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Three anniversaries to celebrate. First, the Wigmore Hall, 100 years old. I'm not sure if I knew it in its pre-Lyne days. My earliest recollection is of a series of Hugo Wolf songs in the mid 1960s. From the 1970s it became the favoured place for early-music concerts; despite the incongruity of the concert grand being a fixture on the stage (unless the performers paid to have it moved) and the *fin de siècle* appearance, the acoustics and atmosphere made it ideal. If we don't always feature its concerts in our diary, it's because the box office demanded payment to send us their publicity.

In the summer of 1951, I was at the end of my first year at secondary school and went to the Festival of Britain several times. I found most of the exhibits rather boring, but lapped up the modernistic ambience and spent hours watching the mobile aquatic sculpture that reproduced the noise of waves on the shore. I was also greatly impressed by the Royal Festival Hall – I didn't start going to concerts till some time later, and it was the building itself that was exciting. Looking back, it is amazing that it could be designed, to a tight time schedule and within budget, by young architects already working for the London County Council: what happened to municipal architure after that? My whole school took part in a *Messiah* there, I think in 1952. Otherwise, apart from an embarrassing appearance as a fortepianist in *The Creation* a few years ago, it is a hall which I associate with 20th-century music – I was intrigued once to see my viol teacher playing the piano part of Webern's Concerto op. 24 with Boulez and the LSO [answer on p. 5]. Irrespective of concerts, I still enjoy wandering round the foyer. I'm more familiar with the subsequent smaller halls – the Queen Elizabeth Hall and Purcell Room, the latter no rival to the Wigmore. Something that always annoyed me was the rigid separation between performers and audience and the impossibility of casually meeting friends on the other side of the divide for a drink after a concert.

The third anniversary is also a fiftieth: *Musica Britannica*. There is a relevant score to review, so more on that and the series on p. 6. *CB*

BOOKS & MUSIC

Clifford Bartlett

URBAN MUSIC

Music and Musicians in Renaissance Cities and Towns. Edited by Fiona Kisby. Cambridge UP, 2001. xiv + 188pp, £40.00. ISBN 0 521 66171 4

There is a strange map of Europe on p. 8. Most of the towns marked are well-known ones, but London, Oxford and Edinburgh are joined by Haddington and Louth. There is, of course, good reason for that: a mixture of the survival of the documents with musical information and the fact that musicologists have noticed them. Neither of them feature in the table of city populations. That of Louth (in Lincolnshire) is guessed to be under a thousand in 1524/5: not much more than a village, and of no greater importance then than now (when it is known chiefly for a couple of notorious MPs). Musical life flourished, with cooperation among various religious institutions and the civic authority. There may have been a choir of eight men and six boys in 1506/7. How many of them sang polyphony is not clear, but some certainly could. There were also organs. Like most contributions to the book, the author of the Louth chapter, Magnus Williamson, concentrates on institutions rather than focuses on the plums of information concerning details of musical practice; but that is probably as well in a book of this sort. John J. McGavin deals with Haddington (near Edinburgh) between 1530-1640. These dates cross the reformation period, but that features little in the chapter, which highlights local politics and under-plays religion. That is, indeed, a feature of the book as a whole. While most of us now expect civic activity to be entirely secular (apart from nominal appearances in church on Armistice Day and perhaps at an annual civic service), we need to try to remember that, despite the dissociation I mentioned in last month's editorial, Christian belief was integral to institutional and private activity. So concern about music-making on a Sunday, for instance, was not just economic or political.

Other places to which chapters are devoted are Vienna/Innsbruck/Bolzano (Reinhard Strohm), Venice (Iain Fenlon), Montpellier/Toulouse/Avignon (Gretchen Peters), Oxford (Beth Anne Lee-De Amici), Valladolid (Soterraña Aguirre Rincón), north Germany (Joachim Kramer), Christ Church Dublin (Barra Boydell), Brussels (Barbara Haggh) and Spanish America (Egberto Bermúdez). James Saunders discusses the income of English cathedral choirmen between 1558 and 1649: the chapter would have been more interesting if he had compared his information with how their modern successors deal with the same problem; one also wonders whether a survey of the influence of one Oxford chapel's practice on another now might have illuminated what might have happened between 1400 and 1560. The remaining chapter is by Beat Kümin on music in the English Parish c.1400-1600. I'm not sure how this relates to the title of the book, since he doesn't focus particularly on urban parishes. He seems to think that organs accompanied singing in the pre-Reformation church (I suggest that he consults Roger Bowers). He gives the impression of a fairly wide cultivation of music, though I'd welcome more statistical information here and elsewhere. For most of the last century, books and articles have printed snippets about musical activity. We may now know that there were waits in towns A, B and C: but we also need to know which towns have documents from D-Z similar to A, B, and C but with no mention of any waits, and which towns have no relevant documentation at all? The absence of information may not always be significant, but such reporting might stop us being too optimisic about polyphony being sung at all villages with a population of 700 (see p. 73). I hope music will also feature largely in Kümin's forthcoming book on inns and taverns.

I wonder what sort of music five minstrels played together in Montpellier in 1370 (p. 60). Players of secular medieval music should take to heart the remark on p. 62: 'as was typical elsewhere in Europe, the percussion was no longer included in Montpellier in the fifteenth century', though nakers were perhaps included in the previous century.

DEDICATION OF ST. GERTRUDE

Dedication Service for St. Gertrude's Chapel, Hamburg, 1607 Edited by Frederick K. Gable. (*Recent Researches in the Music of the Baroque Era*, 91). A-R Editions, 1998. xl + 146pp, $65.00. ISBN 0 89579 418 7

We missed this on publication: I am grateful to A-R for sending a belated copy. It is one of four excellent volumes in the series that we review this month. What is remarkable about this is that it shows publishers and musicologists catching up with what broadcasters, performers and record companies have been doing for the past quarter-century: presenting music, not according to the source or the composer, but in relationship to a known historical event. There are, of course, 16th-century precedents, notably the 1539 and 1589 *Intermedi*, both of which are invaluable sources for seeing behind the polyphonic, apparently vocal lines that was how music was normally published. That is an important issue here.

Lucas van Cöllen (c.1550-1611) had a strange career as a Lutheran pastor: sacked from one job in 1589 and banned from preaching in another in 1609. In 1607 he preached the inaugural sermon at the rededication of the fraternal chapel of St Gertrude in Hamburg, prefacing the publication with

a description of the music: some pieces are specifically identified and information is given about the performing forces choir by choir. Sadly, the sermon no longer survives, but scholars have reprinted sections as early as the 18th century, and the part significant for musicians was quoted in a dissertation by Liselotte Krüger in 1933: the edition is touchingly dedicated to her memory.

The most substantial piece is a four-choir *Te Deum* by Hieronymus Praetorius, published in 1613 (first extant edition 1618); Praetorius was the main organist at the dedication. It is scored for four almost equal choirs, I & IV with clefs G2C3C4F4, II & II with G2C2C4F4. By Italian standards these seem to combine both high and low clefs. With an overall compass of treble top A to bass bottom E (C in choir IV), there is no obvious scope for transposition nor are any particular scorings obvious. The actual scoring was:

Choir I: voices
Choir II: cornetts and sackbuts
Choir III: strings and regals
Choir IV: organ.

There is no guarantee that Cöllen was listing the choirs in the order of the subsequent publication, though it is plausible that he was. The top part of choir I includes an incipit and later the three statements of 'Heilig ist unser Gott' marked *Pueri*, so was evidently the vocal choir, and it is tempting to use the bottom C in choir IV as evidence that it is the one designated for organ solo. One of the conventions for scoring polychoral music is that all the words should be sung. With the indicated scoring, however, this does not occur. The first guess at an explanation – that, as with alternatim organ verses, the worshippers know the words and the chant is still being carried – is undermined be the fact that the chant, mostly present, often disappears when choir I is silent. The editor feels obliged to suggest that Cöllen was taking the presence of a solo voice for granted, but I wonder if he is being too pedantic. The 1618 publication includes four organ bass parts in score in one book (which isn't very practical); as with some other German multi-continuo parts, these give the actual bass of each choir, not (as modern performers find more convenient) the harmonic bass, even when a particular choir has an inversion.

St Gertrude's Chapel was destroyed in the great Hamburg fire of 1842. The editor's introduction, however, gives enough information on what it was like to imagine the location of the forces required. It was a small domed church, with the big organ at the west end, the singers probably in the east chancel, and specially-erected platforms to north and south for the instrumental choirs. Other polyphonic items include *In nomine Jesu* by Pierre Bonhomme and the Kyrie and Gloria of a mass *Deus misereatur nostri*, not by Lassus as Cöllen thought, but by Arnold Grothusius based on a Lassus motet. There is no scoring given for these two two-choir pieces, but Handl's motet *Alleluia: Cantate Domino* is allocated to choir, cornetts and sackbuts, and organ. H. Praetorius's *Cantate Domino* for two choirs is allocated to choir, organs, cornetts and sackbuts all together. It is interesting that the strings are only mentioned once and not included here. Frederick Gable lists Hamburg's musical employees in an attempt to flesh out the performers. There are just about enough players, though there is no mention of the lutenist (the nicely-named Martin Krumbfuß) in the account of the forces used, so this encourages those suspicious of chitarrones in ecclesiastical settings. Two of the players are known for their instrumental publication of this very year: Füllsack and Hildebrand. The polyphony is set amid the likely monophonic chant and chorales and organ preludes are provided for those who cannot improvise them. All in all, an excellent edition: if material is available easily, it would be ideal for an Early Music Forum course or summer school.

ROVETTA

Giovanni Rovetta *Messa, e salmi concertati, op. 4 (1639)... Edited by Linda Maria Koldaun (Recent Researches in the Music of the Baroque Era,* 109-110). A-R Editions, 2001. 2 vols, $58.00 & $69.00. ISBN 0 89579 478 0 & ...479 9

Rovetta *Vespro solenne pour la naîssance de Louis XIV*
Cantus Cölln, Konrad Junghänel
Harmonia Mundi **HMC 901706** 79' 26"
Rovetta *Vespers (1639) + Domine ne in virtute tua a3, Dominus illuminatio mea a2, Jubilate Deo a2 (1635);* **Buonamente** *Sonata 1 a4, 5 a2 (1636)*

Vespers for the San Marco liturgy have been common features in our musical life for many years. Denis Stevens probably started it with his Monteverdi Christmas Vespers, prepared before James Moore's invaluable study of the peculiarities of the San Marco liturgy. But it is odd that, apart from Monteverdi's 1640 and posthumous 1650 sets, there has been no complete edition of any other of the liturgical Venetian publications of Psalms, often, as here and in Monteverdi's sets, preceded by a mass. So this example is most welcome, especially since it has appeared simultaneously with a fine recording of one set of Vesper psalms and the Magnificat by Cantus Cölln. I mentioned that briefly last month (p. 19) saying that I would return to it having heard it with the score.

The promotional angle for the CD, as for Rovetta's publisher, was a ceremony organised by the French ambassador to honour the birth of an heir to the French throne, the future Louis XIV. A disappointing feature of the introduction is that, having been offered a contemporary description of the event 'of great musical interest', only seven lines of it are quoted: is that all? It seems that the sacred musical event was Mass at San Giorgio; the CD, however, omits the mass and gives a straight vespers, with smaller-scale pieces interspersed for variety or, if we are being liturgically-minded, as antiphon substitutes. There may be good reasons for this. Rovetta can write fine music (the double-choir *De profundis*, for example), but is a bit erratic, and the psalms may be stronger than the three-section mass (no Sanctus or Agnus Dei, as with the Gabrieli masses). The best piece on the disc seemed to me to be the Magnificat. The performance is excellent, the music perhaps a bit inconsistent, but it's certainly worth getting, with some fine cadential flourishes from Bruce Dickie and

Doron Sherwin, who share the two violin parts with Ulla Bundies and Veronika Skuplik. It is all sung one-to-a-part, with a fine lady alto in Elisabeth Popien.

Although the recording seems not have been made in conjunction with the editor, she doesn't believe in the one-to-a-part norm. The brief quote reports: 'he [Rovetta] was expressly ordered to hire as many singers and instrumentalists as were found in the city', though we learn later (p. xiii) that *pifari, tamburi, trombe, & violini* played outside the church. There is nothing in the music that demands such forces and very little that tolerates it. The edition is bedecked with *solo* and *tutti* markings. These are nearly all extrapolated from the continuo part, and exist to give the organist some idea of what is going on. There is virtually nothing in the vocal parts to tell tutti singers when to come in (and if there is, it is only to tell the singer or player whether he is exposed or not). This has been obvious for years; I would guess that the editor realised it after her 'fruitful discussion' with Konrad Junghänel, adjusted her introduction, but couldn't change the clutter in the score. Even if the 'many singers' were expected to take part, there is very little opportunity for them. I would guess that if they did, there would have been a separate four-voice *capella*, such as occasionally is implied in some psalms in Monteverdi's 1640 set. There would also have been separate parts written out for trombones: they are mentioned once, and were presumably an independent trio, not just one doubling the continuo, the other the solo voice. I agree that melodic bass instruments can reinforce the continuo 'when instruments are also playing the higher register', though 'when the violins are playing' puts it more simply.

One oddity is that the parts for *Lauda Jerusalem* in the two canto books are in C4 clef. The editor assumes that this is a mistake. True, there are solo motets in editions of the period marked for soprano or tenor, but there is no such rubric. Moreover, if Rovetta had wanted to publish a piece for ATTTTB, the printer would naturally have put two of the tenor parts into the partbooks of two voices that were tacet. Since, apart from overlapping entries, the four tenors only sing together for one section, there is no reason to suppose that the original scoring is wrong, and the end of the Gloria would be very effective if the two voices with the Cantus partbooks were at a distance. With regard to separation, there is only one eight-voice piece, the Magnificat. The tutti sections imply a two-choir layout (rejected by the editor), which means that many of the duets are sung here (and in other pieces too?) by voices that are separated, not together – more difficult to effect, but more exciting if it works.

I've been grumbling a bit (and I haven't mentioned the spacing of triple-time), but it is marvellous to have the collection available as an entity. I hope we'll manage to try out a few of the pieces at the Beauchamp summer school at the end of July (details in the Diary), for which we will need to experiment with some editorial parts to keep the sackbuts happy – and perhaps a capella as well.

FRENCH BAROQUE MOTETS

Masterpieces of the French Baroque: 9 Motets from the century of Louis XIV... SATB/organ Edited by Graham Sadler. Faber Music, 2000. 31pp, £3.95

Lalande *De profundis clamavi S23 for SSATBB chorus, SSTTB soloists and orchestra.* Edited by... Lionel Sawkins. Full score. Faber Music, 2001. xvi +48pp, £14.95. Vocal score 56 pp, £6.95

Graham Sadler's anthology contains nine pieces in a sequence that could be performed as it stands, with a thematic arrangement and an order that is neither chronological nor alphabetical, though music by each composer is grouped together. There are two items by Charpentier, three by Bouzignac, two by Du Mont and one each by Moulinié and Brossard. It's an appealing collection: enough internal contrast if you want to sing through it, and with every piece strong enough to stand alone. Most of the other Faber anthologies of early choral music have given preliminary clefs and ranges: they would be particularly helpful for Du Mont's exhilarating *Cantantibus organis,* which is for six voices. The description SATB on the cover is confusing if you are hoping to sing one-to-a-part, since the Bouzignac and Moulinié are for SmSATB. Curiously, the organ part for the Bouzignac, which is entirely editorial, is in large print, while elsewhere the right-hand parts are in small print. It is good to see Bouzignac thus accompanied, a practice that I have long assumed. The note=note relationship suggested for *Salve Jesu piissime* makes sense, but the remarks on the retention of older modes of thought in the Lalande edition makes one wonder. This fine collection reveals a repertory that will be fresh to many choirs.

I first made the acquaintance of Lalande's *De profundis* in 1965 from the edition by Alex. Cellier transposed to B flat minor: not the most authentic of keys, whatever the sounding pitch. A fine replacement by James Anthony suffered from the lack of performance material, remedied in this excellent new version from Sawkins and Faber; parts are available for hire and (hurrah!) sale. Somehow the feel of the edition is more workaday, less pretentious than the current Salabert series of grands motets, but the editorial standard is at least as high. There is no need to belabour the excellence of the piece, and Lionel Sawkins has matched it with the editorial care one has come to expect from him. The preface raises several important points of performance practice. Those who put their trust in facsimiles should note footnote 2, where it is mentioned that the verbal text of one source in the Fuzeau reprint has been replaced by a modern scribe throughout!

J. L. BACH MOTETS

Johann Ludwig Bach *Motets* Edited by Daniel R. Melamed. (*Recent Researches in the Music of the Baroque Era*, 108). A-R Editions, 2001. xviii + 210pp, $85.00. ISBN 0 89579 470 5

For those who cannot immediately place the minor members of the Bach family, Johann Leopold (1677-1731) shared a

great-great-grandfather with JS, which makes them third cousins. He worked in Meiningen from about 1699. His motets mostly survive in a three-volume set of scores of 50 motets probably copied for Princess Anna Amalie of Prussia. There is no overlap with the *Altbachisches Archiv*, which I would have thought makes JS's involvement unlikely, though he did use JL's cantatas (of which BWV 15 is the best known). There are 11 motets extant, all for double choir except *Unsere Trübsal, die zeitlich und leicht ist* a6 (one of two available in *Das Chorwerk* 99). The words are mostly amalgams of biblical texts and choral or free verses. If one didn't know JS's motets one would be full of enthusiasm. Motets by the 17th-century Bachs are different enough for comparison with those of JS not to be an issue; but JL's style isn't distinct enough. They have, though, the advantage of being more manageable than those by JS if rehearsal time is short or if the singers want something more relaxing. They look enjoyable to sing, requiring two SATB choirs with organ (not absolutely essential) and the possibility of doubling instruments – though it is not clear if parts are available. The writing tends to be homophonic within each choir and is quite word-based. One or two of these would make a nice contrast with renaissance polychoral pieces. From a musicological viewpoint, the edition is valuable for extending our knowledge of the motets of the period and making JS's examples seem less isolated.

A-R Editions have recently moved: the address is now 8551 Research Way, Suite 180, Middleton, WI 53562, USA. Phone, fax & email are unchanged.

FUGING BASSES

The Langloz Manuscript: Fugal Improvisatiom through Figured Bass Edition and facsimile, with introductory essay and performance notes by William Renwick. Oxford UP, 2001. xvii + 190pp, £45.00. ISBN 0 19 816729 6

The division between harmony and counterpoint is no doubt still ingrained in our musical education. This book shows that the separation of these elements is a post-baroque phenomenon. The Langloz Manuscript, Berlin Staatsbibliothek Mus. ms. Bach P 296, contains 62 pieces in two sets, all for figured bass on a single stave. Most are preludes and fugues. Occasionally a second part is cued in for a bar or so. From these exercises, the student can approach thoroughbass as an exercise in fugal thinking as well as chordal playing. Examples like this are not unknown and there is even a word for it, *partimento*, though the examples of its use in *Grove* [7] are early 19th-century. An intriguing feature of the MS is that its title-page describes it as 39 Preludes and Fugues by Johann Sebastian Bach. From Spitta onwards, this claim has been rejected. But it does seem related to the sort of practical contrapuntal instruction which he and his family used around 1700 and that it was still relevant for a student in Erfurt, August Wilhelm Langloz, to copy it out in 1763. A leading musian in Erfurt at the time was a Bach pupil, Johann Christian Kittel, so there may have been a link with Bach through him. However, the fugue subjects themselves don't seem very Bachian. That may well make this easier material for a student to work through. After four excellent introductory chapters, William Renwick presents a transcription of the MS with a few annotation; this is followed by a facsimile with errata listed at the foot of each page. The book is a valuable scholarly document, but it also has its use in the practical teaching of baroque keyboard playing.

KEYBOARD GUIDE

David Rowland *Early Keyboard Instruments: A Practical Guide. (Cambridge Handbooks to the Historical Performance of Music.)* Cambridge UP, 2001. xi + 154pp. hb £37.50 ISBN 0 521 64366 X. pb £12.95 ISBN 0 521 64385 6

This turns out not to be so organological as I expected. The first sentence of the preface more specifically describes the book as an introduction to *playing* historical keboard instruments, and it is about the music and playing it rather more than about the instruments themselves, the latter occupying only one of the seven chapters. I've no complaint: it is in fact an excellent introduction. The biggest problem for the young pianist who enjoys the earlier part of the repertoire and wants to concentrate on a more suitable instrument (the sort of person to whom the book will be most useful) is to have access to enough instruments, and the book is not quite practical enough as to suggest how to do this, apart from making sure that you have wealthy parents. The serious student now needs access to a variety of harpsichords and fortepianos: if not, once he starts peforming, he may fall foul of knowledgeable critics for using one a decade or so out. An essential skill is chatting up the owners of a wide range of instruments! The author seems more interested in the latter part of his period than the earlier, and the exclusion of the organ, while it makes sense for the 18th and 19th centuries, doesn't for the 16th and 17th, nor for the chapter on continuo realisation. Rowland raises a lot of issues sensibly and avoids getting too bogged down in controversies. I wish there had been a book like it when I was at school.

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The Webern-playing viol teacher mentioned on page 1 was John Beckett.

MUSICA BRITANNICA

Cipriani Potter *Symphony in G minor* Edited by Julian Rushton. (*Musica Britannica* 77). Stainer & Bell, 2001. xxxix + 137pp, £72.50. ISBN 0 85249 864 0

I hope Cipriani's ghost will forgive me if I use the publication of his 10th (or 6th) symphony to write about the anniversary commemorated in the booklet circulated with MB LXXVII, in which Music Britannica congratulates itself and is congratulated by the Queen – dedicatee for the whole 50 years – an ex-prime minister and 17 other great and good.

The series began with what must have puzzled most musicians in 1951, *The Mulliner Book*, edited by Denis Stevens, who is still with us. The first volume I saw was 4, Medieval Carols, published the following year and revised in 1958, the year I went to Cambridge and coincidentally found that its editor, John Stevens, was to be my director of studies (in English literature, not music). At first, the volume disappointed me, since I was looking for precursors of the folky carols in the old *Oxford Book of Carols* and was disappointed. Only when I heard the New York Pro Music LP and sang some in the college choir (conducted by the editor) did I succumb to their charm. What turned me on to the series was the discovery in 1959 of a second hand copy of vol. 10 (it cost ten shillings). I'd not seen any music like it, and I don't think I managed to hear any for some years. But the patterns looked fascinating on the page, and I tried playing it on the piano. I subscribed to the series as soon as I was earning some money, though I still have a few gaps.

Clearly evident in the three volumes I have mentioned is the desire of the editors (especially, I imagine, Thurston Dart, pictured in the booklet in his room in Jesus College, Cambridge) to bring British musicology up to date. He was a great believer in modernisation of notation – as with many of his ideas, they were right for the time but in hindsight are more questionable. The anniversary pamphlet gives an opportunity to compare an opening of the Eton Choirbook and Frank Ll. Harison's transcription. To present eyes, the imposed pattern of quaver and semiquaver beams contradicts the fluent lines of the original and the strong, vertical barlines going through the blanks between the staves as well as the staves themselves has the same effect. I can't remember if early performances sounded rigidly metrical, but my concept of the music certainly was, thanks to the notation.

I did not realise until I read the new booklet that the original concept of MB was for only ten volumes. If so, what was published presented a very odd view of British music, and I can't really imagine that the founding fathers expected to stop so soon: they probably tactfully kept quiet about a longer series until the earlier volumes had proved themselves. The 77 titles in the series cannot be used as a guide to any image of what British Music was: apart from the fact that some repertoires needed far more editorial work than others so could only be entertained if someone had already done the spadework, MB avoided competition with complementary series like EECM, EMS, the Byrd Edition (sharing the same publisher) and the complete Purcell. Sterndale Bennet was the first 19th-century composer to appear (vol. 37), while the songs volumes of Parry and of Stanford brought the repertoire into what was then the series' own century; a volume of Parry's chamber music is also in preparation. There is no sign of moving into revolutionary new areas such as popular music (copyright restrictions would probably prevent that anyway), though more demotic anthologies such as Georgian psalmody and 19th-century band music are planned.

The series has always been well-designed and printed on heavy paper. Computer setting is now standard, Silverfen producing excellent quality. It is nice to see that orchestral parts are available for the Potter symphony (though regrettably for rental, not sale). The recent introduction of cloth binding is sensible: most sales are to libraries, who will bind them anyway, while private purchasers must find the small additional cost worth it. (My unbound copies of the three volumes mentioned in the preceding column are not in a very good state now.)

