both of which are emulated by Tomkins at bb.6-8...<sup>5</sup>

So, the true picture is rather different than the one previously imagined: although the function of the piece was probably as described at the outset of this essay, its pedigree was Anglican, rather than a survival from the Catholic liturgical tradition.

Nevertheless, the discovery of the ground's origin, while solving one puzzle, has created another. Why on earth should Tomkins base a functional keyboard piece on a snippet of music from Byrd's iconic *Great Te Deum*? We may never be able to answer this definitively, but part of the answer is perhaps to be sought in our historical positioning of Tomkins in relation to the English tradition. The fact that we now know where the ground came from has not altered our mind-set regarding Tomkins's legitimacy as a composer: he is forever to be represented as the faithful disciple of William Byrd ('my ancient and much reveraunced master', as Tomkins styled him in the dedication of one of his 1622 Madrigals).<sup>6</sup> Some progress has been made in that we shall no longer continue to contextualise Tomkins's Offertory in relation to a spurious plainsong origin, but rather in relation to Byrd, whose setting of 'Let me never be confounded' becomes the ancestor of rather more than Tomkins's ground (notice how, in the quotation from Jones and Turbet above, certain harmonic and rhythmic features in Byrd's *Te Deum* have already become paradigmatic for Tomkins, who emulates them in his keyboard piece). In our revised view of the problematic Offertory, some of the points that I highlighted earlier will still fit, but the focus will be shifted somewhat: elegant contrapuntal thinking will doubtless be privileged in our new Byrd-influenced reading of the piece, along with its carefully wrought pacing of texture and figuration.

Discovery of the unknown ground is indeed welcome, but in signalling an alternative set of generic and stylistic criteria against which Tomkins's Offertory is to be measured it re-sites, rather than resolves our problems in appreciating the work. Principal among these is the question of cross-generic influence. Tomkins's source for the ground was evidently from outside of the keyboard repertory, and such an abstract concept as a ground clearly survives this transplantation well. But does it necessarily follow that other features (such as those pointed out by Jones and Turbet) survive equally well? Their interesting closing comment is that Byrd's *Great Service* was in the repertory of Worcester Cathedral during Tomkins's spell as organist there. His Offertory is dated 1637, the worst year

of the plague in Worcester. Given the words to which the ground phrase is sung in Byrd's *Te Deum*, 'Let me never be confounded', its notes would have resonated in the minds of those hearing Tomkins's Offertory in this distracted time.

Possibly such a hypothesis places too great a strain on the associative power of Byrd's word-painting. Whether or not Byrd's musical setting of this single phrase could have retained its effect denuded of its original textual, textural and rhythmic environment, the fact remains that in Tomkins's Offertory the notes of the ground serve an entirely different, rather abstract purpose compared to their representative function in Byrd's service. If the cross-generic hypothesis is accepted, and Byrd's original setting, 'framed to the life of the words', resurfaces transformed somehow in Tomkins's keyboard piece, then a tension arises between imported cross-generic pretensions and surviving genre-specific features such as the quality of keyboard figuration, or the tendency (following Byrd?) to group successive ground statements into families of variations, controlling broader sections of the Offertory as a whole. Perhaps, though, this further problematic is part of the abiding enigma of the piece.

1. I am grateful to Richard Turbet for inviting me to reconsider this work here. It is published as No. 21 in Thomas Tomkins: *Keyboard Music*. (*Musica Britannica* vol.5) ed. Stephen D. Tuttle; rev. ed. Thurston Dart (London, 1964). henceforth MB5. It is one of the pieces in which note values have been halved: comments on

note-lengths in this articles relate to the original values. The length of the bars of the edition is erratic.

2. Like the ground on which Tomkins's Offertory is based, these two hexachord settings present grounds of finite length, upon which successive variations are designed. For a discussion of the origin of the Offertory's ground, see below.

3. For further details on Ob93, see John Irving, *The Instrumental Music of Thomas Tomkins, 1572-1656* (Garland; New York & London, 1989), pp.15-18. The sources of Tomkins's consort music are dealt with in Chapters 9 and 10 of that study.

4. *The Keyboard Music of John Bull* (Ann Arbor, 1984), p.251.

5. Stephen Jones and Richard Turbet, 'Unknown ground' in *The Musical Times* 134 (1993), pp.615-16. Bar numbers refer to *The Byrd Edition* vol. 10b.

6. This master-and-pupil relationship has been further strengthened recently: see Richard Turbet, 'Homage to Byrd in Tudor Verse Services' in *The Musical Times* 129 (1988), pp. 485-490.

## Music supplement

Of all the mistaken attributions to Byrd which cannot be blamed on typographic error or textual misreading, one of the most improbable is a hymn 'set by Mr. Byrd 1570' to a text beginning *Glory be to God most high in Psalms, hymns & anthems, used in the chapel of the Hospital for the Maintenance & Education of Exposed & Deserted Young Children* (London, 1774), p. 32. This patently early Baroque work for 'Duett & Chorus' has not subsequently been published. Nevertheless it is interesting to find out what, over 200 years ago, was regarded as an acceptable attribution to Byrd.

32

A HYMN Set by M<sup>r</sup>. Byrd 1570

Duett & Chorus

Glory be to God most high and on Earth and on Earth Peace, good

Glory be to God most high and on Earth and on Earth Peace, good

Sy. will towrds Men We praise thee we bleis the

will towrds Men We praise thee we bleis the

Sy. we wor - ship thee we glory fy thee

we wor - ship thee we glory fy thee

we give thanks to thee for thy great Glory

we give thanks to thee for thy great Glory

33

Lord God O Lord God Heavenly King God the Father Almigh - ty

Lord God O Lord God Heavenly King God the Father Almigh - ty

Hallelujah Hallelujah Hal - lelujah Hallelujah Hallelu - ja

Hallelujah Hal - lelujah Halle - lujah

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah

Hallelujah Halle - lu - jah Amen Amen Amen

Hallelujah Halle - lu - jah Amen Amen Amen