As for the latest issue, it was certainly time that a Potter symphony was made available. Potter was a pianist (he gave the UK premieres of Beethoven's second, third and fourth concertos) and conductor. He was involved with the Royal Academy of Music from its start in 1822 (the library there has a few of his MSS). He is best remembered for the fact that Wagner conducted a symphony by him in 1855 and was pleased 'by its unassuming dimensions and its clean contrapuntal workings'. Potter's music rapidly fell out of fashion. The editor lists 10 symphonies by him: confusingly, two are in G minor, yet no number is included in the title. The one published here (probably the one Wagner conducted) is no. 6 in the list, written in 1832 and called no. 10 by the composer. It looks worth hearing, though it is perhaps unfortunate that I've recently been listening to Méhul's symphony in the same key (see p. 21): Potter hasn't quite got the flair or imagination. The climax at bar 43 of the first movement doesn't quite warrant two bars of silence to recover! Although there were matters of detail to tidy up, the editor's main tasks were more those of a copy editor than a musicologist. It is an appropriate volume for the 50th anniversary, since it is edited by MB's current Chairman but based on a score prepared by the first General Editor, Anthony Lewis. It is notable that both Lewis and Dart were performers as well as scholars. They ensured that MB related far more to the world of performing musicians than the German Denkmäler it was emulating: let us hope that this will continue. *CB*

LONDON CONCERTS

Andrew Benson-Wilson

The annual Easter week season of lunchtime concerts at The Temple Church and Passions at St John's, Smith Square (arranged by Hazard Chase) are becoming quite a fixture in London's music scene. The lunchtime Temple concerts (all broadcast, sometimes live, on Radio 3) are treated very much as BBC events, complete with a prominent announcer which, although it can be irritating, is much preferable to the BBC's occasional habit of hiding an announcer out of sight and more-than-muttering earshot while the audience and performers wait uncomfortably for the lengthy introductions to end. The stars of last year's season were the three sopranos of the Norwegian vocal group Trio Mediæval. They shared a concert with The Hilliard Ensemble last year, so it was good to see them back with solo billing for a programme of music contrasting 14th-century manuscripts from Berkeley Castle, Italian Lauda and contemporary works, often written for the group (10 April). The three strands were knitted together into groups of one each, making for an extremely well balanced programme. I have been critical of similar all-female groups in the past: there is something about female voices singing together that can expose aspects of tuning, intonation and harmonic structure – for example, when certain types of high voices sound together in pure tuning, sub-harmonics can often become audible (if the tuning is slightly impure, unpleasantly audible). The same affect can be heard with some organ pipes with very simple harmonic structures. But there were no problems of this sort with Trio Mediæval – the intonation sounded perfect throughout. One of the strengths of Trio Mediæval is that each voice, although blending superbly with the others, has its own distinctive timbre and register. Underpinning the group is the sensuously warm and smooth milk-chocolate timbre of Torunn Østrem Ossum. The two higher sopranos (Anna Maria Friman and Linn Andrea Fuglseth) have the slight edge of darker chocolate, but without the bitterness: all three voices have that subtle underlying movement and inflexion which, combined with an unforced clarity of tone, produces depth and colour in ensemble singing and avoids the problems of some female groups. It was noticeable in the generous acoustic of The Temple Church that a solo voice could provide its own harmony, as in the recurring and beautifully pure open fifths of the Lauda *Ave Donna santissima,* stunningly sung by Linn Andrea Fuglseth. I struggle to find any points of criticism, although Torunn Østrem Ossum's habit of using the side of her head as means of activating a tuning fork does spring to mind.

The Tallis Scholars have been around for rather longer than Trio Mediæval. Their Good Friday lunchtime concert of Lassus, Josquin, Byrd and Tallis gave me a chance to reassess the vocal style of a group that I have been critical of in the past – this was one of the best performances I have heard them give, particularly Lassus's Lamentations for Maundy Thursday and Josquin's massive *Miserere.* Organists often talk of the acoustic as being the best stop on the instrument, and the structure of The Temple Church certainly joined with the group to create a sound that I have found lacking in other concerts of theirs, given in less generous acoustics. The circular 'nave' of the original Templar church acts as a sort of divine fly tower, gathering up the sound, swilling it around a bit and then sending it back to the 'choir' (of nave dimensions) where the audience sits in collegiate fashion. The busier textures of Byrd's *Ne irascaris* and Tallis's second Lamentation exposed some of my regular quibbles of unsteady alto entries and swoopy sopranos. But the broad sweep of Peter Philips' direction and the sheer beauty of the music made this a most satisfying aperitif for the meaty Passion to follow.

The highlight of Easter week for many London concert-goers is the annual Polyphony Passion. Good Friday afternoon brought the St John Passion to Saint John's, Smith Square for an incredibly moving performance directed, as usual, by Stephen Layton with the choir Polyphony and the Orchestra of the Age of Enlightenment. Presented with music of the utmost emotional intensity, Layton somehow manages to produce performances that go straight to the soul. It is difficult to pinpoint his technique. It has a lot to do with pacing and building the direction of the piece, particularly important in the story telling of strongly recitative-based works like the Bach passions. But it also stems from an apparent inspiration of the musicians to become personally involved in the work. I don't know how he rehearses them for work like this, but it seems as though every player and singer was made to feel that this was their performance. Indeed I admired the singers for not allowing the emotions they must have been feeling from interfering with their tone. This hard-bitten reviewer was certainly not the only member of the audience to be silently weeping. The text represents a personal, rather than spiritual experience: each character is so gloriously human. Not just the key roles, but also the chorus and the soloists, who act as bystanders and observers as the events unfold. The pivotal character of Pilatus was sung with superb insight into the questioning and searching persona of Pilate by Thomas Guthrie, plucked from the choir and unforgivably unacknowledged in the programme. In Stephen Layton's staged ENO performance last year the opening strings were a blur, giving a mysterious and threatening atmosphere, but in the clearer acoustic of St John's, Smith Square, and with the clarity of the OAE strings, the opening passage was one of individual voices crying out to be heard. And heard they were, as the thudding cello and double bass crescendo led to their three impassioned cries of Herr! –

one of the most powerful openings to this Passion I have heard. James Gilchrist is one of the finest lyric tenors on the early music scene, and he made the Evangelist role an intensely personal one. This was far more than mere story telling – the desperation of the vast melismatic sweep as Jesus 'went out and wept bitterly', the bitterness of the scourging and the sighing inevitability as Jesus 'gave up the ghost' were all moments of the utmost personal grief. Daniel Yeadon's continuo cello was an outstanding companion to the recitatives, as was Sarah Cunningham's gamba continuo in her arias. Gary Cooper was, as ever, an exquisite continuo organist, although the pleno sections stretched the ability of the undersized instrument. Michael George was a Christ of the muscular variety as befits a Passion where the Christus role displays so much human emotion, including anger and exasperation. Andrew Foster-Williams, Mark Milhofer and Robin Blaze were all excellent soloists, although Emma Bell seemed miscast as a rather operatic second alto – my image of the singer of her two arias ('Ich folge dir' and the concluding 'Zerfliesse, mein Herze') is one of youthful naivety and innocence. The members of Polyphony were not named in the programme, but there were many recognisable stalwarts of the early music vocal scene amongst them. Their crisp enunciation and impeccable timing and placing of sibilants were an essential part of the drama of the whole work. A most moving performance.

This year's London Handel Festival concluded with performances of *Flavio: Re de' Longobardi*, *Muzio Scevola* and *L'Allegro, il Penseroso ed il Moderato*. *Flavio* (fully staged at The Britten Theatre at the Royal College of Music, 4 April) may not be known to many readers – there have only been a handful of performances since its revival in 1732. The first eight performances were given in 1723 at the King's Theatre and, like Muzio Scevola, were products of the short-lived first incarnation of the Royal Academy of Music. The libretto stems from a curious intermixing of the ancient history of the Kings of the Lombards around 700 (apparently in the days when they could, at a whim, send somebody off to become the 'King of the Britains') and the Corneille's treatment of Spanish legend in *Le Cid*. It is a typically pathetic tale of unrequited love, requited love, murder and mayhem, but with the twist of revolving around the obscure relationship between fathers and children. Both fathers in the plot seem to dominate their offspring in a way that I can never quite manage, one sending his son Guido off to murder the father of his (Guido's) lover Emilia in revenge for a bit of a scratch on his face. This does not endear him to Emilia, who is not surprisingly rather upset about this bloodcurdling conclusion to Act 2. But a clever piece of trickery by Flavio, King of the Lombards, in Act 3 brings the estranged lovers back together again and all ends more or less happily. The girl's murdered father manages a ghostly addition to the final chorus and the Lombardy King sends the boy's father off to do penance as King of the Britains. Kings can be devious characters. Underlying this muddle is some genuine humour, unusual in Handel's Academy operas. The fathers are never quite taken seriously (something I am used to) and there are some pretty scenes involving the minor characters, particularly Teodata and Vitige. The four performances used two casts from the London Royal Schools Opera, and two conductors. In the performance I saw, Eva Kållberg and Julianne Young were most impressive as Emilia and Vitige and Simon Baker eventually settled well into the title role. The sprightly octogenarian Denys Darlow kept the pace going well and The London Handel Orchestra were on tight-knit form. The Britten Theatre at the Royal College of Music is a delightful venue for classical opera and should be used more often for public performance – I wonder if the designers of the Linbury Theatre studied this building.

Muzio Scevola is a curious affair. For reasons that are not entirely clear, three composers were involved, each writing one act each. I wonder what the result would be if this were tried today. It was written two years before *Flavio*, again for the Royal Academy of Music at The King's Theatre. Filippo Amadei and the recently arrived Giovanni Bononcini, both Italian, provided the first two acts and Handel the third. The last two Acts were performed this time (demi-semi-staged) in the Concert Hall of the Royal College of Music (11 April): the first London performance in the original versions since 1721. Curiously for a work dedicated to King George I, the libretto is based on the last of the Roman Kings, Tarquinio (Lucius Tarquinus Superbus). Even allowing for the normal arrogance of kings, anybody who calls himself Superbus is asking for trouble. As kings go, he was one of the less pleasant examples of the species, although not the silliest I have come across. As the opera opens, he has already been deposed by the Roman people and has forged an uneasy alliance with the King of the Etruscans, Larte Porsena, who has promised the hand of his daughter Irene to Tarquinio. Irene, in the meantime, has fallen for Horatio, an ambassador of the Roman Senate whose heroics form the basis for Act 1. At risk of short-changing readers over the rest of the plot, the climax of the last two acts are the heroic deeds, first of Muzio, who plunged his right hand into a fire to show he was not afraid of torture (becoming known henceforth as Scevola, the left-handed, for his pains), and then of Clelia, a Roman maiden warrior who escapes capture by swimming across the Tiber. All sorts of other complicated things go on as well, allowing for much drama and excitement in the music. Comparing the work of Bononcini with Handel is fascinating, but it was just as well that we heard Bononcini first. Muzio has some fine arias, a dramatic recitative as he dunks his hand in the fire, and a poignant aria with Clelia. It all seemed rather good until we heard the first of Handel's music after the interval – in a different league entirely. Only one of the four male roles was sung by a man, with Catherine Carby taking the originally castrato role as Muzio. Her dark hued and expressive voice was well suited to the part, although noisy shoes made her stage movements rather too prominent. Her strong sense of drama was obvious in 'Son Caio Muzio' and the agile lines of 'Tigre piagata'. Bass Mathias Hausmann was a sonorously rich-toned Porsena, clearly a king of some stature. Elizabeth

Cragg was excellent as Horatio, her voice clear and bright as a button. Although Tarquinio only has a limited role, and is very much the baddy, soprano Malin Christensson impressed with the directness of her singing and contact with the audience. Unlike most of the singers, she only made occasional use of her score. Some seemed reluctant to keep up with Laurence Cummings' sprightly pace, and in a few cases vocal unsteadiness, under the guise of vibrato, clouded the ornaments. But, overall, a fine performance. The instrumentalists of The Handel Orchestra were in fine form again, Laurence Cummings showing his superb musicianship and insight.

An early evening concert by some Royal Academy students, performing of period instruments, was, I am afraid a sorry affair. With the exception of the soprano Elizabeth Cragg (who was to excel in the later performance of *Muzio*) and a very confident young violinist, the players seemed ill at ease with their instruments and with themselves. There was some rather pianistic harpsichord playing and a horribly chiffy little chamber organ. It was not their fault, but events had conspired against them. There were major changes to the published programme, the concert over-ran by a large margin and the RCM's stage management was awkward to the extreme, to the extent of somebody having to come on stage to tell us that the concert had finished. I hope it is the teachers who are squirming and not the students – they clearly have talent, but deserve better support. They will have learnt from the experience.

Denys Darlow, the founder of the London Handel Festival and the 50-year-old Tilford Bach Festival, celebrated his 80th birthday by conducting *L'Allegro, il Penseroso ed il Moderato* in his home church (and Handel's) of St George's, Hanover Square (26 April) – a fine choice for such a celebration. Handel made several versions of this work between 1740 and 1743 and, in the process, reduced the link between the characters and the soloists. This performance leaned towards the original structure, but with a few of the later alterations. Generally speaking, Charles Daniels and Rachel Nichols shared the role of Allegro, Emma Kirkby and Catrin Johnsson, Penseroso, and James Rutherford appeared as a kindly rotund uncle figure (Moderato) in the final section. Charles Daniels has such a beautiful lyrical high tenor voice that he seemed totally miscast in his opening appearance, with the 'horrid shapes, and shrieks and sights unholy' of the 'Stygian cave forlorn' with its attendant 'blackest midnight' and 'brooding Darkness'. He was clearly more at home tripping the light fantastic with the dimpled nymphs later in the Act – ho, ho, ho! indeed. As with Muzio, rather too many singers suffered from the sort of vocal wobbliness that clouds ornaments and vocal line and wreaks havoc with intonation although Rachel Nicholls, after a shaky start, got it just right in 'And ever against eating cares'. Even Emma Kirkby, clearly delighted to be singing in such an auspicious concert, seemed under par. Her grins of support to her accompanying instrumentalists were a delight to see. She was clearly moved by the melting cello obbligato (played by a cellist who was not as billed in the programme) in her Air 'But O! sad virgin'. But she met her match with flautist Rachel Brown, on stunning form with her extended solos and duetting in 'Sweet bird' – the grin at the end seemed to cede the honours. Emma Kirkby has clearly not lost her ability to captivate an audience, nor to respond to the text – did I detect her glancing up at the 'high embowed roof' and towards the 'antique pillars' massy proof' as she 'walked the studious cloister's pale'? This prefaced my most serious concern over this concert – for a work that originally included the grandest of Handel's organ concertos and retained a prominent organ part in the chorus and Air 'There let the pealing organ blow', it was sad to have such a pathetically weedy little continuo organ with which to peal. My frustration was added to by the sight of the new 'Handel chamber organ', built for the Handel House Museum, but currently living in the north aisle of St George's Hanover Place, close enough to the action to be used in this concert. But the Gods were clearly shining on this performance as, right on cue as Emma Kirkby paused in her solo 'And let their sweetness' and the organ solo began, the church bells struck 9. A nice touch. An interval speech highlighted the major role that Denys Darlow continues to play in our musical life, mentioning particularly his strong support for young musicians, an approach taken up with gusto by successive Handel Festivals. The self-effacing Mr Darlow merely opined 'where it not for Bach and Handel, how many people would have been here tonight'. The Darlow spell still weaves its magic.

Readers might like to know that much of the performance material assembled by Denys Darlow over the years is now held by King's Music. Not everything he has performed is available, and beware that a lot of orchestral sets are fully bowed – however well done, they may not suit other performers. We welcome enquiries: please give as much notice as possible. CB

I am afraid that Ensemble Dumont got off to a bad start (Wigmore Hall, 19 April). As far as I could make out, only one of the ten people in the group photograph (apart from the director) were performing. This sort of thing will be noticeable not only to those who recognise faces and names, but also to lay members of the audience. Groups do often need to rely on who is available on the night, but such a wholesale change in personal can raise other questions. In their defence, I gather that the CD which this concert was launching did include all but one of the stage performers (but not the photographed ones). That said, the programme was a fascinating one – two very different Mass settings by the seventeenth century French composers, Henri Dumont and Henri Frémart. Frémart's *Missa Jubilate Deo* a6 was in the polyphonic style of the late Renaissance. Although by the time of its publication in the 1640s this was outdated, it continued to be the style used for grand and solemn occasions. Frémart was master of the children at Rouen cathedral at the same time as the famed organist Titelouze before moving on to become maître-de-chapelle at Notre-Dame. The programme note quoted a 1664 visitor to St Germain-l'Auxerrois, the parish church of the Louvre

and the de facto Chapelle-Royale. Here he heard a mass sung in full choir 'accompanied by bass viols'. I am not sure if it is clear whether the bass viols were used to substitute for voice parts as well as doubling the bass line – indeed, the use of continuo instruments in this mass is also conjectural – but this is how Ensemble Dumont performed the mass But I wasn't convinced about the substitution of viols for voices. There were a few awkward moments, as at the end of the Gloria, where a viol took the only third in the cadential chord, leaving the four voices on open fifths. Exposed entries on the bass viols also often sounded rather weak against the voices. The organ generally followed the voices, whichever voice happened to be the lowest, rather than reinforcing the vocal bass entries – I wondered if this would have been the style of the time. The organ also played the Benedictus as an organ solo, something I very much doubt would have been done at the time. Organists were very different creatures from the maître-de-chapelle and would have been far more likely to have improvised movements either in alternatim fashion or as independent movements during the Offertoire. It is unlikely that the maître-de-chapelle, however distinguished, would have got away with telling the organist (who held sway at the west end of French churches, far from the choir) to just play the vocal lines. Charpentier, for example, merely suggests 'here the organ plays' at various points in his Midnight Mass.

Dumont's Mass was in the new style of the *Messe du Roy*, where the music consisted of a grand motet, and smaller motet for the elevation and the *Domine salvum fac regem* in honour of the King. A priest would say the rite and take communion by himself, leaving the King and his guests to view the proceedings as entertainment. Dumont is more likely to have used a larger choir and more instruments than the five singers and four players (plus organ) of Ensemble Dumont. Contemporary records also suggest use of violins rather than viols. Apart from these questions of authenticity, I am afraid that I also had problems with a number of aspects of the performance itself. Intonation and pitch were occasionally challenged, particularly in the two Dumont motets for solo voice. The little continuo organ had rather unsteady pitch at times, which didn't help. Some of the voices were uncomfortable in consort, and generally I missed the colour and rhythmic conventions expected of French music of this period. A shame, because the music is wonderful and needs to be heard more. The CD [not yet sent for review *CB*] sounds more coherent than the concert.

THE LEWES FESTIVAL

Brian Robins

No town in the country suffered greater hardship during the flooding last winter than Lewes in East Sussex. It therefore seemed entirely appropriate that the organisers of the Lewes Festival (April 27-May 7) should seek to provide 'an antidote to lift the spirits'. Although not billed as such, the Festival might well have been promoted as an early music event, all the major musical events featuring top-ranking artists in the field. In the course of just over a week the Hilliard Ensemble (who some years ago ran their own fondly remembered festival in the town), Emma Kirkby (twice), The Cardinall's Musick, and The Palladian Ensemble all made appearances, in addition to which Handel's *Acis and Galatea* with Evelyn Tubb and Julian Podger (a Lewes resident) in the title roles was given by mostly locally based musicians.

All the concerts were given in the oddly-named church of St John sub Castro, an early 19th century edifice built on the site of a much older church and today tucked away in Lewes's attractively shambling streets – oddly-named, by the way, because, as those familiar with the town will know, everything in Lewes is 'sub castro' (under the castle). The building itself hardly warrants close architectural attention, but it does have good acoustics, as we discovered from sitting in various locations during the course of the four concerts we were able to attend. Emma Kirkby's mainly Handel programme with the Lewes Festival Baroque Players (an ad hoc ensemble boasting such names as Alison Bury and Cathy Weiss) was predictably well-attended and perhaps even more predictably a sheer delight. It is some while since I've heard Kirkby live, and to my mind she is singing better than ever. The voice has margin-ally darkened and now seems to have more body, particularly in the middle register. The highlight of an evening of highlights was for my money the ravishingly beautiful duetting with Richard Earle's oboe in 'Ah! spietato!' (from *Amadigi di Gaula*). The small ensemble not unexpectedly (I gather rehearsal time was minimal) experienced some untidy moments, but in general provided fine support.

There were no ensemble problems two days later when The Cardinall's Musick took the platform. Both this and the Palladian's concert were disappointingly attended, underlining complaints about poor publicity we heard voiced several times during the course of the week. It is unfortunate that in an area poorly served for early music, promotion of the Festival was not more robust. Those who did turn out were treated to another outstanding evening, with a first half that looked a little odd on paper but worked very well in practice. Its backbone was the Byrd Mass for Four Voices, here sung one per part and,

unlike the group's recent recording, restored to the usual SATB scoring. The sections of the Ordinary were introduced and interspersed by three of Hildegard of Bingen's hymns sung solo by Rebecca Outram from behind the altar to mesmerising effect and Passion-tide poems by Herrick read by Andrew Carwood. My ideal for the Byrd Masses is two voices per part, which allows for greater contrast and colour, but this was nonetheless a boldly articulated performance that shared many of the attributes I and others (if not CB) praised on the recording. The second half was devoted, appropriately enough for Lewes, to madrigals from Nicholas Yonge's *Musica Transalpina*. This was the first time I've heard Carwood's group sing secular music, but such was the quality of the performances I sincerely hope it won't be the last – perhaps their recently signed exclusive contract with ASV will produce something in this area.

Another nudge in the direction of record companies was provided by Emma Kirkby's magnificently sung Dido in the concert performance of Purcell's evergreen little opera. Yes, I know she recorded it for Chandos back in 1981, but that's a long time ago and although that has always been a favourite version, it is now quite outclassed by her present assumption of the role. Indeed, in its completeness, its depth of understanding and acute response to musical and verbal syntax, Kirkby's performance was the most satisfying of my experience. It is not intended as patronising to suggest that the young singers who made up the remainder of the cast were treated to something of a masterclass. While all sang well, the pick of them was the Aeneas, Andrew Foster-Williams, who despite suffering from a cold displayed an impressively firm baritone, if as yet little in the way of focused interpretation of this difficult role. But he is undoubtedly a young artist to keep an eye on; judging from the biographical notes in the programme, he has an impressive diary of future engagements. Apart from Kirkby, the heroes of the evening were the members of the Esterházy Chamber Choir, a local amateur group who maintained excellent ensemble and sang with impressively clear diction. They had obviously been extremely well-trained by conductor Nicholas Houghton, whose direction throughout was admirably clear-headed and well paced. Conversely, the small ensemble masquerading on this occasion as the Festival Baroque Players sounded as if it would have benefited from more rehearsal.

More outstanding singing came from Robin Blaze in the last of the concerts we attended. Recent recordings have suggested that Blaze is now very much up in the Scholl class, and in one respect he strikes me as having an edge over the renowned German countertenor. Like Emma Kirkby, Blaze has a rare ability to communicate with his audience by means not only of clear diction, but in a most direct and unaffected manner that goes straight to the heart of his texts. Here his singing of songs by Purcell, Blow and John Banister was informed by such discernment, musicality and exquisite tonal control that one just sat back and relished. The members of the Palladian Ensemble gave splendid support, although I felt less than convinced by Pamela Thorby's rather fussy counter melodies in the postlude of 'Here the Deities approve', which should surely maintain the divine simplicity of the air itself. On their own the Palladians played works by Purcell, Nicola Matteis and, inevitably, anon with their customary flair and brilliance. If the folksy bias in the second half of the programme left me feeling I was a experiencing a course of insubstantial *hors d'œuvres* after the three main meals earlier in the week, that was probably my failing. Certainly it was evidently not a sentiment shared by the majority of the audience, who gave the evening a rapturous reception. Spirits had indeed been lifted.

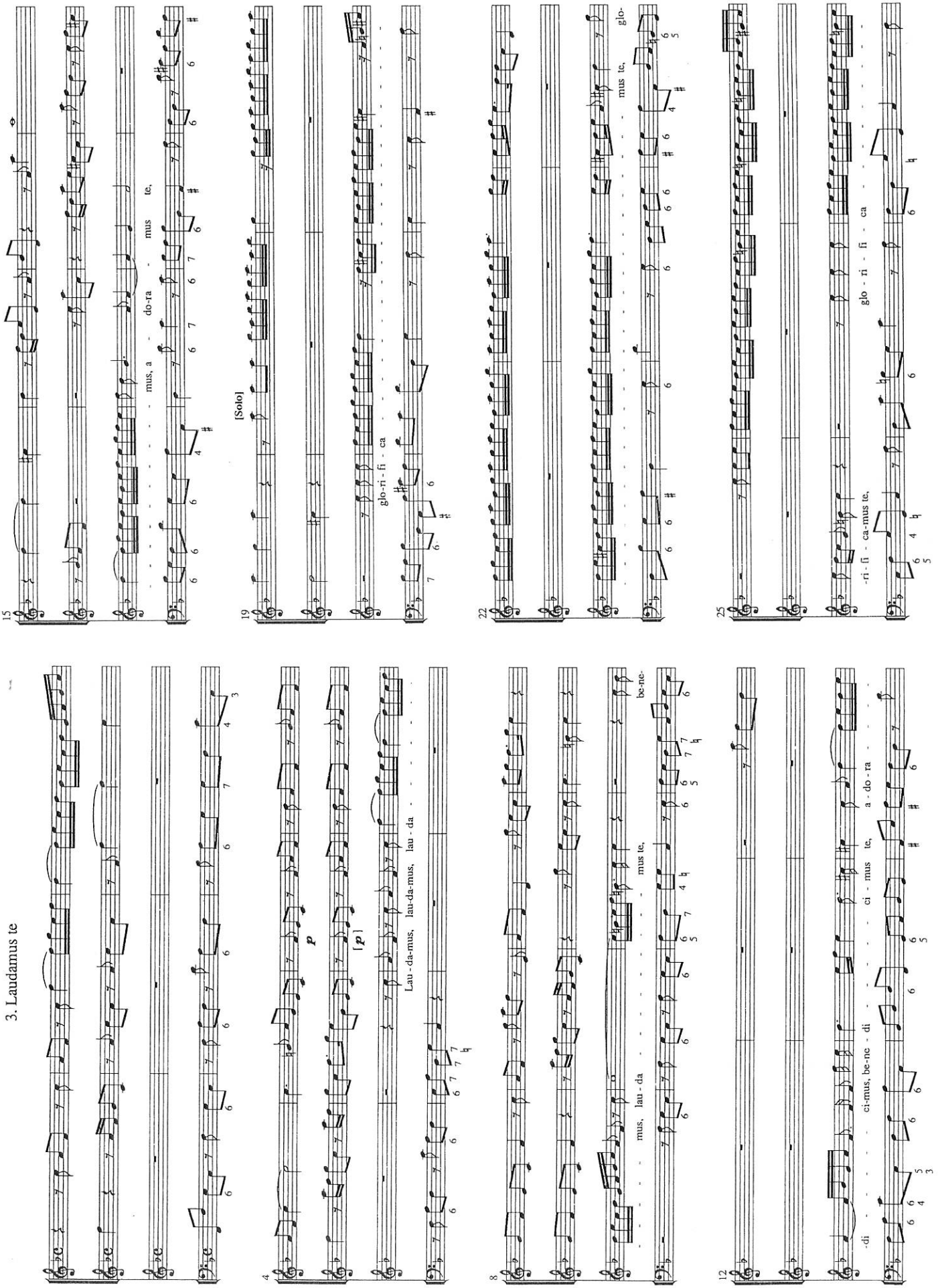
Handel (attrib): *Gloria*

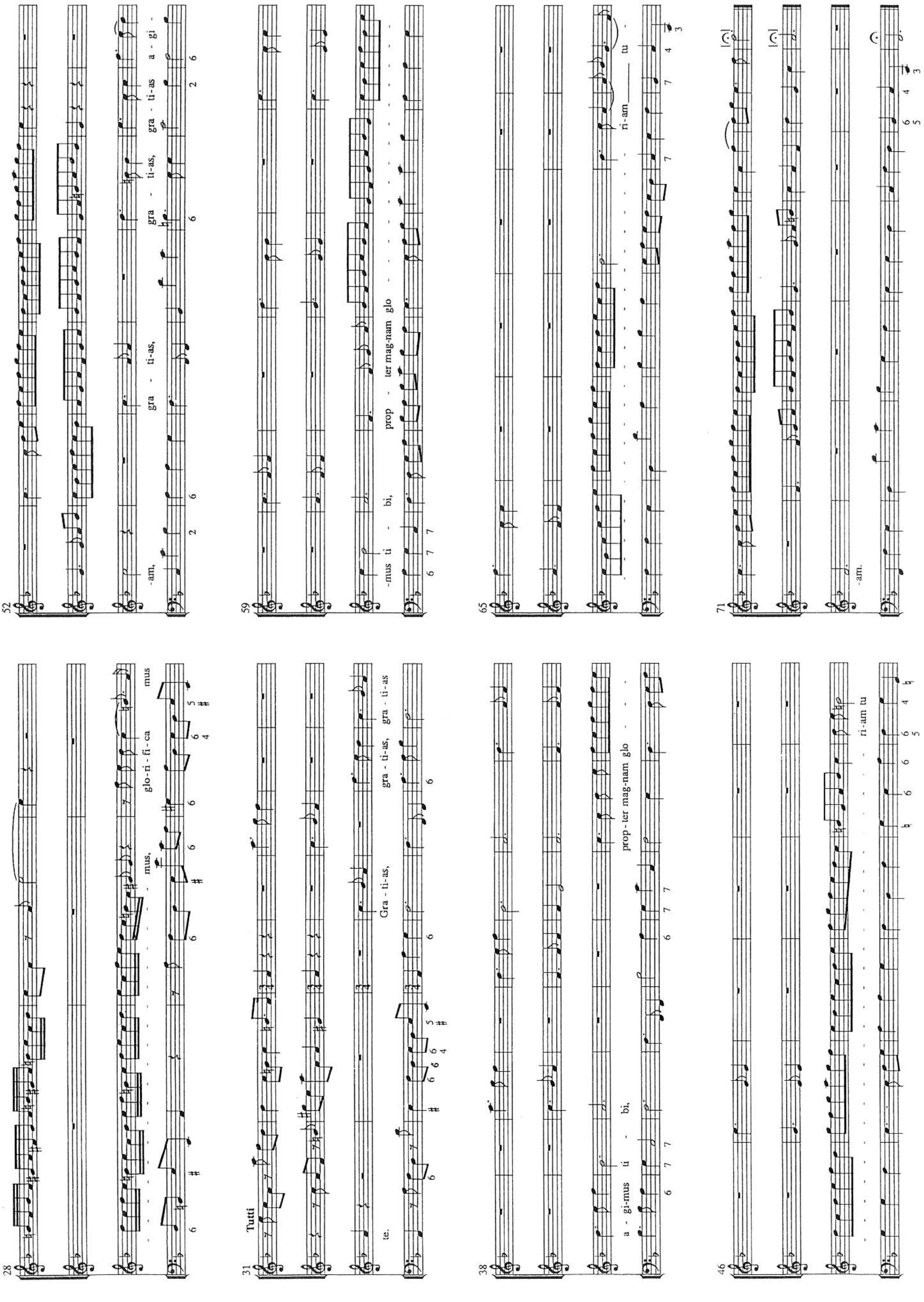
Our music supplement this month is one movement of the *Gloria* from the Royal Academy of Music Library that has been ascribed to Handel by Hans Joachim Marx. (We hope the recording by Emma Kirkby and the RAM's Baroque Orchestra will have appeared in time to review it at the end of this month's Diary section.) I wrote about it in our April issue. Curiously, the extensive publicity at the end of March has been followed by silence, so we thought that we could at least make the music available so that readers had something to refer to when reviews of the CD and official premieres appear. Vln II bar 73 should probably read ♭babbca.

The complete score is available for £7.50, each of the three parts for £2.50, + post.

A Doge is for life... not just Christmas

3. Laudamus te

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BIBER MYSTERY SONATAS

Chris Hedge

Pavlo Beznoziuk *violin*, Paula Chateauneuf *chitarrone, archlute*, David Roblou *harpsichord, organ*, Edward de Souza *reader*
Purcell Room, Easter Sunday, 15 April 2001

This was an historic occasion to be treasured in the memory, and a rare chance for both Biber and Beznoziuk followers to indulge themselves fully. Few violinists indeed would have the ability, courage, musicianship and stamina necessary to perform these sixteen sonatas in fifteen different tunings – the G string tuned up a fifth in No.VIII and the middle two strings swapped over in XI being merely the extremes – in a recital involving over three hours with the violin ever predominant. The only time that this has been done before in a single London concert seems to have been when Eduard Melkus performed the cycle about thirty years ago. Playing time is little less than that for the complete Bach unaccompanied violin works, normally performed in two separate concerts.

A sizeable proportion of Pavlo Beznoziuk's friends and admirers in the professional British baroque playing fraternity – not only violinists – was there, and amateurs may even have been in a minority. A wit in our midst speculated that all the pros were there because Pavlo had their instruments, ranged on a table as if for auction. Unfair: he used six, the oldest being a decorated, possibly Brescian example of about 1600, the variety of their bridges and archings meriting a study in itself. His bow was by a Mexican maker who now finds chairs and sideboards a more profitable line, so anyone wanting a good one – it made col legno, ricochet and slurred staccato up and down appear deceptively easy – had better look elsewhere.

An introduction, prepared by James Clements from his PhD thesis and read by Philip Pickett, concentrated on rhetoric, shedding light on some of the problems in interpreting the sonatas. Will the thesis result in the definitive book on Biber, needed for so long? [We reviewed his edition of a Biber mass last month; see alos his letter in this issue. *CB*] The division of the cycle into the Joyful, the Sorrowful and the Glorious Mysteries allowed intervals for retuning the instruments as well as respite for the players. Each work was preceded by a reading from the English Rosary Psalter and accompanied by colour slides of contemporaneous devotional art projected by Philip Pickett on a screen above the performers. These arrangements, plus the excellent programme notes, show how much thought went into producing the recital.

In his illuminating performer's note, Pavlo Beznoziuk rightly described the cycle as 'a formidable undertaking', adding later that, 'the notes seen are not the notes heard. This engenders a certain dissociation from the music, as it is quite impossible to perform these pieces and make the mental calculations necessary to keep track of the real pitches at the same time. It is important, therefore, to 'let go' and relinquish any habitual violinistic instincts; in effect, the performer takes on the role of an empty vessel, a conduit for the music rather than an interpreter.

Having to assume so paradoxical a mind-set before a full and enthusiastic house, combined with the daunting three-plus hours' mental and technical agility ahead, must be taxing to say the least. Yet far from flagging, the performance seemed to improve with time like a fine wine, culminating in a glorious account of the unaccompanied *Passagalia*. There was a break in Sonata XIV when the soloist had to leave the platform to relieve his left hand of re-tuning cramp, but his playing remained unaffected.

Connoisseurs of superb playing had a field day. Ornamentation was imaginative and not excessive. The use of left hand pizzicato and col legno during Sonata XIV might have been thought controversial. An obscure series of accents, unique to bars 109-119, may denote these. It sounded entirely convincing, and it would be apt for Biber, pioneer and virtuoso, to have used such devices, maybe having absorbed them from gipsy fiddling.

The continuo playing was exemplary. Pitch was A=440 and tuning a modified sixth comma temperament. Contemporary tuner-players would have had their own systems, probably recognising no codified temperament anyway: they may have used something closer to fifth comma because sixth comma seems to have been used rather later than in Biber's time. Personal experience suggests that a bowed bass is desirable in most of these Sonatas, and it certainly benefits No. XI. Moreover, the 'Aria Tubicinum' of No. XII specifies 'Solo Violone'; so bowed continuo would, and should, have been used throughout that piece at least.

The recital was a truly memorable celebration of great music given by a remarkable violinist: it was a privilege to be there. Clifford Bartlett attended Melkus's concert, and recalls that he seemed to use only one violin so had to retune completely between works. That somewhat astonishing feat may have been from necessity: Melkus was a pioneer in historically informed performance, and there would doubtless have been many fewer baroque fiddles available then, although he used three in his 1967 recording. His performance does not detract from this recent accomplishment, which was a milestone in my musical life. At the present parlous rate of one every thirty years, there is good reason to doubt my ability to reach the next! More please.

BACH in EDINBURGH, HANDEL in CAMBRIDGE

Bach ***Easter Oratorio, Ascension Oratorio*** Trinity Baroque (Susan Hamilton, Kate Hamilton, Julian Podger, Thomas Guthrie), Ludus Baroque, Richard Neville-Towle. 29 April, Canongate Kirk Edinburgh.

I don't often go to concerts in Edinburgh, so it was a particular pleasure to travel through on Sunday 29 April, to hear Richard Neville-Towle direct Ludus Baroque Chamber Orchestra and Trinity Baroque in a programme that combined Bach's Easter and Ascension Oratorios. I took a French friend along, who was rather bewildered by the curiously British idea of prefixing concerts with a little chat. I suppose it is more of a church thing, and it's normally the minister who gives it. Here, it was more of a gentle dig in the ribs, 'we've got a real treat for you tonight, folks' sort of thing. The minute the music started, it was clear that this was, indeed, the case. One-per-part Bach is not everyone's cup of tea, but, with one minor reservation, the approach was very successful here. I liked the way the singers arranged themselves with tenor and soprano in the middle, except in the final chorus of the evening, when Susan Hamilton (who had been in sensational voice for the entire concert) cut over the texture with the glorious chorale melody and stood apart from the other three. The other singers (Kate Hamilton, Julian Podger and Thomas Guthrie) were very good and, surprisingly, brought more insight into the choruses and recitatives than to the arias. Julian Podger's German narrative in the Ascension Oratorio in particular was excellent.

My one gripe is the slightly thin upper string sound. In no way is that meant to be a criticism of the playing, which was beautifully shaped and very well executed from a technical point of view. Quite simply in the movements with trumpets, there was not enough string sound. Clifford tells me that the surviving parts for the Easter piece include two copies of the violin parts, so, even by Joshua Rifkin's logic, there should have been at least two players on each line. There was some particularly fine wind playing, especially from the first flautist, Hazel Woodcock. The cellist, William Conway, played three movements from Bach's C major Cello Suite by way of a tribute to the memory of Julian Rhodes, a short obituary of whom appeared in last month's magazine. (Julia Bishop, who leads Ludus Baroque, played alongside Julian Rhodes in The Red Priest.) All in all, this was an enjoyable concert. *BC*

Handel: *Orlando* Catherine Griffiths *Orlando*, Christine Botes *Medoro*, Kay Jordan *Angelica*, Angharad Gryffudd-Jones *Dorinda*, Richard Strivens *Zoroastro*, *dir*: Richard Gregson, *musical dir*: Andrew Jones Cambridge Handel Opera Group, 2 (also 3, 5 & 6) May, West Road Concert Hall, Cambridge

Bach's music is difficult to play and sing, but was written for musicians resident in Leipzig, no doubt skilled (Leipzig was an important commercial centre) but hardly the best money could buy. Handel's operas are not eminently suited to shoestring productions, and even a comparatively wealthy university like Cambridge cannot assemble singers of the stature of Senesino or Strada. Despite the cursory applause after nearly every aria, most of the cast may have been fine in an oratorio, but lacked the panache and presence to make their roles convincing on stage – let alone possessing in full the virtuosic technique the music requires. Orlando in particular just looked awkward: fine as a possible interpretation of his madness, but he/she moved in the same way throughout. By far the most convincing performance came from the shepherdess Dorinda, Angharad Gruffydd-Jones. Admittedly, her part was easier to characterise than the others (except Zoroastro, who suffered from the usual fault of basses of not tuning to the continuo), but she sang in style and looked the part (was it just an aberration of mine that made me think of a television character three times her age – Auntie Wainwright?) Andrew Jones was responsible editorially and musically. His translation worked as well as translations ever do, but I'd prefer surtitles and the original Italian, especially since the words were not always clearly audible, even in recitatives. His musical judgment is fine, but his modern-instrument band seemed a little less stylish than I remember from their last production two years ago. Can't Cambridge now produce a decent baroque band? (An advert for a Bach concert the following week mentioned 'original instruments' but I don't know how good it is.) The standard of the solo singing, however, was better, despite criticism above.

The simple staging was refreshing after the incongruous settings one normally encounters in the major opera houses, though even so wasn't entirely free from gimmicks – odd Cupids and a revolving pyramid. I've no eye for clothes, but my companion was impressed by the costumes. It felt a long evening – saving time by having only one interval actually makes the work feel longer and coffee would be better than wine for keeping alert. The opera itself is not too long, but it needed more musical and dramatic excitement. I don't want stage gimmicks: what is needed are singers who can convince just a little more than most of those on stage here.

I was glad to see the performance: despite the weaknesses, such opportunities give a more rounded representation of an opera than listening to a star cast on CD. I wonder whether the way forward is to get a young baroque band (how about tempting the EUBO?), postgraduate specialist singers and trainee production staff backed by grants to spend a term in Cambridge studying baroque performance practice and presenting an opera as the climax of their course. Money? Bill Gates has been known to favour Cambridge, and even if he is no longer the richest man in the world, he could be touched for a few hundred thousand! Or there are plenty of other hi-tech industries around who might fancy a bit of sponsorship, if the quality were good enough to finish up with a DVD or whatever the next medium is. *CB*

RECORD REVIEWS

CHANT

Requiem: Liturgia Defunctorum Schola Gregoriana of the St Saviour's Cathedral of Bruges 52' 40"
Classic Talent **DOM 2910 40** (rec 1989)

The booklet notes in this reissue are not generous, with just the Latin texts and a short biography about Schola Gregoriana in four languages – nothing on sources or usage, although most of it is easily found in the *Graduale Triplex*. If they seem confusing, check that they are stapled in the right order! The choir was founded in 1970 and sings Gregorian Chant in St Saviour's Cathedral, Bruges in Sunday and Feast Day masses, led by the cathedral organist Roger Deruwe. They stress that they follow the principles of execution drawn up by the monks of the Abbey of Saint Pierre de Solesmes and the usual Solesmes editorial markings appear to be adhered to correctly but with subtlety, as befits the text. For example, where some singers treat the quilisma as an excuse for elaborate ornamentation, this choir slightly leans on the preceding note and then treat the quilisma itself as a light passing note. The programme consists of the complete Requiem Mass and a good selection of the associated liturgy. There is no doubt that the choir is very familiar with this music, but it will not be to everyone's taste. Diction and tuning are first class and I could discern no errors or outside interruptions throughout. However there is a slightly muffled acoustic. My problem is that the dynamic is so even throughout, apart from being a little more urgent at the start of the *Dies irae* and a little thinner in texture when the choir splits for antiphonal sections. This creates a feeling of blandness, which is a pity. If this is listened to as background music these few changes of dynamic are imperceptible. It also seems impossible to discern the vocal characteristics of any individual singer at any time throughout the recording. Many may say this is how it should be, but a comparison between the responsory *Subvenite Sancti Dei* on this CD and the same chant on Mary Berry's recording *Gregorian Chant from Canterbury Cathedral* (Herald HAVPCD 192) will help you decide whether you prefer your chant for pleasure or for devotion. Overall this is a worthwhile recording although a little short by current standards. *Tony Brett*

MEDIEVAL

'Puerta de Veluntad': Liturgia y mística en la música judeoespañola Alia Musica 65' 56"
Harmonia Mundi **HMI 987026**

This is an extraordinary and very moving CD. The texts are a mixture of Biblical and secular, the latter consisting of religious poetry by the late-11th/12th-century Jewish-Spanish poets Yehuda Halevi and Solomon the Gabirol. The musical settings and interpretations are among the most sensitive I have heard, perhaps deriving from the group's sensitivity to the overlapping uses of melody and text between the sacred and the secular. Melodies used for liturgical texts were then recycled with secular words, and vice versa – something used for mnemonic purposes, but with the effect of blurring the categories which our reconstructive minds often want to compartmentalise. In many pieces the performers observe the liturgical cantor-congregation convention, sometimes the latter singing in unison, sometimes with wonderful organum depth – parallel fourths, fifths and octaves powerfully root this music. In one piece two male voices share the text almost antiphonally; in others a flute delicately marks bridging passages, and the woman singer gives direct and fluid versions of the more poetic texts from the Songs of Solomon, including a surprisingly modern-sounding upward leap of a sixth. Track 15 ends with a series of searing blasts from the shofar to seal the lament about the sacrifice of Isaac. This is a dynamic recording, where neither instruments nor tricksy modernist settings overwhelm, and where the relative plainness of the interpretaton is enhanced by a gently vibrant acoustic. *Michelene Wandor*

15th-CENTURY

The Diamond of Ferrara: Music from the Court of Ercole I Ex Umbris (Grant Herreid, Paul Shipper, Tom Zajac) 71' 33"
Dorian **DOR-93225**
Music by Capirola, Compère, Cornazzano, Dalza, Domenico da Piacenza, Guglielmo Ebreo, Josquin, Luppato, Martini, Stringari & anon

This disc is a very comprehensive survey of sacred and secular music for instruments and voices from the 15th-century court of Ferrara, and on the whole the performances are accomplished and engaging. For some of the repertoire we are well and truly in the hands of the performers, as minimal sources have been heavily arranged 'in the style of', and it is hard to overlook in some of these the unavoidable influence of more recent repertoire, but the 'traditional' reconstruction of the popular tune *Scaramella* in the style of the *Tenore di bitti* is entirely convincing. The versatility of the group and their judicious use of guest performers provide sufficient textural variety to keep up the interest, and while a fairly close recording and some less than polished singing cause moments of discomfort, the programme is enjoyable and highly informative. *D. James Ross*

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

16th-CENTURY

Morales *Requiem* Musica Ficta, Raúl Mallavibarrena *dir* 64' 14"
Enchiriadis **EN 2002**
+ *Inclina Domine, Lamentabatur Jacob, Miserere nostri Deus*

The music of Morales was a model for Victoria and Guerrero, and approved by Monteverdi; this wonderful recording is the best imaginable advertisement for it. You may recognise Morales style from the Hilliard Ensemble's *Officium*, but here, mercifully, it lacks the saxophone improvisation. The music is not adventurous harmonically or melodically and in the Requiem and parody masses sticks closely to the modes of the original plainsong. But it is full of small subtleties, perfectly painted by this group from Barcelona. They excel at long, fluid lines with no sense of hurry or limitation of breath, and phrase in huge, beautiful arcs, which sometimes last for a whole movement. Through this slow, velvet sound, moving parts and rare quavers shine out like gems. The tessitura is low for the cantus, but the occasional top F quickens the pulse without breaking the spell. The two upper parts are taken by women, with exceptional voices: clear and clean, with delicate vibrato used judiciously. The three male singers are also excellent, although one or other of them sometimes obtrudes; the blend is unusually bright, and highly satisfying. Some of the cadential major thirds sound on the flat side, but this is doubtless intended as Pythagorean tuning. Breaths are taken homophonically at places like 'Qui tollis , peccata' – a practice I approve of in one-to-a-part performance: it seems better to break the sentence naturally than to fake seamless breathing or let the strain show. The chamber organ, which has an independent part, is rich and rather reedy, giving the ensemble a nicely Spanish sound. There is an exemplary booklet, with illuminating (if somewhat subjective) notes by one of the singers. Warmly recommended.
Selene Mills

Victoria *Missa Gaudeamus* Musica Ficta, Raúl Mallavibarrena *dir* 54' 42"
Enchiriadis **EN 2003**
+ Morales *Jubilate Deo*; Victoria *Cum beatus Ignatius, Regina caeli, Salve Regina a6*

I need to write little except echo what Selene has written above about the same group's Morales disc – Morales appears again here because his motet is the source of the Victoria mass; it is a change from the normal didactic procedure to have the motet placed after the mass. The six voices and organ produce a beautiful sound, well shaped and utterly at the service of the music. If you love this repertoire, buy both discs; if it is more peripheral to your interests, I'd still urge you to buy at least one of them. *CB*

Les Plaisirs du Palais: Chansons à boire de la Renaissance Ensemble Clément Janequin, Dominique Visse 61' 17"
Harmonia Mundi **HMC 0-1729**
Music by Appenzeller, Barbion, Baston, Certon, Clemens, Decarella, Gombert, Hesdin, Le Heurteur, Leroy, Mittantier, Sermisy, Susato

I enjoyed this immensely. There's a tremendous variety of music here, sung with energy and vigour, but also with beauty when required. I can certainly recommend it. Just one feature annoyed me: the almost incessant inclusion of instruments. In a piece like Gombert's onomatopoeic *La chasse au lievre*, the plucked sound in the background has more the effect of someone practising in an adjoining room than adding to the dramatic effect of the singing, and elsewhere I'd prefer more alternation between instruments and voices so that each had a chance to interpret the music with their own character. That apart, this is definitely a hit. *CB*

17th-CENTURY

Bull *Doctor Bull's Good Night* Pierre Hantaï *hpscd* 74' 19"
Astrée *Naïve* **E 8838** (rec 1994)

I love that way that Hantaï is able to make the plainsong settings on this disc as absorbing and entertaining as the dances. Voice leading throughout is handled beautifully, and there is as much flexibility and expressiveness as I have heard in any recording of virginalist music – perhaps more. Equally impressive is the way that mood and tone can switch from robust to limpid and back again in an instant, as if it were the most natural thing imaginable. The Galliard MB78 is an absolute riot, and the Chromatic Pavan and Galliard are wonderfully colourful and expansive. Superb stuff. *Robin Bigwood*

Buxtehude *Organ Music Vol. 1* Volker Ellenberger (1997 Janke organ, Evangelical Lutheran City Church, Bückeburg) 53' 53"
Naxos **8.554543** £
BuxWV 139, 147, 149, 152, 178, 190-2, 198, 203, 205, 224

Naxos start on yet another important early music series with their first Buxtehude CD. With the vast number of historic instruments available in Germany, the choice of a modern instrument is curious, although it produces a recognisably baroque sound and is in the reconstructed case of the Esaias Compenius organ from around 1620. Although Ellenberger has adopted a few of the distinctive mannerisms of two of his teachers (including dragging out the first beat of phrases), his playing is otherwise sympathetic and intuitive and his added ornaments are well placed. The programme is a mix of chorale preludes, two Magnificats and four of the major Praeludia, including the well known G minor BuxWV149 – one of the most complex pieces to interpret from available sources. Buxtehude is no longer seen as the obscure northern forerunner of Bach, but as a major composer in his own right and the culmination of a long tradition of North German organist composers. Non-organists need at least one CD of his organ works in their collection, and organists need several CDs of his cantatas and, particularly, his instrumental trio sonatas where the full flood of his Italianate roots come flooding out in a riot of invention. Once you have heard these Trios, you will look anew at his free organ works.
Andrew Benson-Wilson

Ferrabosco II *Consort Music & Consort Songs* Ricercar Consort, Susan Hamilton *S*
Ricercar **233372** 70' 55"
Includes anon songs: *Farewell the bliss, Sweet was the song, This merry pleasant spring, When Daphne fair*

A warm welcome to this recording of a repertoire that deserves to be widely heard. Ferrabosco's music, very well known in his own time, is less so in ours, except in viol-playing circles. Whether you are familiar with his music or not, you should have this recording. The consort songs, mostly anonymous, are exquisitely sung by Susan Hamilton. She has a very good technique, is very expressive with virtually no vibrato, and absolutely secure tuning. Her sound is nicely coloured according to the mood of the song: boyish in the *Fournote Pavan*, boisterous in *Daphne*, and 'This merry pleasant Spring'. The consort playing is outstanding. It is beautifully balanced so that the complex polyphony is always clear, with the added intensity that this music needs. There are also some of the Lessons for lyra viol and the In Nomine Fantasy, *Dovehouse* Pavan and the Fantasy on the Hexachord. If these titles mean nothing to you, buy the disc, open a nice Bordeaux, and settle for the evening
Robert Oliver

Frescobaldi *Partite & toccate* Pierre Hantaï
Astrée *Naïve* **E 8839** 77' 44" (rec 1996)

This was reviewed with some enthusiasm by Kah-Ming Ng in *EMR* 26 (Dec. 1996): 'Hantaï's impressive technique is complemented by his invention in arpeggiation and his ability not to lose sight of broader harmonic and voice-leading interests'.

Huygens *Pathodia Sacra et Profana* Anne Grimm, Wilke te Brummelstroete, Nico van der Meel, Peter Kooij *SmSTB*, Leo van Doeselaar *org*, Siebe Henstra *hpscd*, Mike Flentross *theorbo*, Mieneke van der Velden *gamba*
NM Classics **92109** 96' 07" 2 CDs in box

Like his Parisian friend Mersenne, Huygens was a real polymath. Music was but a small part of his life, but an important one. Like van Wassenaer a century or so later, he published his music anonymously, though in Huygens case there was no mystery about its authorship since he distributed copies widely. An advantage of the mid-century monodic style is that it is comparatively easy for an amateur with talent and flair to produce effective compositions, and Huygens certainly had those attributes, and the music has a rhythmic flow which mid-century songs often lack. The two discs here are divided between the Latin *Pathodia sacra* and French and Italian secular songs (*Pathodia* is Huygens coinage for 'songs of emotion/feeling/suffering'). The performers do the music justice. This is one of those library recordings that benefit from not being played through at one sitting, but it is nevertheless very welcome. The documentation by Rudolf Rasch is thorough, though space is saved by printing the song texts without translations. If Noske's edition is still in print, it is worth getting hold of that as well. *CB*

More Huygens on Metronome's Vermeer disc (MET CD 1051), to be reviewed next month.

Gilles Jullien *Premier Livre d'Orgue* Serge Schoonbroodt (1672 Haon/Hew organ, Cathédral Notre-Dame de l'Assomption de Montauban) 74' 05"
Aeolus **AE-10191**
Suites 1,2,3 and 5

Like the second of the two Sweelinck discs reviewed below, this CD is from a player who was new to me until I heard him at St John's recently (see *EMR* 70, p. 7). My biggest quibble is his disregard for the well-documented registration practices of the French Classical organ school. Jullien himself (in the preface to his 1690 *Livre d'orgue*) says that he 'has no doubt that those who play these pieces will already know the usual combinations of stops for them', and also asks for special registrations for certain pieces. But those adopted for most of the 43 pieces on this CD could be deemed 'incorrect' in one way or another. Examples include adding the Cornet and Tierces to the Plein Jeu, using the Fourniture without its companion Cymbale and using a Grands Jeux registration when a Plein Jeu is clearly specified or implied. But although far from authentic, this CD has many attractions. The organ sounds wonderful in a helpful acoustic and few of the chosen registrations really jar to the non-specialist. The playing responds to the dance-like character of many of the pieces and French baroque ornamentation is applied musically. The organ was built by an English organ-builder Haon (*aka* Hew) in 1675 – from one of a number of English organ-building families who emigrated to France during England's troubled times, although they are not often found as far south as the Toulouse region. *Andrew Benson-Wilson*

Monteverdi *L'Orfeo* Gareth Morrell *Orfeo*, Sandra Simon *La Musica, Euridice*, Meredith Hall *Messagiera, Proserpina*, Margaret Bragle *Speranza*, Marc Molomot *Apollo*, Michael McMurray *Pluto*, Robert Stafford *Caronte*, Apollo's Fire, Jeannette Sorrell *dir* 111' 00"
Eclectra **ECCD 2652** 2 CDs

For some, the fact that it is sung in English will exclude this from serious consideration. It is, however, stylishly and perceptively performed, with brilliant playing and never less than acceptable singing. There are decisions with which I would disagree – that is inevitable, since so many options are open despite the apparent presence in the

score of information concerning instrumentation that one barely gets for another century and a half. I wouldn't take this to a desert island, but I enjoyed it, and if your Italian is not fluent, it is a pleasant change to follow the meaning of the longer stretches of recitative without having to strain the eyes on a small-print booklet. This is the first time I've heard the work since reading Tim Carter's justification for ignoring the chiavette. I must confess that I'm not convinced. The ritornelli framing Acts III & IV sound far too cheerful high, the use of five trombones without exploiting their lower register is odd, and I'm not happy with the middle-range choruses in those acts (I always thought they were peculiar even before I knew what chiavette were.) There's an attempt at presenting the original ending, fortunately only as a supplement, unlike the unsatisfactory Naxos recording. *CB*

Scheidemann *Works for Organ Vol. 3* Julia Brown *org* 72' 65"
Naxos **8.554548** £

This third CD of the Scheidemann series is the second to use a modern Brombaugh organ. This time it is a 1976 organ in Oregon, based on a slightly later period than Scheidemann, evidenced, for example, by the use of Kellner's Bach-temperament. Although not quite so close in style as the Haga Church organ in Göteborg used for Vol. 2, it is a magnificent-sounding instrument in an acoustic that allows the colours and textures to shine through. I have not come across Brazilian organist Julia Brown before, but on this hearing she is a sensitive and mature interpreter of the early North German repertoire, with an excellent sense of timing and articulation. For listeners who are prepared to settle back and become absorbed into the music, performances like this (of music like this) can be an intense experience, far removed from the in-the-face style beloved of many. As well as the normal post-Sweelinck North German mix of short Praeambula and massive chorale fantasias, this CD includes three of Scheidemann's fascinating intabulations. A much derided genre by writers like Apel, these pieces were ingrained into the art of the 17th-century North German organist – indeed, in many respects they can be seen as forerunners of many aspects of the mature 17th-century organ style. At just £5, this is essential for anybody wanting to understand the roots of the music of Buxtehude and his ilk. *Andrew Benson-Wilson*

Sweelinck *Ballo del Granduca* Serge Schoonbroodt (1600/1998 organ, l'Eglise Saint-Jacques, Liège) 60' 05"
Aeolus **AE-10201**
Fantasia chromatica, Onder een Linde groen, Toccata, Paduana Lachrimae, Ricercar, Echofantasia, Toccata, O lux beata trinitas, Ballo del Granduca.

Although Sweelinck is in most early keyboard players' repertoires, he is rarely taken seriously as a composer, with many organists using him to provide the notional early music piece in an eclectic programme. So it is good to hear a whole CD of a few of works, played on an organ that has its roots in Sweelinck's time. It is also good to have gutsy performances of Sweelinck – players in the UK tend to forget the sheer size and grandeur of the Dutch organ of the time and use excessively timid registrations. Those readers not used to meantone temperament will find sections of the *Fantasia chromatica* quite alarming, raising questions about the availability of split semitones on the Ruckpositive of Sweelinck's organ. Equally alarming, to me at least, are some of Serge Schoonbroodt's registrations: a movement played on 4' and 2' stops alone is one of his more curious sounds. As with the Jullien CD reviewed above, this is a shame, as the playing is otherwise sympathetic to the music. Both CDs demonstrate bold and colourful interpretations and confident playing. One advantage of the Dover edition of Sweelinck is that you get more composers for your money – a number of the works included are almost certainly not by Sweelinck, and the *O lux beata trinitas* on this CD has been identified as a work of Scheidemann.
Andrew Benson-Wilson

The Food of Love: Early Instrumental Music of the British Isles Hesperus (Tina Chancey, Grant Herreid, Scott Reiss) with Jane Hershey *viols* 66' 35
Dorian **DOR-90290**

Recorder, lute, viols and violin combine in an enjoyable assembly of tunes from various sources, mostly 17th-century, playing with the sort of freedom usually associated with folk groups. Not so uncommon these days, and enjoyable throughout. There is considerable mixture of styles: Grays Inn Masque, Jews Dance, Satyrs Masque, a Gibbons Fantasy for 2 viols, a Dowland Fancy for solo lute, Playford's *Dancing Master* tunes, and pieces from *The Division Violin*, gang-jams in early music style on popular tunes of those and various other traditions, for example a Scots bagpipe tune and an Irish tune. None of it commits the sin of not going far enough, and the whole is as great fun to listen to as it obviously was to record. It's not all meant to be taken seriously, but when it is (Dowland, Elway Bevin, Thomas Simpson) it's very well done, and never less than brilliantly played.
Robert Oliver

In stilo moderno: Frescobaldi à Vivaldi Les Boréades, Francis Colpron 61' 58"
Atma Classique **ACD2 2217**
Music by Buonamente, Castello, Cavalli, Corelli, Frescobaldi, Marini, Merula, Rossi, Vivaldi (RV 63)

This is possibly one of the best and most enjoyable recordings of early-17th-century Italian music I have heard in some time. This young Canadian Ensemble appear to have had unmatched success in their home country but as yet little exposure in Europe. The programme on this recording is paced like a concert performance, with plenty of variety in both instrumentation and style: short, expressive sonatas by Castello, Rossi and Buonamente are interspersed with more substantial works by Corelli and Vivaldi, and an interesting selection of pieces from Francesco Cavalli's opera *La Calisto*, arranged by the group for two recorders, two violins and continuo. There is a real sense of commitment and imagination amongst the players, and the overall sound is both clean and rich. This is a beautiful recording, exuding style, panache, virtuosity and technical brilliance. *Marie Ritter*

Salve Regina: Sacred music by Monteverdi and his Venetian followers Robin Blaze *ct*, The Parley of Instruments, Peter Holman
Hyperion **CDA67225** 78' 11"
Monteverdi *Pianto della Madonna* & music by Castello, Grandi, Legrenzi, Marini, Rigatti, Rosenmüller, Rovetta

This is, without doubt, my favourite CD of the month. Another of these compilations to highlight a particular singer, it has Robin Blaze singing Venetian repertoire from much of the 17th century. He is in fine form, with some higher notes than I can recall hearing previously, and some lovely extended ornamentation. I particularly enjoyed the Rovetta and the Francesco Maria Marini. The Rigatti Compline pieces lasted just a little too long for my liking. There are also two instrumental pieces, one by Castello, the other by Legrenzi (couldn't a trio sonata that has not already been recorded have been chosen?) The Parley of Instruments play very well indeed. All in all, a most enjoyable disc. *BC*

LATE BAROQUE

Bach *Te Deum & Other Chorales* André Isoir *org*, Ensembles Metamorphoses and Coeli & Terra 54' 53"
Calliope **CAL 9722**

The track-list of this CD looks good. It is an imaginative juxtaposition of Bach's lesser-known organ chorales with parallel vocal settings. Bach's long organ *Te Deum* (BWV 725) is enlivened by adding singers to some lines, an addition suggested by the textual incipits in the source. Sadly, the performances are poor. The singing is lithe but the tuning can be sour. Isoir's playing exudes artistic presence but is often unsteady and he perversely slurs over the phrase-ends of the chorale tunes (e.g. BWV 731). Worst of all is BWV 736, where the erratic rubato sounds like incompetence and there are far too many wrong notes. Not recommended. *Stephen Rose*

Bach *Concerti pour clavecin* Pierre Hantaï *hpscd, dir*, Le concert français 70' 04"
Astrée *Naïve* **E 8837** (rec 1993)
BWV 880, 892, 1044, 1052, 1054

The allegros on this recording are played *fast* – so fast, in fact, that the demisemi-quavers in the opening of the D minor concerto come across almost as tone clusters. My mind says 'it's a bit too fast', but my heart can't get enough of it. What Hantaï and the single strings band lack in decorum they more than make up for in sheer enthusiasm, and actually things never seem rushed, just rapid. Separating the concertos with harpsichord fugues may seem an unusual programming choice, but

it works well, and they're suffused with the same *joie de vivre* as the concertos. I might well turn to Van Asperen for more balanced (though no less characterful) readings, but I've a feeling this disc will be hovering near the top of the pile for a while to come. *Robin Bigwood*

Handel *Gloria* Emma Kirkby, Royal Academy of Music Baroque Orchestra, Laurence Cummings, etc
BIS CD 1235

Assuming that a copy arrives in time, this will be reviewed at the end of the diary section.

Handel *Il Trionfo del Tempo e del Disinganno* Deborah York, Gemma Bertagnolli, Sara Mingardo, Nicholas Sears *SSAT*, Concerto Italiano, Rinaldo Alessandrini 133' 03"
Opus 111 **OPS 30321-22** 2 CDs

One might hope that this leading Italian group would relish the riot of invention in Handel's first oratorio for Italy, written in Rome early in 1707; and so it proves. Alessandrini does not wholly avoid the current trend by driving a couple of arias at speeds slightly beyond the technique of the singers, but generally his approach is carefully considered and convincing. I'm not sure about his tripping tempo for the sarabande aria 'Lascia la spina' (*aka* 'Lascia ch'io pianga' in *Rinaldo*), but it is certainly a refreshing change from the mesmeric languor favoured by some sopranos. Deborah York is outstanding as Bellezza, encompassing the brilliance as well as the pathos, and Sara Mingardo's Disinganno is also distinguished. Minkowski's Erato recording was good to have when it appeared in 1988, but the new version supersedes it. *Anthony Hicks*

Handel *Aminta e Fillide* Gillian Fisher, Patrizia Kwella *SS*, London Handel Orchestra, Denys Darlow 54' 52" (rec 1984)
Hyperion *Helios* **CDH55077** ££

This is a particularly welcome release. It was one of my first experiences of the London Handel Orchestra and Denys Darlow, and I remember the tape I had 15 years ago with great fondness. The CD version seems somehow brighter and the performance does not seem have dated at all. The delightful little overture is interrupted by Gillian Fisher's impassioned shepherd; Patrizia Kwella's nymph is quite suave and sophisticated by contrast. Indeed, the disc is possibly most successful in bringing out the drama of the piece and also the fine quality of this remarkable early work. *BC*

Handel *Italian Duets* Carmen Lasok, Rebecca Smith *S mS*, Robert Aldwinkle *hpscd* 76' 13"
Amici Musicali **Lasok CD1**
Duets: HWV 197, 188, 193, 179, 198, 194, 185; arias from *Giulio Cesare* & *Alcina*; keyboard solos HWV 568, 485, 432/7

'The first in a series exploring all 22 of Handel's Italian duets...' The aim sounds promising, but there are signs of other agendas. Also included are 'our favourite operatic arias and keyboard pieces' and the soprano Carmen Lasok happens to be the producer of the recording. (Note also the disc number.) I'm afraid the phrase 'vanity publishing' came unavoidably to mind. Who wants to hear operatic arias sung to harpsichord accompaniment only, especially when the original has an important instrumental obbligato, as in the *Giulio Cesare* aria 'Va tacito'? And Ms Lasok's attempts at two of the finest arias in *Alcina* would be an embarrassment in any context. In the duets she is kept somewhat in check by Rebecca Smith's securer mezzo and Robert Aldwinckle's solid experience in continuo accompaniment. Generally, however, the performances are stiff, and the lack of a cello weakens the bass line. There are better CD alternatives for all seven duets featured here. The unidentified arpeggio Prelude (in fact HWV 568 in F minor) is the most effective of Aldwinckle's three solos; the F major Chaconne that follows is surely too brusque. *Anthony Hicks*

Handel & Telemann *Watermusic* Il Fondamento, Paul Dombrecht 72' 38"
Passacaille **9513**
Handel HWV 338-350; Telemann TWV 55:C3

BC was enthusiastic about this in *EMR* 30 (May 1997), and amazed how Dombrecht and his player manage to sustain such fresh insight throughout the disc. 'The Telemann movement names somehow take on more importance when you can hear the water dancing. A revelation!'

Leclair *Sonates pour violon, traverso et basse continue* Contrepoint (Isabelle Lamfalussy *fl*, Hélène Schmitt *vln*, Michel J. Rada Igisch *gamba*, Jacques Willemyns *hpscd*) 59' 50"
Pavane **ADW 7428** (rec 1998)
Livre II/8, IV/2 & 7, II Récreation

This CD features fine performances of two trios and two solo sonatas. The Ensemble Contrepoint are intuitive performers of this repertoire, bringing out the 'Frenchness' of Leclair from the outset. The balance between flute and violin is not always an easy one to carry off, but they succeed beautifully. The booklet notes translate the titlepages of the various publications only in the English section: Germans supposedly read French more fluently than us. But the translator might note for future reference that we use the Italian term Opus for a publication, rather than Work, showing that we are not that isolated from European culture! *BC*

Oswald *12 Divertimenti for the Guittar (1759)* Rob MacKillop 59' 15"
ASV *Gaudeamus* **CD GAU 221**

Having been given a tantalising sample of the sounds of the 18th-century guittar on Rob MacKillop's intriguing 1998 Greentrax album *Flowers of the Forest* (*EMR* 41), it is a pleasure to review the results of two years' research into this little-known Scottish repertoire for the instrument. Ranging from the elegantly galant to the genuinely profound, Oswald's music cleverly exploits the rich potential of this important instrument, emphasising at the same time the underrated Scots composer's skill and his thorough familiarity with the guittar. MacKillop's Broderip guittar was made in London between 1765 and 1770, and the cover picture shows a much loved, heavily used instrument, which the present performer describes as 'an anarchic beast' – the minor distraction caused by occasional extraneous sounds as performer and instrument lock creative horns is more than compensated for by the glowing tone of the guittar and and its complete appropriateness for the music. Rob MacKillop's highly informative programme note and his technically superlative and musically sensitive playing shine a bright light on the hitherto obscure art of guittar playing. *D. James Ross*

Porpora *Violin Sonatas* Anton Steck *vln*, Christian Rieger *pedal hpscd* 73.32"
Dabringhaus & Grimm **MDG 620 1034-2**
Sonatas 2, 5, 6, 8, 11, 12 (1754)

Mention the name of Porpora and most of us would think instantly of operas and endless amounts of church music written for Venice and Vienna. This CD presents half of a set of violin sonatas from 1754 which show that he was no mean composer of instrumental music either. Three of them have substantial (and particularly cleverly written) fugues. All of them contain a considerable amount of virtuosity, not necessarily in the left hand, but more to do with agility of the bowing arm – there are all sorts of articulation marks, which don't seem to cause Anton Steck any problem at all. His name was not instantly familiar to me, but he has led baroque orchestras throughout Europe (including Musica Antiqua Köln and Les Musiciens du Louvre). Christian Rieger chooses pedal harpsichord as the continuo instrument, the pedals allowing him to add a simplified bassline at what he considers important points. I have to say that I have no idea what the historical evidence for using such an instrument in this repertoire is, but it certainly did not cause me any great concern. Somehow, though, I think I would have preferred a string bass to be plying along. I do hope that MDG are planning to record the other six sonatas *BC*

Telemann *'Les Plaisirs'; Konzertante Werke* Heidelberger Kammerorchester, Gottfried Lucke *dir* 51' 25"
Da Camera Magna **DaCa 77 057**
Concerto in D for 4 unaccomp vlns TWV 40:202, *for fl, ob d'a vla d'a* TWV 53:E1, *for rec* TWV 55:a2

I'm afraid there's no way I can recommend this CD. The performers have chosen three pieces that are already familar on disc. They play on modern instruments (which is not, of itself, a problem) in a rather dated style. The viola d'amore line in the triple concerto is played an octave higher than normal, which causes some strange distortions (in my mind, though perhaps not if you don't know the normal pitch-level). The point of the d'amore instruments was surely that they were pitched lower than

their cousins and produced a richer, slightly darker colour. The four violin concerto works well enough, but there's enough vibrato in the air to keep a whole orchestra busy! The suite is not bad, but it's been recorded elsewhere rather better than this performance. *BC*

Vivaldi *Oboe concertos* Paul Dombrecht *ob*, Il Fondamento 53' 06"
Passacaille **923**
RV 451, 454, 457, 460, 461, 463

'Probably the best CD of non-stop oboe concertos I've heard' wrote BC when this appeared a couple of years ago (*EMR* 50 p. 21) in an enthusiastic review. It was also singled out as the instrumental winner of the Cini Foundation's International Vivaldi Prize for Recordings 2000.

Zelenka *The Litanies of St Francis Xavier* Schola Cantorum of Melbourne, Gary Ekkel 104' 35" (2 CDs)
Move **MCD 156**
ZWV 66, 73, 75, 82, 87, 124, 108 etc

These two CDs present a service of First Vespers with Litanies for the Feast of St Francis Xavier as it might have been heard in the 1720s at the Catholic Chapel in Dresden. The music is mostly by Zelenka, although there is a hymn verse by Palestrina (the others are given in chant), and a couple of organ improvisations 'in the style of Zelenka'. The notes are written by Jan Stockigt, the English-speaking authority on Zelenka, whose most recent researches have been concerned with the Jesuit reports of musical/religious activities at the Dresden court. The performances are not wonderful, I'm sorry to report. There are considerable difficulties with Zelenka's church music, whose sometimes-contorted chromatic lines are difficult to make sense of, let alone sustain with any confidence. The choir seems happiest, in fact, in the short verse of Palestrina, almost conceding that they are most at home in Renaissance repertoire. The instrumental playing is generally very nice, particularly the lead violinist, who has a pleasing sound and a gentle turn of phrase. The soloists likewise have trouble with Zelenka's lines and while the bass makes a good attempt at some of his more dramatic passages, the soprano is possibly most convincing of all. So, a very welcome release in terms of setting Zelenka's psalm settings in a liturgical context, but there is possibly room for another reconstructive recording, using music by other composers associated with the Dresden Chapel alongside Zelenka's. *BC*

A deux fleustes esgales Jean-Pierre Pinet, Valérie Balssa *flutes* 97' 52" (2 CDs)
Zig-Zag Territoires **ZZT 001 101(1/2)**
Music by Blavet, Couperin, de la Barre, Hotteterre, Montéclair, Philidor

This double disc of French flute music is something of a celebration of the flute duo. It features music by de la Barre, Hotteterre, Monteclair, Couperin and, as arranged by Blavet, Rameau played on low-pitched Hotteterre flutes. There is some beautiful, if sometimes sentimental playing to be found here, but as an overall listening experience, as one might expect, the texture of two unaccompanied flutes quickly becomes wearing on the ear. This is surely an occupational hazard for such a project, as is the problem of making a convincing performance of music which is perhaps more satisfying to play than to listen to. This recording does little to overcome such problems, and as a result seems monochrome both in interpretation and sound. However, the booklet notes are fully researched and detailed and Blavet's rarely heard arrangements of Rameau favourites such as *Les Sauvages* and *Entretien de Muses* are effective. A recording for connoisseurs. *Marie Ritter*

Bach's Circle Allan Vogel *ob/obd'am*, Janice Tipton *fl*, Patricia Maybee & Nancy Sartain *hpscd*, Mark Chatfield *gamba* 68' 59"
Delos **DE 3214**
JCF Bach *Sonata in C*; **JS Bach** *BWV 1020, 1030b*; **Couperin** *Concert Royal 4*; **Telemann** *Sonata Eb*

This is the second disc in as many months of music from the time of Bach played on modern instruments. Here the oboist is joined by a flautist, a gambist and two harpsichordists. Like last month's offering, this CD has much to recommend it, not the least of which is the very fluent and quite stylish playing. The second harpsichord is required for one of the Telemann sonatas where the oboe is joined by a solo harpsichord as well as continuo. Although I enjoyed the whole programme, I'd highlight the jolly trio by J. C. F. Bach, which has long been a favourite of mine. It bubbles along quite the thing. *BC*

CLASSICAL

Abel *Sonates & pièces pour baryton* Lachrimae Consort, Philippe Foulon 64' 54" rec 1994
Lyrinx **LYR 150**

This precursor of the disc reviewed in April was welcomed by the late Michael Thomas in *EMR* 22 (July 1996), who hoped that well-played recordings like this would help to re-establish the use of the baryton.

Gossec *Grande Messe des Morts, Symphonie à 17 parties* Roberta Invernizzi, Maite Arruabarrena, Howard Crook, Claude Darbellay *SmSTB*, Gruppo Vocale Cantemus, Coro & Orchestra della Svizzera Italiano, Wolf-Dieter Hauschild, Fiego Fasolis *dir* 101' 41"
Naxos 8.554750-51 £ (2 CDs)

I have to confess that I've struggled with this recording. I just have not been able to sit through the entire Requiem at one go. It seems to have been a very popular piece in its day, and there is nothing wrong with the performance on these two CDs (and certainly nothing wrong with the symphony either, which I did enjoy). I think part of the excitement of pieces like this is the actual being there. John Eliot Gardiner's is the only recording of the Verdi Requiem I've ever been able to listen to right through, and yet I love hearing the work live, and enjoy playing it even more. Each of the soloists does a fine job with the set pieces they're given, and the choirs and orchestra are equally successful, except when the soprano line goes a little too high for comfort. A qualified recommendation for our readers, I would have thought. *BC*

Haydn *Great Haydn Symphonies: The* Sturm und Drang *Era* Austro-Hungarian Orchestra, Adam Fischer 128' 46" (2 CDs)
Nimbus **NI 7072/3** ££

Only No. 52 in C minor lacks a nickname among this re-packaged set; they are indeed all splendid pieces, presented here in warm, occasionally fiery readings from Adam Fischer that allow slow movements to unfold in more leisurely style (that of 44 almost loses momentum), with graceful yet urgent menuets. I wondered at the occasional unmarked reduction in the string body and dynamic shadings; and the hall of Schloss Esterhazy, a wonderful venue when it holds an audience, sounds over-resonant when empty. Nimbus manages to get the numbers wrong of 59 and 64 on the label. Admirers of this series will not be put off another purchase, but I prefer Trevor Pinnock's DG recordings, with period instruments, for the greater clarity in the part-writing, and for the insights he brings. *Peter Branscombe*

Ozi *Six Grand Sonates from 'Nouvelle Méthode de Basson' Paris 1803* Danny Bond *bsn*, Richte van der Meer *vlc* 70' 31"
Accent **ACC 20142**

While listening to this recording, several questions ran through my head. The first was 'Who will actually buy it?' The answer, I suppose, is anyone with an interest in the bassoon, be it the instrument Danny Bond plays or someone studying the bassoon and working their way through the Ozi Method. The second question was 'Are the sonatas really for bassoon and cello (or bassoon) without harmony?' This one isn't so easy to answer. The two musicians on the disc are recognised virtuosi and I have no qualms whatsoever with their performances as they stand except that I wished sometimes for a fuller sound. Ozi's demands are formidable, but Danny Bond is more than equal to them. Richte van der Meer is in some ways more of a duet partner than simply an accompanist. So something of a curiosity but highly entertaining, and required listening, I would have thought, for anyone studying period bassoon. *BC*

Saint-Georges *Violin Concertos op. 5/1 & 2, op. 8* Takako Nishizaki *vl*, Cologne Chamber Orch, Helmut Müller-Brühl 67' 54"
Naxos **8.555040** £

Having thoroughly enjoyed the chamber music I'd heard by Saint-Georges, I was rather looking forward to hearing some violin concertos. In the event, however, I was rather disappointed. These are fine performances of the works from an outstanding violinist, tastefully accompanied

by the Cologne Chamber Orchestra. Unfortunately, there's none of the fire I associate with the chamber music, although maybe that has more to do with the mood I was in both times I listened to the disc. The solo playing is very good – there are some extremely high notes – but ultimately the music left me rather cold. *BC*

Ernst Wilhelm Wolf *Keyboard Sonatas* Paul Simmonds *clavichord* 75' 56"
Ars Musici **AM 1206-2**

Apologies for not reviewing this earlier: I thought I had send it to a reviewer but had not noted to whom, and the likely culprits denied it. But I've recently found it under a desk, so have listened to it myself, And I'm very glad that I did. Wolf (1735-92) is new to me. He spent most of his life working for the Duchess Anna Amalia in Weimar, declining to go to Berlin to replace C. P. E. Bach (who wasn't very well paid or appreciated there). Like CPE, he favoured the clavichord, even it isn't explicitly designated, and the music sounds fine on this copy by Karin Richter of a 1771 Hubert five-octave instrument. It makes a full sound but is still subtle. The music is much more vocal in its lines than that of CPE. Most of the 10 sonatas are in three movements, nearly all quite short. They are appealing, though formally not complex. There is a good booklet note by the player, though it's a pity the portrait on Anna Amalia on the front has her sitting beside a harpsichord. Certainly worth hearing. *CB*

Klänge der Nacht: Music for Flute and Clavichord Benedek Csalog, Miklós Spányi
Raum Klang **RK 9804** 77' 50"
Music by Kirnberger & Müthel

This exquisite and unusual recording brings to light the extraordinary Straube clavichord, one of the largest German instruments of the late 18th century, currently housed in the Museum of Musical Instruments in Leipzig. The clavichord seems to suffer from blanket preconceptions about its limited dynamic capacity, but this particular instrument is representative of the original German 'clavier' which had its heyday in the late c18th – a keyboard instrument capable of supreme expressive potential and highly suitable for the *empfindsamer* style of the late baroque. The music on this recording certainly displays the instrument at its best: these sonatas by Kirnberger and Müthel are full of dramatic extremes and sentimental, romantic melancholy which demand the listener's full attention. In terms of balance, this is perhaps the perfect match: the flute is never overpowered, and in its subtlety the clavichord forces the ear to readjust beyond usual levels and consequently pick up more detail. Both musicians are supreme artists: the music is treated with the utmost care and respect, with religious attention to detail, gloriously flexible phrasing and crystal-clear edges. A fine recording. *Marie Ritter*

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19th CENTURY

Méhul *Symphonies No. 1 in g & No. 2 in D*
Rhenish Philharmonic Orchestra, Jorge Rotter
Naxos **8.555402** £ 53' 01"

I first encountered Méhul's first symphony when putting together with David Charlton a programme to act as background for the Ninth at Roger Norrington's Beethoven Experience. The movement he played was extremely impressive and I'm very glad to hear the whole symphony, along with its successor. Both date from 1808 and seem to show considerable influence of Beethoven; but that may be because I haven't heard enough other symphonies from around 1800 (and Méhul will have had little opportunity to hear those of Beethoven, though he could have bought the scores of Nos 1-3 published in London in 1807). The performances suffer a bit by the use of modern instruments: I suspect with a period band the sounds would be more intense yet paradoxically the dramatic gestures would feel more related to the texture elsewhere; and one can imagine more intense performances (e.g. from Norrington). But at the price, this disc is definitely worth buying. *CB*

Symphony 1 is edited by David Charlton (A-R Editions); no. 2 was published by Editions Musicales Transatlantiques, Paris, 1957.

MISCELLANEOUS

The Eternal Harp Various tracks, mostly early or celtic, from Dorian discs 69' 53"
Dorian **DOR-90019**

There is something for everyone on this sampler, drawn from Dorian's rich and varied catalogue, but for the particular interests of *EMR* readers I should attach two health warnings – some of the music is traditional rather than old, and some of the harps are modern in design rather than authentic. Highlights of early/authentic material include a splendidly extrovert bray-harp performance from Becky Baxter of an Italian Piva, while she also uses a single-row bray harp with the brays turned off for some extremely beautiful early Italian and French repertoire, joining Chatham Baroque for charming performances of music from baroque Spain. Also featured is Bill Taylor's authoritative wire-strung clarsach interpretation of music from the St Andrews Music Book, and the same performer's rendition with Paul Rendall and Rob MacKillop of the 13th-century Orkney Wedding Hymn, as well as his intriguing investigation of Welsh harp music. All of the music here is enjoyable and well played, and for the genuine searcher after truth there are treasures aplenty. *D. James Ross*

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For various reasons, there are rather more recordings than usual held over until next month: our apologies.

LETTERS

Dear Clifford,
I have just read your piece about Gordon and want to thank you for writing so nicely about him. We have had many appreciative writings and have been much cheered by every one. Incidentally you may be amused to know that not only did he play his clavichord on board ship – he actually made it there! Much later, when in the far east, he discovered a very good source of wood for instrument making and had some delivered to the ship (he was the captain). One rating who helped to load up was heard to remark 'What's he making, the whole blooming organ loft?'

One another track we always enjoy your editorial, often agreeing with loud exclamations of 'right on'. I'm interested in issues thrown up by your latest – accepting the brutish reality of previous cultures along with the arts produced is sometimes sobering. For example, I have on several occasions taught adult education courses on the music of Venice and feel bound to remark that while all the glorious music was being performed in St Marks the most cruel prison existed next door under the Doge's Palace. Perhaps I am too realistic. I am frequently asked after say dance performances in costume or Tudor presentations in schools 'Would you like to have lived then?' and my short, simplistic answer is always 'Last time I went to the dentist I was glad of the anaesthetic'. *Elizabeth Dodd*

Dear Clifford,
With reference to your review of 'Beatles Baroque', there is another reason for the CD transfer of *Sgt Pepper* not to be the sound you remembered, besides the new digital format. As any Beatles fan/musicologist will delight in telling you, the CD is of the stereo mixes made by Geoff Emerick and George Martin some days after the original mono, which was supervised by the Beatles themselves. The sound does feel different to the ear, and there are a few musical differences too. I expect EMI will get around to re-issuing the mono eventually, when the enormous sales of more mass-appeal compilations begins to dwindle! *David McGuinness*

Readers may have gathered that my knowledge of pop music is very limited; but Sgt Pepper *was issued soon after I moved into a flat with friends of more normal tastes, and was played incessantly (though, interestingly, not much other pop music). I am relieved to find that my aural memory is not necessarily inaccurate.* CB

Dear Clifford
I've just received my copy of *EMR* 70, and was pleased to see that you did indeed get a review copy of my Biber edition from AR-Editions, and that you found the space to review it. There are just one or two points in your review which I'd like to address and/or clarify.

First, you say that I follow Eric Chafe's suggestion that the *Missa Christi resurgentis* 'was written specifically for Easter 1674'. Actually, I don't. I agree entirely with your view on the possibility of this having been the case, and make this clear in the edition where I write (p. xi) 'Chafe's suggestion is very plausible... [but] in the absence of further evidence, however, Chafe's suggestion must remain conjecture'.

Second, you say that 'there is only one continuo part, marked Violone but figured.' In fact there are two continuo parts: the unfigured Violone part, which is headed 'Violone' in the source, and another,figured bass part which has no title in the source. I discuss these two briefly on page x of the introduction, and at length in the Critical Commentary (p. 92) where I explain my decision to have the two instruments sharing a stave in the edition.

Third, you suggest the score order SSAATTBBB, as opposed to SATB I and SATB II which, as you say, would be justified. I agonised over this for a long time because there are strong arguments for doing it both ways, and eventually chose to follow the practice of following the score order used in Biber's other vocal music which survives in score (which also influenced my decision to have the '[Organo e] Violone' part sharing a stave). I would not, however, agree with your suggestion of placing the third bass with one of the instrumental groups, as there are sections in which it is a soloist with the other two basses. Moving the bass part would only create another potential problem for conductors.

Regarding the lost Salzburg source for Biber's 'Requiem ex F con terza min[ore]' (a wonderful expression which always makes me grin) I should point out that there is a another set of MS parts for this in the Augustiner-Chorherrenstift Herzogenburg (archive no. 51), so all is not lost. I haven't examined this source, however, so can't offer further comments on it here.

I have now set up a Heinrich Biber website which some *EMR* readers may be interested in. Apart from several factual items which are posted there, it also includes my talk about the Mystery Sonatas which preceded Pavlo Beznosiuk's wonderful playing of the whole set on Easter Sunday at the Purcell Room [see p. 14 *CB*]. I hope to expand it more when I'm not so busy writing up my thesis. The website address is:
http://www.clements9999.freeserve.co.uk/index/Page_4.html
James Clements

No space to reply. The suggestion about the placing of a bass was more of a jeu d'esprit, *but the layout of the score is important and perhaps raises the issue of the different function of scores then and now: Would Biber's scores have been used by a conductor? What would whoever was in charge of the performance read from?*

Dear Clifford,
I was recently listening to the St Matthew Passion. In the final chorus of Part I, the two choruses are combined and are joined by the soprano ripieno. This means that there are

at least three singers on the treble part and two each on the other parts. The general layout of the chorus is no different from many other Bach choruses. Does it really matter, then, if one or a few more voices to a part are used in Bach's other chorus, and is the number of singers a logist rather than an artistic decision? A Mozart string quartet is quite a different question. *Douglas Bolingbroke*

No-one is saying that Bach didn't ever use extra singers: but at least until we understand his principles, it would be sensible to follow his known practice. You quote a good example: yes, there are two or three singers on each part, but they are singing from different positions. The increased richness is not just arithmetic but geometric. There are, incidentally, some Mozart pieces that are suitable for quartet or small orchestra (K. 136 or 525, to take a couple of popular examples). CB

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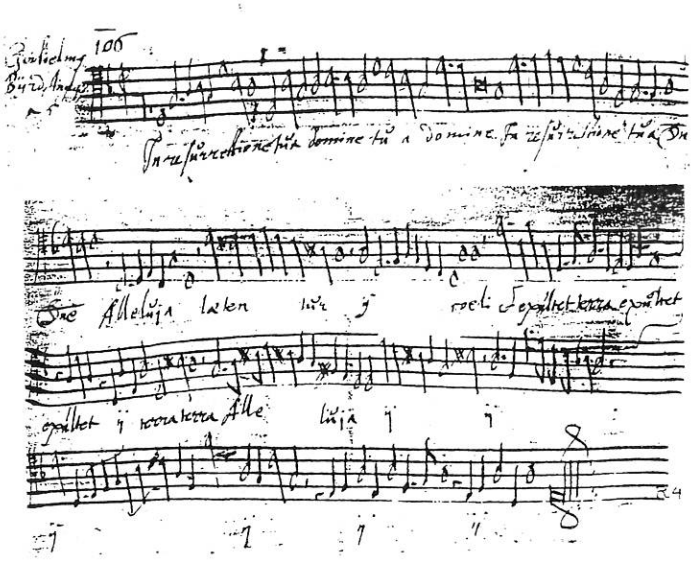
Congratulations to John Butt on becoming the Gardiner Chair of Music at the University of Glasgow. It moves him and his family further away from us, but will surely be Glasgow's gain. I first got to know John and his Scottish wife Sally when he invited me to stay with them for the first Berkeley Festival in 1990. One of the people I met there (though he was Europe based) was Davitt Moroney; I hear that he now has an appointment in the Music Department at Berkeley.

PETRUCCI

Readers considering celebrating the 500th anniversary of Petrucci's publication may like to know that Broude is reprinting its facsimile of Petrucci's *Odhecaton*, which should be available 'within a few months'. *Canti B* (£34.00) and *Canti C* (£50.00) are still available. *Odhecaton* and *Canti B* received excellent editions by Helen Hewitt, but as far as I know *Canti C* is only available in facsimile.

BEETHOVEN SYMPHONIES

The Bärenreiter/Jonathan Del Mar edition of Beethoven's symphonies is now available complete in study-score format at a bargain price (until the end of the year) of £50.00. (For comparison, the nine Eulenburg scores cost £78.50). The scores include substantial introductions, but not the detailed critical commentaries, and are clear enough for even my aging eyesight to have no trouble with the finale of the *Choral*. Copies may be ordered from King's Music.



Byrd *In resurrectione tua* (Cantiones Sacrae, 1589, no. 17)
(from Herlufsholm MS: see *Byrd Newsletter* p. 10)

APOLOGIES

Apologies to Cedric Lee: his Green Man Press *Three Purcell Songs with Hautboys* reviewed last month *does* include the texts – twice. I have no excuse! As with the slip over the violone part in the Biber Mass (see p. 22), I think of a point while writing and the pages seem to stick together and hide the obvious!

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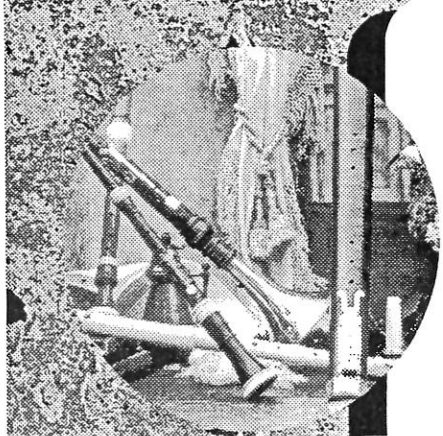

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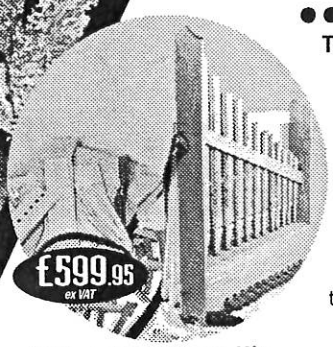

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'A VOICE FROM HEAVEN'

What a magnificent way to launch Byrd into the new millennium. This pair of concerts, subtitled 'Latin motets from manuscript sources by William Byrd (c.1540-1623)' was given by the Dunedin Consort in Greyfriars Kirk, Edinburgh, and Glasgow University Chapel on February 1 and 2 respectively. It celebrated Warwick Edwards's recently completed edition of the unpublished motets as volumes 8 and 9 of The Byrd Edition published by Stainer and Bell. All the choral items by Byrd were therefore taken from these two volumes. This incredibly adventurous choice of repertory was a credit to Warwick, who devised the programme, and to The Dunedin Consort who sang it. Credit also to the citizens of the two Scottish cities who attended in good numbers: about 150 in Edinburgh where the tickets were far from cheap, and a full house with extra seating for the free performance in Glasgow, which formed part of the 550th anniversary celebrations at the University, where Warwick is a Reader in Music. Some funding was also provided by the Scottish Early Music Trust, generated from the assets of the late Scottish Early Music Consort who so memorably celebrated what we thought in those pre-Harley days of 1992-3 was the 450th anniversary of Byrd's birth. The motets selected for performance were *Christe qui lux es*, the *Lamentations, O salutaris hostia, Ad Dominum cum tribularer, Ne perdas, Deus in adjutorium, Audivi vocem, Domine exaudi, Circumspice Hierusalem* and *Quomodo cantabimus*. These were interspersed with appropriate readings delivered by the Carver scholar, James Reid Baxter, and pieces for organ played by Stuart Hope; before *Quomodo* the Consort sang Monte's *Super flumina*. As a prelude to the recital in Glasgow, Warwick, James, Ben Parry (the conductor) and David Skinner gave a stimulating lecture *a4* about this repertory. Not the least interesting aspect of the concert was to compare Warwick's solutions to missing parts with those of David, and to hear Warwick's completion of the emaciated *Domine exaudi*, which will be included as an appendix to a forthcoming recording otherwise devoted to *Gradualia* in the ASV Byrd Edition. In every respect this was an admirable celebration of an aspect of Byrd's many-sided genius. Made in Scotland!

So the Scottish Nationalists are now claiming Byrd! This is the concert I mentioned in EMR recently, though naming the wrong performers, that got rather sensationalised Radio 4 publicity. CB

All unsigned contributions by Richard Turbet

NEW WRITING

The numerical sequence continues that of previous Newsletters. It is gratifying to rediscover an article from far back in the previous century, particularly one as substantial as Healey Willan's from 1940s Canada.

303. *Misnumbered 304 in Newsletter 6.*
Macey, Patrick: 'Byrd, *Infelix ego*' in *Bonfire songs: Savonarola's musical legacy*. Oxford: Clarendon, 1998: pp.287-302.

304. Flood, Grattan: 'A note on Byrd's "Great Service" '. *The music bulletin* 6 (1924): 372. (Signed G.F.)

305. Willan, Healey: 'William Byrd: choral work". *Canadian Review of Music and Art* 2. (August/September 1943): 8-9. Emphasizes the value of hearing Byrd's choral music, not just studying it on the printed page.

306. McVeigh, S.A.J.: *Drayton of the Pagets*. West Drayton: West Drayton & District Local History Society, 1970. Useful background about Byrd's social circle.

307. Staines, Joe: 'Uncaging Byrd'. *Classic CD* 91 (November 1997): 80-1. Session report on recording the first disc in ASV Byrd Edition.

308. Horner, Bruce: 'On the study of music as material social practice'. *Journal of Musicology* 16 (1998): 159-97. Final section 'Toward the study of music as material social practice' consists largely of analyses of *What pleasure have great princes* and *Why do I use my paper, ink and pen?*

309. Brown, Alan and Turbet, Richard, eds.: *Byrd Studies*. Cambridge: Cambridge University Press, 1999. Reissue of 1992 ed. of 168.

310. Smith, Jeremy L: 'From "rights to copy" to the "bibliographic ego": a new look at the last early edition of Byrd's *Psalmes, sonets and songs'*. *Music & Letters* 80 (1999): 511-30. Establishes that this undated edition, previously put at c.1599, was probably published during 1606 or 1607.

311. Harley, John: 'Byrd the farmer'. *Annual Byrd Newsletter* 6 (2000): 6. Newly discovered document relating to property maintenance.

312. Harley, John: 'William Byrd and his social circle'. *Early Music Performer* 7 (2000): 4-9. Further biographical information supplementing 280 and 289.

313. Howells, Herbert: 'Herbert Howells' notes on Byrd'. *Annual Byrd Newsletter* 6 (2000): 7-8. Notes on five-part mass found in notebook amongst Howells' private papers.

314. Kerman, Joseph: 'Music and politics: the case of William Byrd (1540-1623)'. *Proceedings of the American Philosophical Association* 144 (2000): 275-87. Reconsiders Byrd's music in the light of the extent of the political agenda he shared with the Jesuits. (See also my comments on *Beati mundo corde* in 'Human and divine', a review in *Choir & Organ* 1 (1993): 40-1.)

315. Parlett, Graham: 'Byrd and Bax'. *Annual Byrd Newsletter* 6 (2000): 8-11. Wonders what impressed Bax about Byrd, particularly the influence of the five-part mass on *Mater ora filium*, and broadens the discussion to consider Bax's attitude to early music in general.

316. Robins, Brian: 'The Byrd Sanctuary'. *Gramophone Early Music* 1.4 (2000): 12-14. Account of recording the three masses as part of the ASV Byrd Edition, including musicological research and subsequent editorial decisions behind the resultant performances.

317. Turbet, Richard: 'Byrd tercentenary dinner'. *Annual Byrd Newsletter* 6 (2000): 6. Location, music and performers.

318. Turbet, Richard: 'Byrd sleevenotes'. *Annual Byrd Newsletter* 6 (2000): 12. Summary of notes containing original material.

319. Turbet, Richard: 'Byrd's music in provincial imprints from 1770 to the present, with special reference to H.B. Collins', in *Branches of literature and music: proceedings of the thirteenth Seminar on the History of the Provincial Book Trade held in Bristol, 11-13 July 1995*, ed. M.T. Richardson. Bristol: University of Bristol Library, 2000, pp.64-74.

320. Turbet, Richard: 'Jubilate for Mr Bird's Service'. *Annual Byrd Newsletter* 6 (2000): 12. Introduction to Shenton's 18th-century adaptation of Byrd's *Short* Benedictus.

321. Carwood, Andrew: 'An inimitable inheritance'. *Choir & Organ* 9.1 (2001): 46-9. Reflections on the sacred music of Byrd with particular reference to scoring, pitch and performance.

322. Kerman, Joseph: 'The Byrd Edition – in print and on disc'. *Early Music* Vol. 29 (2001): 109-18. Review-article discussing Vols.5-9 of the printed *Byrd Edition* and discs 1-5 of the recorded *Byrd Edition*.

323. Eccles, Mark. 'Bynneman's books'. *The Library*, 5th series, 12 (1957): 81-92. Inventory of books, 1583, owned by leading London printer Henry Bynneman. Includes important references to his stock of the 1575 *Cantiones*.

324. Smith, Jeremy L.'The hidden editions of Thomas East'. *Notes* 53 (1997): 1059-91. Includes identifications of five such editions of music by Byrd.

325. Patton, John and Taylor, Steve. *A century of cathedral music, 1898-1998: a comparison with previous music surveys*. Winchester: Patton, 2000. Includes data about performances of Byrd's music in British cathedrals during 1998.

326. Payne, Ian. ''The first that ever he made': Byrd's first pavan and galliard, and techniques of transcription and reconstruction in the 'lost' consort dances'. *Chelys* 28 (2000): 28-58. For a sceptical view of the existence of Byrd's 'lost' consort dances see David J. Smith's review article 'Byrd reconstructed: in search of models for keyboard dances by Byrd' in *Newsletter* 5 (1999), pp.6-8.

327. Bartlett, Clifford. 'Byrd, Bach, Handel & the press'. *Early Music Review* 69 (2001): 24-5. Thoughts on how the press reports musicological discoveries. [See correction on p. 1 above.]

328. Skinner, David. 'Byrd'. *Goldberg* 14 (2001): 22-33. Scholarly account of life and works with select discography by Brian Robins appended.

FORTHCOMING RESEARCH

Richard Rastall hopes his book on Byrd's six-part fantasias, which he is writing with Julie Rayner, may be ready for publication by Ashgate late in 2002.

I have written a short article for *Brio* about the Byrd Festival scheduled to take place in Essex during 1914 but cancelled due to World War I. It includes the only surviving printed document relating to the Festival. I have also noted two early printed sources of *Non nobis Domine* attributed to Byrd in the Wighton Collection in Dundee Central Library. One is an interesting arrangement by James Oswald which I hope to reproduce as part of the article in *Early Music Performer*.

ADDENDA ETC TO *WILLIAM BYRD: A GUIDE TO RESEARCH*

p.5, B: add "3rd ed. of vol. 27, 1999."
p.9, MB: V. "Thomas Tomkins: Keyboard Music, 2nd ed., edited by Stephen D. Tuttle [and revised Thurston Dart] 1973."
p.54: Delete T 318.
p.73: T 468, line 2: add "Version 2 150 no.41".
p.74, line 1: add "(version 2)".
line 3: add "(version 1)".
new line: "FVB ii 430 no.276 Pescodd Time (version 2)."
p.92: The Hunt's Up: add after B i "eds 1-2 only".
p.97: Insert entry for *Preces Deo fundamus*.
p.98: "Robin Hood MB v.139 no.63
Anonymous. Probably by Tomkins but see p.202."
p.124: *Preces Deo fundamus*: alter T 318 to Apocrypha.

THE BYRD EDITION 5

The Masses The Cardinall's Musick, Andrew Carwood & David Skinner with Patrick Russill (organ).
ASV Gaudeamus CD GAU 206

Previous volumes in the Byrd Edition have included the less familiar alongside better known works to great effect. The problem facing the directors with this volume must have been how they were to prevent it from becoming just another disc of Byrd's most famous and most often recorded music. Unlike the earlier discs, there could be no revelations of pieces barely known from printed editions. One option might have been to attempt a liturgical reconstruction, but in a project on this scale this would have been an unaffordable luxury. In the first three volumes the juxtaposition of early experimental motets with the more mature style of the *Gradualia* motets provided the listener with the required degree of contrast and the inclusion of instrumental music performed by The Frideswide Consort added even greater variety. On this CD the instrumental contribution is from Patrick Russill, who plays fantasias from *My Ladye Nevells Booke* on organ. While the performances of these pieces are lively and musical, I am less convinced by the sound-world offered by the chest organ used in this recording, though presumably an instrument of this size would be the sort of organ available to recusants celebrating a secret Mass in the hall of a large country residence in Byrd's time.

Since the three masses all belong to the same period of Byrd's creative output (1592-5), just a few years after *My Ladye Nevells Booke* was copied (1591), they adhere to the same style. Of course, there is a huge variety of texture and expression within these works, but The Cardinall's Music has chosen to vary the vocal scoring of the Masses to create even more variety. If recordings such as this are to reach a wider audience than the early music specialist and music student, then it makes sense to think about programming in such terms. However, there are other sound reasons for changing the scoring between Masses. The Cardinall's Music begins with the earliest, transposing the four-part Mass down to accommodate men's voices (as suggested by Philip Brett in The Byrd Edition, iv), thereby solving the problem presented by the extreme range of the inner parts. At this pitch (approximately a tritone below written pitch, taking A to be 440), the word-painting at 'Et resurrexit' is breathtaking. The three-part is next, taken a third higher with an SAT disposition of voices, followed by the five part transposed down a tone and sung by the usual SATTB line-up. The result is a splendid contrast of tessitura between the masses which helps to characterise them.

The outstanding booklet notes comprise an essay which places the works in a historical, social and musical context. The authors highlight the role of Catholic women in the preservation of the old faith, and suggest that Byrd would have adapted music for the Mass to whatever resources he had at his disposal, be they men, women or children. The use of women in place of boys in Byrd's Latin sacred music seems, therefore, entirely appropriate.

The singing attains the usual high standard that we have come to expect from The Cardinall's Music: each part remains clearly audible (essential in polyphonic music), and each singer has a clear sense of line and of how their individual part fits into the whole texture. Hopefully, those buying this recording will be tempted to discover Byrd's other vocal music by investigating the contents of earlier discs in the series. *David J. Smith*

THE BYRD EDITION 6

Music for Holy Week and Easter. The Cardinall's Musick directed by Andrew Carwood; Patrick Russill (organ); editions prepared by David Skinner.
ASV, CD GAU 214 (2001).

The Cardinall's Musick's survey of Byrd's religious music reaches volume 6 with this disc of music mainly for the rich liturgy of Holy Week and Easter, to which are appended some extra-liturgical pieces appropriate to the season. Devotees of this series or those who know the group's recordings of music by Ludford, Fayrfax and others will have high expectations not only of the superb standard of the singing, ensemble and direction, but also of the care and attention that has gone into the editing of the music, the booklet notes, not to mention the clarity and richness of the recording itself. They will not be disappointed here – these readings are an utter delight to listen to from a purely musical point of view and were that the only consideration, the disc would be well worth acquiring. It is not the only consideration, of course, and one of the features of this edition has been to place Byrd's music in the context of the liturgy it was designed to adorn. This is particularly evident here, and explains the inclusion of one item which in length amounts to almost half the programme, and which on the face of it contains very little music actually by Byrd. This is the setting of the *turba* (crowd choruses) sung during the chanting of the Good Friday gospel, the story of the passion and crucifixion of Christ from St John's Gospel. Byrd set these thirteen extracts for three voices and the settings are masterpieces of characterful concision, but they would make no sense at all sung on their own – they are part of a larger plainsong structure of which a narrator (*chronista*) takes the lion's share, with separate voices singing the words of Pilate, Christ himself and other characters in the drama. Thus the decision to present the Passion setting in its entirety is the right one. Byrd's choruses, occupying less than five of the thirty-five minutes the Passion takes to sing, provide expressive contrast to what is essentially a cool and objective rendering. The effect is quite hypnotically beautiful, but one cannot imagine listening to it very frequently – I would suggest once a year on the appropriate day to hear it to its maximum effect. The other liturgical reconstruction on this disc is of Vespers for Holy Saturday, which traditionally was sung during the administration of the sacrament at mass on that liturgically busy

day. Again, Byrd's psalm and magnificat antiphons are heard to their best effect in the context of the plainsong.

The mass propers for Easter Day are presented more conventionally as a sequence of motets. The introit, *Resurrexi*, is well known, but I particularly enjoyed the sequence *Victimae paschali laudes* with its lively two-part writing alternating with the full five-part texture, and the tiny communion *Terra tremuit*, in which the earth really does move. The other motets include the early, and relatively restrained, *Christus resurgens* which crowns the recital.

This is a moving and beautifully sung disc which should be self-recommending. *Paul Andrews*

OTHER SIGNIFICANT RECORDINGS

A joyous welcome, as warm as it is belated, to an old friend: the recording made in 1986 by The Choir of St John's College, Cambridge, conducted by George Guest, of the masses for four and five voices (EMI Classics for Pleasure 5740022, coupled with their 1988 recording of Tallis's *Missa Salve intemerata virgo*). Previously available only on LP and cassette, this new issue on CD sounds even better than the originals. In my guide to Byrd research (153, p.289) I called their version of the five-part mass 'the best by an ecclesiastical choir'. I would now omit the last four words.

Remaining with the liturgical music, but this time Anglican, the Choir of St Mary Magdalen, Oxford, assisted by Voces Sacrae, perform the first recording of the Magnificat from the Third Service (Metier SMM1). It is available for £13.50 from St Mary Magdalen Restoration and Development Trust, 24 Worcester Place, Oxford OX1 2JP. Judy Martin conducts, and the discreet accompaniment is played by the organist Peter Parshall. Title: *Except the Lord build the house.*

Another reissue is of the verse anthem *O Lord rebuke me not.* It is taken from a 1965 Oryx LP, and is this anthem's first appearance on CD, albeit with Fellowes's reconstruction of the accompaniment. A 17th-century accompaniment was rediscovered in time for publication in BE ll, and for a subsequent LP see Michael Greenhalgh's discography in *Byrd studies*. The present version is on *Salisbury Cathedral Choir & Organ archive recordings 1927-1965*, conducted by Christopher Dearnley. The disc is obtainable from the Cathedral Shop or Douglas Tyson, Stanecroft, Jarvis Lane, Steyning, Sussex BN44 3GL for £14.99, the profits to Salisbury Hospice Care Trust and Salisbury Cathedral Choir Trust.

This is an appropriate place to mention that the same anthem was recorded in 1975 by the Choir of St John the Evangelist, Edinburgh, and released on LP and cassette entitled Alleluia (SJC101) in 1976. Conducted by Robert D. Kidd, the organ accompanist was Richard Walker and soprano soloist Gay Walker.

Also in Edinburgh 1975, the Choir of St Mary's Cathedral under Dennis Townhill included *Gloria tibi Domine* from *Quem terra pontus* on an LP entitled *The Choir of St Mary's Cathedral* (Criterion CRS 253).

Back to the present, and on *Ye sacred muses: consort songs and instrumental music by William Byrd & Orlando Gibbons* (Globe GLO 5159) the countertenor David Cordier and The Royal Consort perform the first recording of *Ambitious love* plus six other songs and two consort pieces.

A candle in the dark: Elizabethan songs & consort music by the Newberry Consort (Harmonia Mundi HMU 907140) includes the first recording of *An aged dame*, sung by the countertenor Drew Minter.

William Byrd: music for the virginals (Alba ABCD 148) played by Aapo Hakkinen contains the contemporary arrangement of the *Lullaby*, its first appearance on CD, plus 11 other items.

On *Easter Renaissance Music* (Priory PRCD 679) the St James's Consort (the resident choir of St James's Church, Sussex Gardens, Paddington, London) under Robin Kimber sing four of the Easter propers (omitting *Terra tremuit*) plus a mass and 2 motets by Lassus.

Choral music by Taverner & Byrd (Proudsound PROU CD 149) by the Choir of King's College London under David Trendell includes *Laetentur caeli* and *Tristitia et anxietas*, the latter fully justifying David Trendell's observation in his sleevenotes that it is the greatest of the 1589 *Cantiones*.

On ASV the recorded Byrd Edition will continue late this summer with the first eight of the 1589 *Cantiones* plus Lady Mass for Christmas to Purification from the *Gradualia* (BE7) and later the remaining eight 1589 *Cantiones* plus propers for Purification from *Gradualia* (BE8). Both recordings are in the can, and the next recording session is scheduled for February 2002.

Hyperion plans to release a single disc of selections from Davitt Moroney's award-winning boxed set of the complete works for keyboard. Its contents are *The bells, Go from my window, O quam gloriosum, Carman's whistle, Miserere I & II, Preludium and Fantasia, Pavan and Galliard in B flat, Walsingham, The trumpets, Galliard for victory, Galliard to Johnson's delight, Seventh pavan, My Lady Nevell's ground, Christe qui lux, Ground* (BK43) and *Ut re mi fa sol la* (organ).

MEANINGS

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

Indeed, Byrd does mean a great deal to me. I clearly recall the first time I heard the Byrd 4-part Mass in a broadcast by King's College Choir, Cambridge, and was absolutely bowled over by the beauty, inventiveness and the sheer scale of the piece. Subsequently, I heard much more as a research student

at King's, Cambridge, where Sir David Willcocks included a lot of Byrd in the daily Evensongs. I was engaged in research into the works of Arnold Schoenberg. Connections between 16th-century British composer Byrd and the 20th-century Austrian one may not seem obvious, but in their attention to craftsmanship, command of structure and clarity of aural experience they share common ground. Is it coincidental that both lived in troubled times – Byrd with the anguish over the loss of his catholic heritage and Schoenberg with the appalling persecution of the Jews at the hands of the Third Reich?

Subsequently, I have performed Byrd with the Renaissance Singers in London – some of the wonderfully inventive *Psalmes, Songs and Sonnets* – and with the Chapel Choir here in Aberdeen. Byrd seems to me to be one of those composers with whom familiarity breeds ever more admiration. Like Bach or Mozart, the better you get to know the works, the more facets they reveal and the more difficult they become in performance. The layers of expressiveness only reveal themselves gradually to those who seek – but for those who do, what rewards! *Roger Bevan Williams*

MISCELLANY

The 'College notes' in Morley College magazine (vol.32 no.7 April 1923 p.1) have the following entry: 'Lecture on Byrd and Weelkes. As Mr Holst has been ordered complete rest, Dr Vaughan Williams has kindly promised to lecture in his stead on Byrd and Weelkes at the Vic., on Tuesday evening, April 17th, at 8 o'clock.' Unfortunately no trace of this lecture survives, nor any other reference to it.

Unlike its modern namesake, the pre-war British Music Society (1918-33) showed an informed interest in early English music, providing secretarial facilities for the Byrd tercentenary festival ('Byrd festival, 1923', *British music bulletin* 4 (1922): 121) and printing the metropolitan proceedings in full (*The music bulletin* 5 (1923): 191). Subsequently it also noted overseas celebrations in St Andrew's Church, Brisbane ('An echo from the Byrd festival', *The music bulletin* 5 (1923): 288) and the British Institute of Florence ('An echo of the Byrd festival', *The music bulletin* 6 (1924): 26 and related correspondence 28).

The composer Alan Gibbs has kindly sent me two printed items that are relevant to Byrd. One is his slim but fine volume: *Oxfordshire memories twenty poems* (Twickenham: Gibbs, 1985) wherein Byrd receives an affectionate reference in poem XVI. The other is a weekly service list from New College, Oxford w/b Sunday 3 December 1961 during the organistship of H. K. Andrews. An impressively wide-ranging repertory still manages to include Byrd's Responses, Second Service, *Tollite portas* and *Laetentur coeli.*

For their inaugural recital in King's College Chapel on 11 June 2000, Aberdeen Vocal Ensemble chose to conclude with the Mass for Four Voices.

The new director of fundraising at Lincoln Cathedral is Peter Coleman. The music appeal is still running, and donations can be posted to Cathedral Fundraising, FREEPOST, Lincoln LN2 1BR.

Graham O'Reilly's French-based Ensemble William Byrd have, slightly unusually, featured Byrd's music in a recent concert. As part of the Lourdes Festival, at Ibos on April 16, they included *Turn our captivity, Sing joyfully* and *Christ rising* in a programme entitled 'Musique sacrée à la cour d'Angleterre'.

On 27 October 2000 at 11.30 am, BBC Radio 3 broadcast the pianist Andras Schiff playing a refreshing variety of music including what was billed as 'Pavan and Galliard (Bray)' by Byrd. It turned out to be nothing of the sort. Clearly it was only one work, in fact the Galliard to the Second Pavan. In true Byrdspotting fashion I enlightened the BBC. It would be interesting to know whether the Second Pavan, the Bray Pavan and Galliard or any other music by Byrd was recorded for broadcast by Andras Schiff.

Tumultuous congratulations to Davitt Moroney on winning the Early Music award for 2000 from Gramophone, as well as the German Critics' Award, for his boxed set of Byrd's complete works for keyboard. Similar acclamation from the *Newsletter* to Ted Perry and his Hyperion Records for supporting and releasing the project. At the prizewinners' concert in the Royal Festival Hall Davitt played the Pavan and Galliard Ph.Tr.

On 31 January 2001 Dominic Winter Auctions (Books) of Swindon auctioned four volumes of MS music inscribed 'This collection of sacred and secular music made & scored by George Wills of Gray's Inn, London 1843'. It contains 'Come let us sing', a contrafactum of *Although the heathen poets,* and *This sweet and merry month* for six voices.

The death occurred on 23 February 2000 of John Nevill, the fifth Marquess of Abergavenny, owner of *My Lady Nevells booke.*

William Byrd: consort songs – 'viol parts to twenty songs for high voice from volume 15 and 16 of Stainer & Bell's Byrd edition' – (London: Fretwork Editions, 2000) comes with a newly written introduction by the editor, Philip Brett.

Joseph Kerman again provides the essay about Byrd in *Grove* [7], alias the second edition of *The new Grove dictionary of music and musicians* which was published in February, having been released electronically last year. The entry for Byrd may be found at pages 714-31 of volume four, and it takes account of recent research.

In 'The fall and rise of William Byrd' (206), my contribution to Oliver Neighbour's festschrift, the reference on page 120 to Tattersall's Psalms should be deleted: although the volume contains *Non nobis Domine* it is not attributed there to Byrd.

After over thirty years I finally attended the William Byrd Memorial Concert, given annually in the parish church,

Stondon Massey by The Stondon Singers. Last year's recital fell on the anniversary of Byrd's death. Conducted by Justin Doyle, the choir concluded a Renaissance programme with *Tu es Petrus, Ave verum corpus, Laudibus in sanctis* and, as their encore for a packed audience, the six-part *Haec dies*. This year's concert is at the church on 3 July at 8p.m.

MORE BYRD SLEEVENOTES

A serious omission from my article last year was Andrew Parker's notes accompanying Winchester Cathedral Choir's recording of *The three masses* on Argo 430-164-2. Of particular interest is his contention that where they are sung with more than one voice to a part, there is no need to reduce this to single voices in passages of reduced scoring.

In my own notes to Fretwork's *The complete consort music* (Virgin Classics VC 5 45031 2) the exigencies of editing caused Parsons to be mentioned on page seven in connection with Byrd's earliest five-part In nomine, instead of Mundy.

ORLANDO GIBBONS'S SUPPOSED DOCTORATE

In *Orlando Gibbons and the Gibbons Family of Musicians* (Aldershot, Ashgate Publishing, 1999) I set out reasons for thinking that Orlando Gibbons never received the doctorate with which he has sometimes been credited. It seems to have been Nathaniel Giles, not Gibbons, who along with William Heyther became a Doctor of Music at Oxford University in 1622. I have recently noticed a piece of supporting evidence which escaped me previously – probably because it appears in a source that is very rare, namely the second edition of John Playford's *Introduction to the Skill of Musick* (1655). It is however quoted fully on pages 14-15 of Franklin B. Zimmerman's preface to a facsimile of the twelfth edition (New York, Da Capo Press, 1972). Playford gives an account of the 'Questions propounded by the Doctors in Musick, to have been discussed in the Act at Oxford, July 8 1622. Mr Nathaniel Gyles, Resp. Mr. William Heather Opp.' The University's Register of Convocation records Heyther's admission to a doctorate on 17 May 1622. An entry concerning Giles's doctorate is dated 5 July, but there is reason to think it may have been received on the same day as Heyther's. Whatever the actual date or dates when the degrees were awarded, it looks as if the two Chapel Royal musicians spent a few pleasant summer days in Oxford. And who can blame them? *John Harley*

H. B. COLLINS'S EDITIONS OF BYRD: A SUPPLEMENTARY NOTE

In a recent paper[1] I noted that a group of eight motets by Byrd, edited by H.B.Collins, were published provincially in Birmingham. Five of the eight are without imprint, but of the other three one gives the name of printer Denham Blyth, London, 1916, and the remaining two give S. Blyth lith., London, 1921 and 1922. I was able to provide details about Denham Blyth but not S. Blyth. A subsequent inspection led me to notice that both of the publications naming S. Blyth as the lithographer give his address as 3, Paper Street, London EC4 [sic]. Valerie Hart of Guildhall Library wrote to me (18 October 2000) as follows: 'There is no S. Blyth, lithographer, listed as in business anywhere in London at that period. However, during the same period Spooner & Munns, lithographers, are listed at 3 Paper Street, EC1. Is it possible that S. Blyth was an employee of this firm?' On the available evidence the answer would seem to be affirmative. [Paper Street was a continuation of Silk Street westwards, at the place that is now the entrance to Barbican Concert Hall car park. *CB.*]

1. Richard Turbet: 'Byrd's music in provincial imprints from 1770 to the present, with special reference to H.B. Collins', in *Branches of literature and music: proceedings of the thirteenth seminar on the history of the provincial book trade held in Bristol, 11-13 July 1995*, ed. M.T. Richardson (Bristol: University of Bristol Library, 2000), pp.64-74. See also 'Stopped by the outbreak of war: the Byrd Festival of 1914', *Brio*, forthcoming, for a note of the elusive 'flier', *recte* letterhead, mentioned in note 23 on page 74.

JOHN BYRD: A CORRECTION

It is perhaps better that an author should discover his own stupidities, than that he should have them pointed out by other people. His face turns the same shade of beetroot, but he is marginally less inclined to don a disguise and seek refuge abroad.

The blunder which has given rise to such thoughts is this. On page 26 of *William Byrd: Gentleman of the Chapel Royal*, I wrote that on 11 December 1588 John Byrd (a brother of the composer William Byrd) was granted administration of the goods of 'Suzanne Burd', a widow. The fact is that Suzanne was granted administration of the goods of her late husband, who was named John. This revised reading of an entry on f.16r of Guildhall Library manuscript 9050/2 is supported by an index entry in volume 1 of *Testamentary Records in the Archdeaconry Court of London*, ed. Marc Fitch (London, 1979).

The John Burd who died in 1588 (or earlier) cannot have been the composer's brother John, who lived until 1621/2, although both men died in the parish of St John Zachary. (The composer's brother left twelve pence to the church of the parish where he should die, and the churchwarden's accounts of St John Zachary for 1621-1622 record the receipt of that sum as 'the guifte of Mr Burd who died in Mrs Stanninates house to thuse of the Churche'.) While it is not impossible that two unrelated John Byrds lived in the same parish (the name was, if anything, more common than William Byrd), it is tempting to think they were related; nevertheless, the identity of the dead man is a mystery. He cannot have been 'John Bird' of Southwark, my pursuit of whom led to the discovery of the error; although that John's wife was named Susan, he was alive in 1597 (see *Acts of the Privy Council*, xxvii, 1903, pp.215 and 256-7).

There are two further points to note. It is now uncertain which John appears in assessment rolls of 1577 and 1582 as resident in the parish of St John Zachary; and Suzanne Burd may have been the 'Mistris Bird' who was buried at St John Zachary early in 1621/2. *John Harley*

THE SIGNIFICANCE OF BYRD'S VERSE COMPOSITIONS: A REAPPRAISAL

The emergence of the verse anthem c. 1570 is associated with three Chapel Royal composers: Richard Farrant and William Mundy of the older generation and the more youthful William Byrd. The genre arose from two principal sources: the consort song for solo voice with consort accompaniment and the metrical psalm. With hindsight, too, the form may be seen in a wider context as a manifestation of the *stile concertato* which was developing throughout Europe at this time. Byrd's absorption and cultivation of these ideas is of central importance in the evolution of the English verse anthem which, by the early 1600s, had surpassed the full anthem in popularity.

It has been speculated that Byrd's earliest experiments in the verse form may have been for the choir at Lincoln, but a Lincoln Cathedral Chapter Act makes it clear that musical opportunities within the liturgy were limited, particularly perhaps those of an experimental nature.[2] It seems almost certain, therefore, that his early verse anthems were composed within the more liberal environment of the Chapel Royal. He became a Gentleman in 1572, and this must have provided the impetus for him to write his first pieces in the new style.

A glance at a list of Byrd's verse compositions would appear to show that he wrote 17 pieces, including 15 anthems. However, as few as nine of these are complete, original works intended for liturgical use, including just seven anthems.[3] Three 'secular' works comprise a separate category.

Farrant's *When as we sat in Babylon* (perhaps the earliest verse anthem) provides a template for a study of the structure of the early verse anthem.[6] Its strophic verses include brief echoing chorus refrains, its latter sections are in triple metre, and it concludes with an 'Amen'. Mundy's *Ah, helpless wretch* and *The secret sins* (the attribution to Mundy is sometimes questioned) adopt a similar format, but *The secret sins* retains duple time throughout. Three works by Byrd date from the period c. 1570-80,[7] and all follow the earliest models. *Alack, when I look back* provides a direct link between the consort song and verse anthem. William Hunnis, Master of the Children at the Chapel Royal between 1566-97, published his *Seven Sobs of a Sorrowfull Soule for Sinne* in 1583, a compilation of texts with tunes. Byrd first set *Alack, when I look back* as a consort song for a countertenor soloist, drawing on Hunnis's melody, but both Hunnis and Byrd later reworked this material as a verse anthem.[8] In Byrd's setting the later choruses are worked at some length, so they play a more important role than in the settings of Farrant or Mundy. The soloists in all early verse compositions were invariably meanes or countertenors, reflecting the fact, perhaps, that many of the consort songs were written for the choirboy plays which were so popular in Chapel Royal circles in the second half of the16th century.

The two other early verse anthems by Byrd also draw on texts by Hunnis. It seems that *Thou God that guidest* was originally conceived for a single meane soloist[9] and that Byrd subsequently added a second meane in two sections. Although following the basic format of Farrant and Mundy, an element of recapitulation between the last and penultimate sections reveals Byrd's concern for musical integration. All that remains of *Let us be glad* is an Elizabethan text, but its verse/chorus directions indicate that its structure resembles *Alack when I look back*.

The striking *Christ rising again*, which dates from the early 1580s, reveals a more imaginative approach to structure, particularly in its relationship between verse and chorus. It demonstrates, in its colourful, even dramatic use of two solo meanes, its less predictable juxtaposition of verse and related and unrelated chorus, often in shorter sections, and its imaginative tonal scheme, how far Byrd had developed the form within a decade or so of its inception. The anthem was originally conceived with five-part chorus and organ accompaniment, but by the time of its publication in *Songs of Sundrie Natures* (1589) a sixth (second meane) part had been added for each final chorus and a consort replacing the organ. A number of later composers, notably Batten, Tomkins and Weelkes, set this text in the verse style, inspired, no doubt, by Byrd's setting.

Four later anthems, probably dating from the period c. 1590-1600, demonstrate a more expressive response to their texts and an innovative verse/chorus relationship, including an

BYRD'S VERSE COMPOSITIONS

Anthems performed liturgically which survive complete
Alack, when I look back [cf Hunnis: both music and text]
Behold, O God, the sad and heavy case [1593?]
Christ rising again [also SSN]
Have mercy upon me [also PSS]
Hear my prayer, O Lord, and consider
O Lord, rebuke me not Thou,
God, that guid'st [from Hunnis]

Fragmentary anthems
Behold, O God, with they all prospering eye – text only [contrafactum of 2. above?]
Let us be glad – text only [from Hunnis]
Now Israel may say – tenor & bass [music as 2. above] [4]
O be joyful in the Lord – text only
Sing ye to our God – text only [perhaps a contrafactum of
Sing ye to our Lord à3 from PSS] [5]

Secular 'anthems'
An earthly tree [SSN]
From virgin's womb [SSN]
O God that guides the cheerful sun [PSS]

Other verse compositions
Teach me, O Lord [from the Second Preces and Psalms]
The 'Second' Service

expanded role for the chorus. However their choice of soloists remains restricted to the familiar meane and countertenor voices. It has been suggested[10] that the text of *Behold, O God, the sad and heavy case* may indicate that it was written in 1593, a year notable for the ravages of the plague. The characterisation of the text recalls *Christ rising again* while the concluding material of the two countertenor verses is taken up and reworked by the chorus. *Have mercy upon me, O God* appears in both liturgical and secular sources. The scoring of its verses – for meane and countertenor, meane (twice) and finally two meanes[11] – is unusually varied while the choruses develop afresh the material of each preceding verse. The verses of *O Lord, rebuke me not* are for a solo meane throughout. It adopts a closer verse/chorus relationship in which the chorus meane repeats the preceding verse material almost exactly but the lower chorus parts display more freedom, though within the musical framework of the preceding verse section. *Hear my prayer, O Lord*, one of the composer's more widely circulated sacred works, closely resembles *O Lord, rebuke me not in* structure, with its verses assigned to a solo meane and each chorus drawing on the material from the preceding verse, slightly modified and reharmonised.

Three works included in published collections and intended for secular use are, in effect, consort songs with unrelated chorus, and so constitute a separate category. In *An earthly tree* (1589), for a solo meane followed by an unrelated SSAT chorus, the two sections are performed three times with only the verse text being varied. An alternative chorus occurs in a secular source[12] set to different music. *From virgin's womb* (also 1589) adopts the same pattern. Again a solo meane is followed by an unrelated four-part chorus, here for high voices. Both works bear the subtitle 'A Carol for Christmas Day'. *O God that guides the cheerful sun* (1611), although published twenty-two years later, follows the same plan but concludes with an 'Amen', as with several other early verse anthems.

It remains to mention two other verse compositions by Byrd. The early Festal Psalm setting *Teach me, O Lord* is, in effect, an embryonic verse anthem; it appears as a separate anthem in two sources. Although it is one of three psalm settings associated with the Second Preces, thought to have been written in Byrd's Lincoln years, he probably added it to the set during the 1570s.[13] It contains the essence of his early verse style: verse writing for a meane soloist with four choruses where the same music is reworked to accommodate different texts. The Second Service[14] probably also dates from the early 1570s. It largely comprises chorus writing with relatively short verse sections so, paradoxically, its compositional process is the reverse of the normal verse-chorus relationship in the early verse anthem. Attention has been drawn to later canticle settings which quote at least the first four notes of Byrd's opening vocal motif from both canticles (G B♭ C D F E D), reflecting the reverence in which he was held by such eminent later composers as Tomkins and Weelkes.[15] The opening of this motif did not necessarily stem from Byrd, however, since its first four notes also appear in two anthems already mentioned by Farrant and Mundy (his *Ah, helpless wretch*), but with their rhythm slightly adapted to accommodate their texts. It may be no coincidence, either, that the four-note version of the motif appears in a number of later verse anthems, including such notable examples as Weelkes's *Give ear, O Lord* and Gibbons's monumental *See, see, the word is incarnate* where it serves as a head motif at the beginning of each main section.

The essential features of Byrd's verse anthems may be summarised as follows:
(i) the stereotyped structure of his early works evolved into new, more flexible forms;
(ii) he tended to restrict himself to meane and countertenor soloists, reflecting the influence of the consort song;
(iii) he demonstrates a penchant for contemporary texts (as in the consort songs and madrigals of the time) – in contrast to his ten authenticated liturgical full anthems which draw on Psalm texts or Prayers.

Byrd was the most revered figure amongst English musicians during the period c. 1580-1620, so it is instructive to consider the influence of his verse style on later musicians. Thomas Morley, Nathaniel Giles and Edmund Hooper were the best-known composers of sacred music of the next generation, and all three were associated with the Chapel Royal for much of their working lives. Morley's three surviving verse anthems all demonstrate Byrd's influence.[16] In *Out of the deep*, for a solo countertenor, the choruses take up new material, as in Byrd's *Christ rising again. How long wilt thou forget me* adopts a similar format, but as many as four soloists are deployed, including a tenor in one section. *O Jesu meek* also recalls Byrd's middle-period works with its more flexible relationship between verse and chorus, while reflecting earlier practice in the assigning of its verses to meanes and countertenors and with sections in triple time. Morley's festal-psalm verse setting of *Let my complaint*, for solo countertenor and chorus, sets each chorus afresh unlike Byrd's *Teach me, O Lord.*

In Morley's First Service[17] the Venite, Commandments and Creed are full settings while the Te Deum and Benedictus include brief verse passages for meanes and countertenors in various combinations. The predominance of the chorus, as compared with his anthem settings, recalls Byrd's Second Service. The verse sections of the evening canticles include several passages for tenor and bass voices, in addition to meanes and countertenors, and so represents a development from Byrd. So the Service may well be a late work, dating from the 1590s.

Ten of Nathaniel Giles thirteen anthems which survive more or less complete are verse compositions,[18] an indication that the style was already assuming greater importance for the next generation of composers. Giles's debt to Byrd in his verse anthems is reflected in their structure (particularly the use of short confirmatory choruses), the scoring of their verses (predominantly for

meanes and countertenors) and the incorporation of triple time in three works. In just a few anthems he adopts a more flexible approach, notably in *Out of the deep* for a bass soloist. His generally conservative approach suggests that most of these works were written during his earlier years at St George's Chapel, Windsor. On the other hand, his two otherwise unremarkable verse services demonstrate a more extended use of the lower voices in their verse sections.

It is a particular disappointment that no verse anthems by Edmund Hooper are available for study. Of his eighteen anthems, ten are verse settings but the poor quality of their texts has precluded their publication.[19] Hooper's verse service, the only such setting amongst his five services,[20] represents a notable advance on the settings of both Byrd and Morley, particularly in its variety of scoring in its verse sections, a more extended role for the soloists and a more 'modern' sense of tonality including alternation between major and minor 'keys'. The Service probably dates from the first or second decade of the seventeenth century.

The next generation of composers included several of first rank - notably Thomas Tomkins, Weelkes and Gibbons. All three were associated with the Chapel Royal during the period c. 1600-25 (and later in the case of Tomkins). Although they adopted a more flexible and varied approach to structure and scoring in their verse compositions, clear traces of earlier stylistic features may be identified.

It is remarkable that, of Tomkins' 56 verse anthems (43 appeared in his posthumous *Musica Deo Sacra* [1668]), no two works compare exactly in the scoring of their verses and in the structural relationship between their verses and choruses.[21] Although few of his anthems can be dated with certainty, the large-scale *Know you not* was written in 1612 for the death of Prince Henry.[22] With its remarkable chromatic writing, its flexible structural design and its deployment of all the full compliment of voices in its verse sections, it represents a significant advance on verse anthems written a decade or so earlier. The compositional processes in Tomkins's four verse services reveal a clear line of development, from the early Sixth Service to the 'modern' Fifth.[23] The verses of the Sixth are scored for meanes and countertenors while its chorus writing reflects the late 16-century style. Although the Seventh Service is more advanced tonally, the verses are still predominantly for meanes and countertenors, to judge from its surviving organ part. The omission of these two services from *Musica Deo Sacra* may have been deliberate on Tomkins's part in view of their relative immaturity. The Fourth is an altogether more accomplished work with rhetorical writing for a full range of soloists while the Fifth, with its *stile nuovo* elements, is almost certainly a late work. Both use the head motif from Byrd's Second Service referred to previously.

The verse anthems of Weelkes[24] are generally disappointing in their lack of variety and inspiration, and it seems that the constraints under which he was working with his 'half choir' at Chichester limited his normally fertile imagination. Most of them do not measure up to his best full anthems, which were almost certainly written for the Chapel Royal. Rahter more than half of his anthems, including a number of fragmentary works, are in the verse style. The majority of these favour upper voices in their verse sections, as in 16th-century works, while, in several cases, their choruses employ a 'refrain' technique. This is most sensitively achieved in *Give ear, O Lord* and *Give the king thy judgements* where the role of the chorus is more extended. Mention should also be made of his distinctive setting of *Christ rising again* which, to judge from its organ torso, compares closely in a number of respects with Byrd's exemplar, notably its opening vocal motif (for two meanes), the material in the second part ('Christ is risen again') and its motivic content. An 'Alleluia' brings the work to a suitably festive conclusion.

Weelkes seems to have found the verse service a more consistently fruitful source of inspiration. Although the First[25] and Sixth[26] Services appear to have been written for his modest forces at Chichester, they demonstrate a characteristic individuality, from the motivic economy and direct, attractive verse writing for a meane in the First to the bold solo writing for the lower voices in the Sixth. Other notable features in his verse services include chorus writing for trebles (Fourth Service)[27] and a 'medio chori' layout (Fifth).[28] There are clear musical relationships between the services as well as with several anthems, a characteristic Weelkes feature.

The verse anthems of Gibbons provide an unexpectedly close comparison with those of Byrd.[29] They fall into three broad structural categories. In the first, four works, notably *O all true faithful hearts* (more familiar with its nineteenth-century text *O thou the central orb*), have a 'refrain' chorus – or at least (as in *Thou God of Wisdom*) a reworked and extended version of the first chorus – recalling Byrd's secular verse compositions. Two works in this category are for trebles. *Blessed are all they* and *Glorious and powerful God* comprise a second category in which the chorus repeats the previous material more or less literally, as in Byrd's later examples. Gibbons's remaining verse anthems demonstrate a more flexible verse-chorus relationship. His masterwork, set out on a broad canvas, is *See, see, the word is incarnate* which, as has been mentioned, deploys the head motif from Byrd's Second Service at several key points. Gibbons's Second Service is one of most striking canticle settings of the early seventeenth century, and it displays the best characteristics of the mature verse settings of the period with its imaginative scoring and rhetorical chorus writing.

It is remarkable that, some forty years after its inception, the verse anthem had retained a number of its early, sometimes stereotyped features. Byrd's pioneering work during this period was an important influence not only on his junior contemporaries but also on later composers as distinguished as Gibbons whose debt to Byrd is clear in several of his works. Despite lavishing much of his attention on his corpus of motets and masses for the Latin rite, Byrd was at the very forefront of the evolution of a unique genre, and

his influence on its development persisted for almost half a century.

1. For an account of the early verse anthem, see Le Huray, P.G., *Music and the Reformation in England 1549-1660*, Herbert Jenkins, 2nd edition (1978), pp. 217-225.
2. See Harley, J., *William Byrd, Gentleman of the Chapel Royal*, Scolar Press, 1999, p. 34.
3. Byrd's verse anthems appear in *The Byrd Edition*, XI (1983), edited by Craig Monson (i).
4. Harley, op. cit., p. 426.
5. C. Monson (ii), "Authenticity and Chronology in Byrd's Church Anthems", *Journal of the American Musicological Society*, XXXV (1982), pp. 280-305 - see p. 302 (footnote 45). In footnote 6 on p. 281 he notes that *An earthly tree* as well as *Have mercy upon me* circulated in ecclesiastical sources.
6. Edited by Robert Reeve and published in *An Anthology of English Church Music*, J. & W. Chester (1971), compiled by David Wulstan.
7. A convincing basic chronology for Byrd's verse anthems, accepted by the present writer, has been argued by several recent commentators. See Monson, op. cit. (i) & (ii) and Harley op. cit.
8. Monson op. cit. (ii), pp. 304-5.
9. Monson op. cit. (ii), pp. 299-300.
10. Monson op. cit. (ii), pp. 300-1.
11. The anthem includes writing for a 'high meane' whose range lies between that of the standard meane and the treble.
12. St. Michael's College, Tenbury, MS 791 (the so-called 'Batten organ book'), now housed in the Bodleian Library, Oxford.
13. Harley, op. cit. p. 183. In the psalm setting *Save me, O God*, also from the Second Preces and Psalms, a solo group alternates with chorus, but without an independent organ part.
14. It is so described in Barnard's *The First Book of Selected Church Musick* (1641).
15. R. Turbet, "Homage to Byrd in Tudor Verse Services", *Musical Times*, cxxix (1988), pp. 485-489.
16. Morley's verse anthems appear in *Early English Church Music*, XXXVIII (1991).
17. Morley's Verse Service appears in *Early English Church Music*, XLI (1998).
18. Giles's verse anthems appear in *Early English Church Music*, XXIII (1979).
19. Le Hurray, op. cit., p. 259. It is recorded by the choir of Selwyn College, Cambridge on *Behold it is Christ: anthems and services by Edmund Hooper and his contemporaries* (Lammas LANN 096D).
20. Published by Oxford University Press.
21. Tomkins's verse anthems printed in *Musica Deo Sacra* (1668) appear in *Early English Church Music*, V (1965), IX (1968) & XIV (1973). See also P. James, "Thomas Tomkins: Sacred Music omitted from *Musica Deo Sacra*", *Soundings*, II (1971-72), pp. 29-45.
22. Published in An Anthology of English Church Music, J. & W. Chester (1971), edited by Peter James.
23. See James, op. cit., pp. 41-3. The Sixth and Fourth [Magnificat & Nunc Dimittis] Services are published by Cathedral Press Ltd.
24. Weelkes's verse anthems appear in *Musica Britannica*, XXIII (1966).
25. Published by Novello & Co. Ltd.
26. Published by Cathedral Press Ltd.
27. Published by Stainer & Bell Ltd.
28. Published by Novello & Co. Ltd.
29. Gibbons's verse anthems appear in *Early English Church Music*, III (1964) & XXI (1978).

Peter James

SOME OBSERVATIONS ON R 134 OF THE HERLUFSHOLM COLLECTION, WITH PROPOSED IDENTIFICATIONS OF OWNERS AND COMPILERS: A NEW SOURCE FOR BYRD'S *IN RESURRECTIONE*

R 134 is arguably the most interesting music MS of the Herlufsholm Collection, although it seems to be somewhat younger than the other MSS. Herlufsholm is a boarding-school dating back to the mid-1500s, with a generally rich cultural tradition. The book in question contains mainly tenor parts of 16-17th century vocal music of a great variety in 4-8 voices. It was compiled by two distinct scribes, a third hand having added three titles to the table of contents, referring to works now missing from the end of the volume. The most striking feature of the MS is its mingling of Latin, German, French, Danish, and Italian song texts, and the variety in genre, from the most pious psalms and masses to bawdy, misogynistic drinking-songs. Even William Byrd is represented in this remarkably cosmopolitan MS, as illustrated (see main magazine, p. 23).

An important question to consider would naturally be the owner's signature 'Georgius Laurentij' (possibly implying *ex libris*) on the first page. The same hand gives the nominative case, Laurentius, on the back cover among other pen-probes. Among these are some sketches of young people, possibly fellow students. To the left on the top of the first page is the faint trace of an earlier, scratched-out owner's signature, possibly that of the MS's originator.

A Danish article about one Georg Friedrich Laurentius, accidentally found in an early edition of the Danish Biographical Encyclopedia, might solve the question as to one of the part book's owners and/or compilers.[1] Born 1594 in Germany, Laurentius studied in Wittenberg and at several other universities, achieving his medical doctorate at Padua 1620. The music manuscript might then have been compiled in many different cultural environments, which could explain the conspicuously varied selection of genre and languages. In 1621-24 Laurentius practiced in Danzig, in 1624-32 in Leipzig, and then he divided his time between Hamburg, Schleswig and Lübeck, until in 1647/8 he attained the post as private physician to the Princess Magdalene Sibylle in Nyköbing. In 1652 he accompanied the Princess to Saxony, then returned to Denmark and a similar position at the court of King Frederik III. In 1663 Laurentius settled in Lübeck, spending his remaining 10 years as a writer on medical subjects. He was a man with strong views, causing much animosity among his peers, but still commanding a grudging respect from his adversaries.

Could such a skilled and busy medical man be enough of a musician to own and co-edit the MS under debate? His four years in Danzig suggest a plausible explanation for a Danish psalm text *Nu bede wi denn helligaand* (No. 15) appearing early in the anthology. Danzig has in a recent article by Ole Kongsted been recognized as an important bridge-head of European musical culture into Scandinavia;[2] naturally, a modest level of reverse influx should be taken into account. It must be pointed out that anyone named Joergen Larsen – a still very common Danish name – may have adopted the Latin form Georgius Laurentius. It might also be argued that the owner's signature might be just that and no more, and that Laurentius had no hand in the actual compilation of the MS. Careful comparison between the words 'Georgius' and 'Gregorius' towards end of the book, seems, however, to point to the same hand.

In the 1985 Conference Report about Heinrich Schütz and music in Denmark the times of Christian IV,[3] John Bergsagel put forward a most intriguing theory about the origin of R 134, building an impressive case that its contents

point to the then Master of the Royal Danish Chapel, the Nederlander Gregorius Trehou, as being responsible for the surprising occurrence of the 1589 Byrd motet in the MS. Bergsagel attributes the wonder to a possible meeting in 1590 in Antwerp between the exiled English composer Peter Philips and Gregorius Trehou, just before the latter left for his new employment in Copenhagen in the same year. In fact, Bergsagel sees the inclusion of the Byrd motet as the very key to understanding the MS, and personally I tend to agree with him (the above Laurentius-theory was formed about a year ago, when I had no knowledge of Bergsagel's work in this field).

A final word should be added about a very likely candidate for owner, contributor and possibly bequeather/forgetter of this single book of an eight-part set – the one-time teacher ('hearer' is the local term) of Herlufsholm itself, Herr Hans Mikkelsen Ravn, with the nom-de-plume Corvinus (1610-1663). His impressive *Heptachordum Danicum, seu Nova Solsisatio*, Copenhagen 1646, is the first and most important work of musical theory from Denmark in the 17th century.[4]

From his own quill, we have a dedication to a friend, which invites favourable comparison with the hand responsible for the second half of the tables of contents of our MS, and possibly some of the the corresponding pieces' underlay. Even if Corvinus were to be found to be one of the important scribes, this would not really detract from the importance of John Bergsagel's theory, since Corvinus' strong advocacy of the use of *si* as the 7th degree of the scale, often attributed to Corvinus, is in his own work seen as possibly invented by Trehou.[5] So the last part of the anthology, if found to be indeed penned by Corvinus, could very well have been copied from Royal Chapel musical volumes during his student years in Copenhagen 1631-34.

A vast amount of research is necessary to confirm these, and possibly form other, theories about this fascinating MS. Progress will be published on the home page of Capella Hafniensis Editions (www.capellahafniensis.dk) where those interested will be able to read the full account of R134 from John Bergsagel's article in the Schütz Conference report.

1. Article by: Jul. Petersen, *Dansk Bibliografisk Leksikon*, Copenhagen, 1896. vol. X, pp. 136-37.
2. Ole Kongsted, in: 'Polnisch-dänische Musikbeziehungen im späten 16. und frühen 17. Jahrhundert", *Akademia Muzyczana*, Gdansk 2000, pp. 94-112.
3. *Heinrich Schütz und die Musik in Dänemark zur Zeit Christians IV. Bericht über die wissenschaftliche Konferenz in Kopenhagen' 10-14 November 1985* Vorgelegt von Anne Ørbæk Jensen und Ole Kongsted, pp. 19-24.
4. See B. Johnsson: "Hans Mikkelsen Ravns Heptachordum Danicum 1646", in: *Dansk Aarbog for Musikforskning*, Copenhagen 1962, pp. 59-92. Facsimile edition: G. E. C. Gad, Copenhagen 1977. ISBN 87-12-76800-6.
5. *Heptachordum...* Prolegomena p. XXXI: 'Cujus primus Inventor mihi ignoratur, nisi si fuerit Gregorius Trechovius natione, ut opinor, Batavus, Regiæ nostræ capellæ quondam Magister."

Arne Keller.

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BYRD AND SWEELINCK: SOME CURSORY NOTES

It has always struck me how comparable the music and its background of William Byrd (1540-1623) and Jan Pieterszoon Sweelinck (1562-1621) are. Both were principally composers of vocal polyphony and had fully mastered the art of late Renaissance counterpoint, both wrote as masterfully for few as well as for many voices and made the variation in number of voices a principal tool of composition. They both set texts disregarding religious differences while both were catholic organists working in countries where protestantism had become the state religion. Their peculiar position in combination with an unusual openness of mind led to a rather liberal and progressive artistic outlook. It is therefore no coincidence that Byrd and Sweelinck each managed to develop a keyboard style and formal repertoire which was fully the equal of their vocal music, and which turned out to be hugely influential and forming a real school. For Byrd as for Sweelinck composition never became a matter of routine; instead, they sought to imbue each composition with a marked individuality.

Unfortunately, there is no evidence whatsoever that they knew about each other, though in the case of Sweelinck one can presume so, principally through his contacts with John Bull and Peter Philips, both English recusants who had found refuge in the Southern Netherlands. There is tantalizingly little musical evidence for any direct influences. However, since the bulk of Byrd's keyboard music must have been composed long before Sweelinck made his belated start as a keyboard composer,[1] the direction can be assumed to have been one-way, Continent-bound. In particular, some variation works of Sweelinck show signs of having been modelled on sets by Byrd. It is surely no coincidence that the one melody common to both composer's keyboard oeuvres,[2] 'Fortune my foe', should have led to two rather closely related works. Sweelinck's little set, moreover, shows clear evidence for a relatively early origin (that is, from the 1600s) and it is obvious that he took the piece by the older composer as a model, which is echoed in several passages, while he also seems to have had Byrd's Pavan F2 around on his harpsichord.[3] But even the formal layout of a much more famous piece as *Mein junges Leben hat ein End* – famous not least in England for a considerable time, witness its mention in James Joyce's *Ulysses* (1922) – can be traced back to Byrd, since it is remarkably similar to the latter's *All in a garden greene*.[4] The 'twin' of *Mein junges Leben*, the equally masterly set on *Ick voer al over Rijn*, draws on a wide range of compositional devices, including clear-cut English galliard style at the end as well as what almost looks like a citation from Byrd's *Hugh Ashton's Ground* in the fifth variation.[5]

However, none of the pieces by Byrd mentioned so far appear in any of the continental sources, let alone in sources deriving directly from Sweelinck, though this may relate to the rather peculiar source situation for Sweelinck's own keyboard music. Indeed, the way the keyboard oeuvres of Byrd and Sweelinck are transmitted show a fundamental

difference. Whereas with Byrd we have several sources very close to the composer and which in most cases have clear pedigrees and are primarily contemporaneous, with Sweelinck the great majority is posthumous and with unknown or at best vague backgrounds. It is a strange fact that, although the many German Sweelinck students can be ultimately held responsible for the transmission and survival of so many pieces of their master in surprisingly high-quality texts,[6] direct evidence for their participation in this important process is very scarce indeed. Major Sweelinck sources such as the Lynar manuscripts (D-B, MSS Lübbenau Lynar A 1 and B 1-4) or the large Vienna Minoriten Codex (A-Wm, MS XIV.714) still keep their secrets regarding their origins and scribes. It is a remarkable phenomenon to see his music copied (as a rule very faithfully) for more than half a century after his death, and to see the transmission of his music so closely bound up with that of his North German pupils: the transmission of both their music and that of Sweelinck thus dries up simultaneously in the 1660s and 1670s.

The only source with a documented connection with the Sweelinck school is the small Düben Tablature Book (S-Uu, IMhs 408), which was apparently written for and partly copied out by the young Gustav Düben (c1629-1690). Gustav was son of the Sweelinck pupil Andreas Düben (1597/98-1662) and his successor as Capellmeister at the Swedish court; Gustav's principal fame resides in his huge collection of vocal and instrumental ensemble music now kept in Uppsala. The tablature book, the sole remnant of what must have been a large and important collection of North European keyboard music, contains from Sweelinck's hand only a small variation set (which is moreover intermixed with variations by his pupil Samuel Scheidt). However it is here, if anywhere, that a connection with Byrd may be found. The volume was begun in 1641 with a row of pavan and galliard sets, including very retrospectively Byrd's 'Petre' pair which was by then exactly fifty years old.[7] Together with the pavan and galliard pairs included by Peter Philips and John Bull, this might very well reflect repertoire going back to the Amsterdam student years of Andreas Düben. The Byrd copy basically derives from the revised version the composer published in *Parthenia* (1613), and it is perhaps no coincidence that Andreas's studentship fell exactly in the following years (1614-1620). In this connection, a partial copy of this famous print in the manuscript Lynar A2 (D-B, MS Lübbenau Lynar A2) becomes interesting too.[8] A selection of twelve pieces has been copied out there as a closed group, including six out of Byrd's eight contributions to the print, among them the 'Petre' Pavan and Galliard (see table in next column).

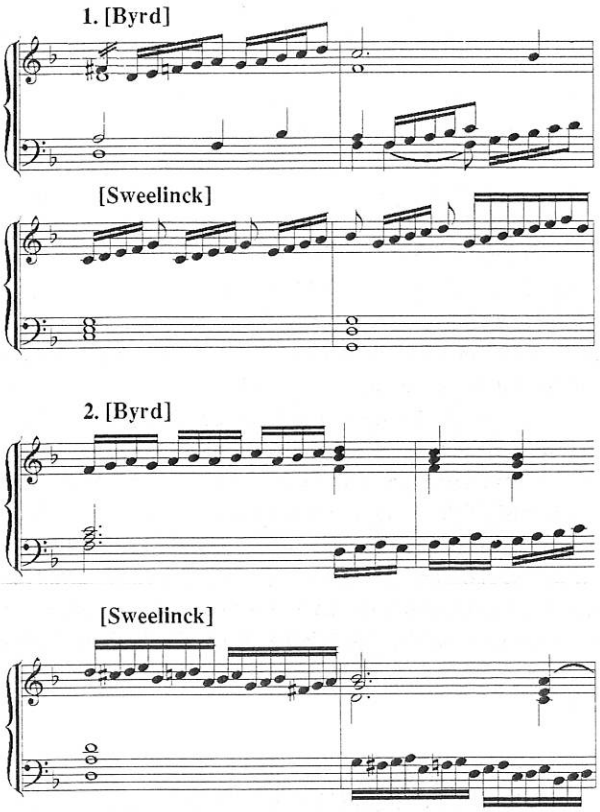
In this MS no Sweelinck pieces have been preserved, but it forms the companion for the much larger MS Lynar A1 written by the same (unknown) scribe. This scribe, as has been shown elsewhere,[9] had access to an unusually rich vein of Sweelinck's keyboard music and this, in combination with the impeccable texts he transmits, led me to the hypothesis that his copies were more likely than not made directly from Sweelinck's autographs. As a consequence, much of the remaining repertoire transmitted here (likewise in high-quality texts) may also derive from Sweelinck's papers, and it is thus possible that this also holds for the *Parthenia* section. (That the Lynar A2 transcriptions were done directly from the print appears unlikely, since the order is somewhat haphazard; for example, the prelude clearly belonging to the Petre Pavan and Galliard [pp.38-40 in the MS] was copied out separately at a later point [p.43].) After this section the manuscript is rounded off by some additional English repertoire: five pieces by Orlando Gibbons (including a remarkable galliard unique to this source) as well as two fantasias by Byrd (G2 and C1). Thus these manuscript pieces may at one point have belonged to Sweelinck's library as well. Some sort of vaguely visible line of transmission appears if one casts a glance at the concordances of the two Byrd pieces. Not only do they turn up paired in Lynar A2, but also in the so-called Ellis MS (GB-Och, Mus. MS 1113),[10] and this latter MS contains as one of the very few English sources a piece by Sweelinck as well (the Hexachord Fantasia [F1], in a fine text). A further Continental connection of this manuscript is suggested by the inclusion of several pieces by Peter Philips, the majority unique to this source, while Byrd's Fantasia G2 seems to have been well known in the Netherlands (or at least at the Brussels court), witness the use of its opening theme in fantasias by Philips and his colleague at the archducal chapel in Brussels, Peeter Cornet.[11]

Summary content of Lynar A2, pp.38-67

pp.	*piece*	*concordances**
38-39	Byrd: Pavan g2 *Sir William Petre*	Parthenia 2
40	Byrd: Galliard g2 *Sir William Petre*	Parthenia 3
41	Bull: Galliard d4	Parthenia 15
42-43	Gibbons: Galliard in C	Parthenia 16
43	Byrd: Praeludium g	Parthenia 1
44	Byrd: Pavan a2 *Earl of Salisbury*	Parthenia 6
44	Byrd: Galliard a2/I *Earl of Salisbury*	Parthenia 7
44-45	Byrd: Galliard a2/ii *Earl of Salisbury*	Parthenia 8
45	Bull: Praeludium G4	Parthenia 9
46-47	Gibbons: Praeludium in G	Parthenia 21
47	Gibbons: Pavan in a *Earl of Salisbury*	Parthenia 18
48-49	Gibbons: Galliard in a *Earl of Salisbury*	Parthenia 19
50-51	Gibbons: Galliard in d	Cosyn
52-53	Gibbons: Galliard in d	unicum
53	Gibbons: *Whoop, do me no harm*	various **
54-59	Gibbons: *The Hunts Up*	Cosyn, Drexel
59	Gibbons: Almain in G	Cosyn
60-63	Byrd: Fantasia G2	Fitzwilliam, Ellis, Wray
64-67	Byrd: Fantasia C1	Nevell, Ellis

* in the case of the Parthenia group, further concordances have not been listed.
Cosyn = GB-Lbl, R.M. 24.d.3 (*Benjamin Cosyn's Virginal Book* 1620)
Drexel = US-NYp, Drexel MS 5612
Ellis = GB-Och, Mus. MS 1113 ('Ellis' Manuscript)
Fitzwilliam = GB-Cf, Mu. MS 168
Nevell = *My Ladye Nevells Booke*, 1591 (MS in private UK ownership)
Parthenia = *Parthenia or the Maydenhead* (London, 1613)
Wray = GB-Lbl, Add. MS 30485
** GB-Och, Mus. MSS 47 and 431; *Priscilla Bunbury's Virginal Book* (MS in private ownership); F-Pn, MS Rs. 1186.

That Sweelinck knew the Petre Pavan (and Galliard) is not only evident from its inclusion in two of the Sweelinck sources, but is further supported by his imitation of the contrametric figuration of this piece in strongly related forms in several of his works (Ex. 1-2).[12]



Ex. 1 - Byrd, Pavan: *Sir William Petre* (Parthenia version), bar 24f. / Sweelinck, Toccata G1, bar 106f.
Ex. 2 - Byrd, Pavan: *Sir William Petre* (Parthenia version), bar 59f / Sweelinck, *Pavana Philippi*, bar 105f.

While the copy of this pavan and galliard in Lynar A2 remains close to the published text (as do the other transcriptions from *Parthenia*), the text of this work in the Düben Tablature is an altogether different affair. As with the other English repertoire in this source, the version presented here shows alteration of the text towards a more polyphonic ideal. David Smith noted regarding the Philips pieces (the *Dolorosa* and *Paget* Pavan and Galliards as well as the arrangement of Thomas Tomkins's keyboard Pavan in a) that this may in part reflect the consort originals.[13] Such an explanation is, however, out of the question for the Byrd pair which almost certainly never existed in a consort version. Therefore the variants of this piece, which was a keyboard work from the outset (and this adaptation was moreover obviously done directly from the *Parthenia* version), gain special importance. Since the Düben version was hitherto not available in print and also only partly reconstructable via the critical commentary of the complete edition,[14] we have included it here as a musical supplement.

A comparison of this version with its model, the Parthenia text,[15] can now be easily carried through and reveals many small but important changes to render the piece more polyphonic and more strictly four-part – if sometimes only on paper. Here three typical examples have been singled out. In Ex. 3 (see p. 15), one sees the arranger striving for a smooth four-part texture, eliminating many of the harpsichord-idiomatic, percussive elements like the two f's on the first beat of bar 18, the doubling of the c'' in the lower octave in bar 19; he even manages to render the purely rhythmical pulsation in bar 20 more polyphonic. The alto motif of bar 65f of the pavan is upon its imitation liberally distributed over tenor and bass in the Parthenia version; this is 'corrected' in the Düben Tablature by rearranging it for the bass only, with renewed voice-leading in the inner voices (Ex. 4). In the galliard, the striking entry of the full-voice texture in bar 2 with the open-fifth harmony is altered in Düben into a complete harmony by changing the alto into a B♭; a similar change can be observed in bar 79 of the pavan, leading to a texture equally awkward to play but with a new tenor line (Ex. 5).

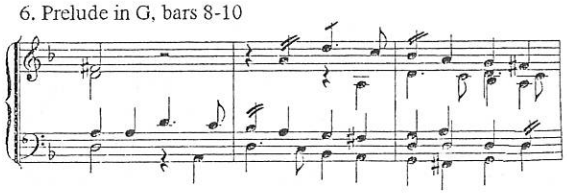
It is certainly tempting to attribute the rewritten version of Byrd's Pavan and Galliard g2 to Sweelinck, though one then would have to accept a differentation in his reworkings of English keyboard music between a slight (and not entirely successful) adaptation to his own style as here or in completely rewritten and brilliantly varied manifestation as in his *Pavana Philippi*. From the perspective of the source and its background, a case could be made for an alternative attribution of these changes to Scheidemann, who seems to have been allied with the origin of its content.[16] Be it as it may, it certainly reflects the outlook of Sweelinck and his school and puts their relationship with the 'Virginalist' repertoire sharply into focus: while they greatly admired and emulated this intensely idiomatic harpsichord style, its involved polyphonic manner and its expressive figuration, they were somewhat less happy with its free-voiced aspect and could not leave the sins against correct voice-leading untouched.

One wonders if Byrd in his old age learnt about Sweelinck and his sudden blossoming as a keyboard composer. If he knew any piece by the Amsterdam composer at all, the most likely candidate appears to be the latter's Hexachord Fantasia. It is the only Sweelinck piece transmitted in more than one English source; it is not only present – along with three other major Sweelinck pieces – in the Fitzwilliam Virginal Book (GB-Cfm, Mu. MS 168) but also, as has already been seen, in the Ellis manuscript alongside two Byrd fantasias probably also known to Sweelinck.[17] It was in all probability composed in 1612 (the dated transmitted by Francis Tregian) and a copy must have arrived shortly thereafter (via Philips?) in England. That it is this piece to which this honour befell is certainly not a coincidence, since the tradition of writing large and ambitious polyphonic keyboard pieces on the rising and falling hexachord was initiated by Byrd and his school. Both the tradition and the school were still very much alive at the time Sweelinck's masterpiece arrived in England. The flourishing of this esoteric keyboard genre in Northern Europe in the first decades of the 17th century is suggestive of a lively exchange

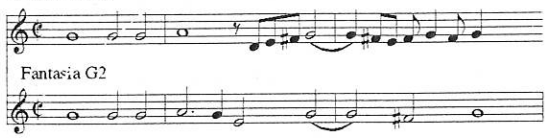
among the composers of these pieces, though any concrete evidence is lacking. Thus, we have also no clue whether the presence of Sweelinck's Hexachord Fantasia in English sources is the result of any such high-spirited rivalry.[18]

The piece copied immediately before Sweelinck's Hexachord Fantasia in the Fitzwilliam Virginal Book, a prelude (no. [CXVII]),[19] has at one point been tentatively ascribed to Sweelinck.[20] However, it cannot be a prelude to the Hexachord Fantasia for reasons of key alone, while it seems foreign to Sweelinck's style. Reconsideration of the piece, however, seems to make an attribution to William Byrd much more likely. Indeed, his style appears so much in evidence that it is altogether surprising that his authorship has not been considered before. In particular the central imitative section with its compact treatment (reminiscent of a relatively late work like the Quadran Pavan) of a typical point (see Ex. 6) closely approaches Byrd's idiom. Moreover, assuming that this work is by Byrd, it perhaps belongs, analogous to his Praeludium and Fantasia a1 linked in the same source (nos. CLI and LII respectively, the former with an explicit direction to play it before the latter), to one of the two keyboard fantasias in the same mode also present in Fitzwilliam (G2 or G3). Fantasia G2 appears the most likely candidate for a pairing with the anonymous prelude; as with the pair in a, a clear thematic relationship seems present (Ex. 7).

6. Prelude in G, bars 8-10



7. Prelude a 6



The addition of preludes to major extant pieces seems to be a distinctly late trait of Byrd. The primary evidence lies in the 1613 *Parthenia*, were he appears to have added preludes wherever possible. Thus the already decades-old Petre Pavan and Galliard was prefaced with a probably newly-composed prelude, as was the brand-new, elaborate Mary Brownlow's Galliard;[21] obviously, the ensuing Earl of Salisbury pieces (Pavan and two Galliards a2) were too short, and the Pavan too close in character and length to allow for the addition of a prelude. Around the same time the Prelude for the Fantasia in a was copied out in the Fitzwilliam Virginal Book (which forms, together with an anonymous copy in GB-Lbl, Add. MS 30485 [*Wray*], the only source for the piece). On the basis of these three authenticated and firmly attached preludes Oliver Neighbour convincingly ascribed two more preludes from the anonymous repertoire to Byrd, which of course raises the interesting question of to which major compositions they belong.[22] As Neighbour argues, with regard of the F major the pairing seems clear: the harmonic scheme it outlines and the position in the manuscript in question (GB-Lbl, R.M. 24.d.3 *[Will Forster's Virginal Book]*) leaves no doubt about its parentage to the Pavan and Galliard F2. However, his case for linking the Prelude in G transmitted in the same manuscript as well as in Fitzwilliam to the *Echo* Pavan and Galliard G5 seems less persuasive, not least because the echo pair itself is transmitted anonymously too. As Neighbour himself points out, there are also strong motivic resemblances to Fantasia G3, but he rejects any possible link. However, if one indeed accepts the prelude as belonging to this fantasia and is willing to adopt the link between the second anonymous Prelude in G with Fantasia G2 as outlined above, then it is striking that all three of Byrd's early keyboard fantasias may have been supplemented by a prelude at a later date (all six pieces in question are moreover included in the Fitwilliam Virginal Book); perhaps he felt the need to give a new, modernized context for these older pieces. The evidence of *Parthenia* seems in general to point to a very late date for these enrichments.[23] Byrd was here obviously following a trend appearing sometime after 1600 whose principal exponent was John Bull (who left no less than seventeen examples of the genre),[24] and his influence can easily be detected in Byrd's preludes, notably in the Prelude in C which may have been inspired by Bull's Pavan and Galliard *St. Thomas Wake* also included in *Parthenia*.[25]

1. On the chronology of the two keyboard oeuvres, see Oliver Neighbour, *The Consort and Keyboard Music of William Byrd* (London, 1978), *passim* (but in particular p.259f); Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck - Its Style, Significance and Influence*, Muziekhistorische Monografien XV (Utrecht, 1997), pp.514-516.

2. That is, apart from their arrangements of Dowland's *Pavana lachrymae*, which is a contrapuntal model rather than a melody taken for variations; for comparisons of Byrd's and Sweelinck's versions of this famous pavan, see Werner Breig, 'Die Virginalisten und die deutsche Claviermusik der Schütz-Generation', in *Deutsch-Englische Musikbeziehungen*, ed. Wolf Konold, Musik ohne Grenzen I (München, 1985), pp.60-66; Alan Curtis, *Sweelinck's Keyboard Music* (Leiden, 2/1972), p.108f; Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, pp.309-312.

3. Curtis, *Sweelinck's Keyboard Music*, pp.120-122; Dirksen, *The Keyboard Music of Jan P ieterszoon Sweelinck*, p.229ff.

4. *Ibid*, p.281.

5. *Ibid*, p.292f. See also Curtis, *Sweelinck's Keyboard Music*, p.103 for a parallel between *Hugh Ashton's Ground* and Sweelinck's *Pavana Philippi*.

6. See my article 'The Sweelinck Paradox – Researching, Analysing and Performing Sweelinck's Keyboard Music', in *Sweelinck Studies*, ed. Pieter Dirksen (in preparation [Utrecht, 2001]).

7. Neighbour, *The Consort and Keyboard Music of William Byrd*, p.196.

8. On this source, see Werner Breig, "Die Lübbenauer Tabulaturen Lynar A 1 und A 2", in *Archiv für Musikwissenschaft* 25 (1968), pp.96-117, 223-236.

9. Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, pp.20-23.

10. For the contents of this manuscript, see Virginia Brookes, *British Keyboard Music to c.1660 – Sources and Thematic Index* (Oxford, 1996), pp.89-91. See also Orhan Memed, *Seventeenth Century Keyboard Music: Benjamin Cosyn* (New York, 1993), pp.90-101

11. Peter Philips, *Complete Keyboard Music*, ed. David J. Smith, *Musica Britannica* LXXV (London, 1999), no. 13; Peeter Cornet, *Complete Keyboard Music*, ed. Pieter Dirksen & Jean Ferrard, *Monumenta Musica Neerlandica* XVII (Utrecht, 2001), nos. 5 and 6 (see also no. 15).

12. Curtis, *Sweelinck's Keyboard Music*, p.104; Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, p.305.

13. See his edition of Philips, *Complete Keyboard Music* (see Note 11), p.187.

14. William Byrd, *Keyboard Music*, vol. I, ed. Alan Brown, *Musica Britannica* XXVII (London, 21976), p.172.

15. *Ibid*, no. 3; *Parthenia*, ed. Thurston Dart, *Early Keyboard Music* XIX (London, 1962), nos. 2-3.
16. See the author's article 'The Düben Tablature and its Background' (forthcoming).
17. A third British source for the Hexachord Fantasia, GB-Och, Mus. MS 1003, is copied from *Ellis* and moreover offers only a fragment of the work. The texts of Fitzwilliam and Ellis in comparison with the continental sources show them to be much related and thus probably deriving from a common branch of transmission.
18. See the article mentioned in Note 6.
19. *The Fitzwilliam Virginal Book*, vol. II, ed. J.A. Fuller Maitland and W. Barclay-Squire (Leipzig, 1899 / R New York, 1963), p.25.
20. Alan Curtis, *Sweelinck's Keyboard Works: A Study of English Elements in Dutch secular Music of the "Gouden Eeuw"* (Diss., Illinois, 1963), p.111.
21. There is no reason, as Neighbour does (*The Consort and Keyboard Music of William Byrd*, p.223f.) to question the authenticity of this pairing; this would ill fit with the general impression of the careful selection and revision Byrd brought to his contribution to *Parthenia*, while the prelude in its sprawling manner moreover seems a perfect foil to the Galliard (note in particular the overall importance of written-out sextuplet trills, which incidentally are also a prominent new feature in the shortened and revised ending of the 'Petre' Pavan).
22. *Three Anonymous Keyboard Pieces Attributed to William Byrd*, ed. Oliver Neighbour (London, 1973); Neighbour, *The Consort and Keyboard Music of William Byrd*, pp.210, 223f. See also *Elizabethan Keyboard Music*, ed. Alan Brown, *Musica Britannica* LV (London, 1989), nos. 3 and 4.
23. While John Harley (*William Byrd: Gentleman of the Chapel Royal* [Aldershot, 1997], p.351) correctly follows Neighbour's suggestion in placing the bulk of the preludes as late works, he is surely mistaken in dating the Prelude in a as far back as Byrd's Lincoln years.
24. Walker Cunningham, *The Keyboard Music of John Bull*, Studies in Musicology LXXI (Ann Arbor, 1984), pp.77-81
25. Harley, *William Byrd* (see Note 23), p.351f.

Note on the edition:

This version of William Byrd's Pavan and Galliard *Sir William Petre* presents a transcription of the text found in Uppsala, Universitetsbiblioteket, Instr. Mus. Hs. 408, ff. 27v-29r (pavan) and ff. 29v-31r (galliard). The New German tablature notation has been reproduced as it stands as far as possible:

[1] In this notation, barlines are implied by the clear grouping of notes on the paper and realized here. The six sections of each dance are thus separated in the manuscript: between the two statements of a section by a single line (with the exception of a/a' of the galliard, whose double line here is an obvious error), between different sections by a double line. This has been echoed here by having a double line between the staves for the former, and a full double line for the latter. Modern final barlines are added in accordance with the direction *Finis* written at the end of both the pavan and the galliard.

[2] As a rule, the four voices have been equally distributed over the two staves, with corresponding stemming. Some rests unnecessary in a two-stave version have been omitted.

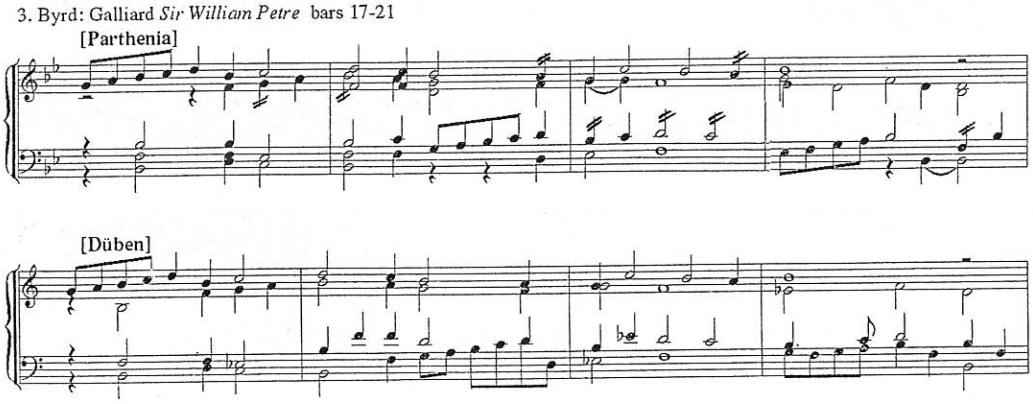
[3] A note whose value stretches over the barline has been modernized into two tied notes.

[4] The sextuplets in the edition are notated in the tablature as normal sixteenth notes (rhythmical symbol with four horizontal lines), but with the digit "5" added before the rhythmical symbol (implying thirty-second notes); obviously, an approach to the average worth is meant here.

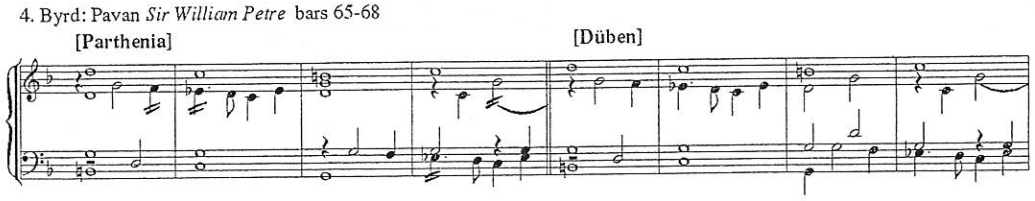
[5] Three errors remain to be noted: Pavan, bar 39, tenor, first note: dot missing; Pavan, bar 50, soprano: the sixteenth notes seem to have erroneously been shifted an eighth note value forward (*Parthenia* reading: first note eighth note, last note quarter), but since the new reading is in itself not really wrong, it has been left as it stands; Galliard, bar 46, soprano, second note: d".

Pieter Dirksen

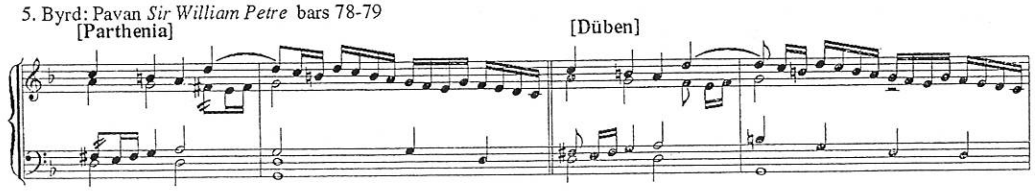
3. Byrd: Galliard *Sir William Petre* bars 17-21



4. Byrd: Pavan *Sir William Petre* bars 65-68



5. Byrd: Pavan *Sir William Petre* bars 78-79



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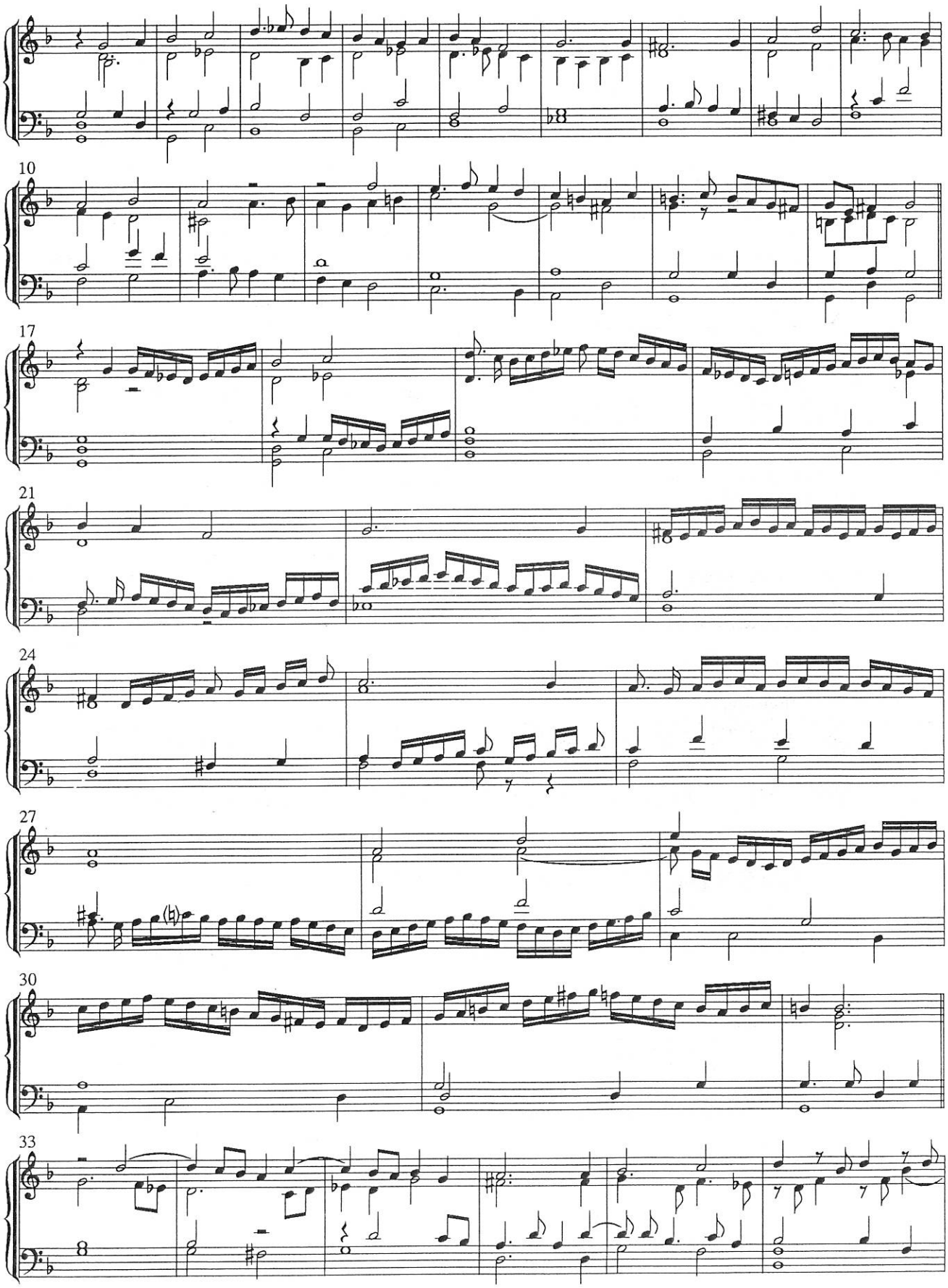

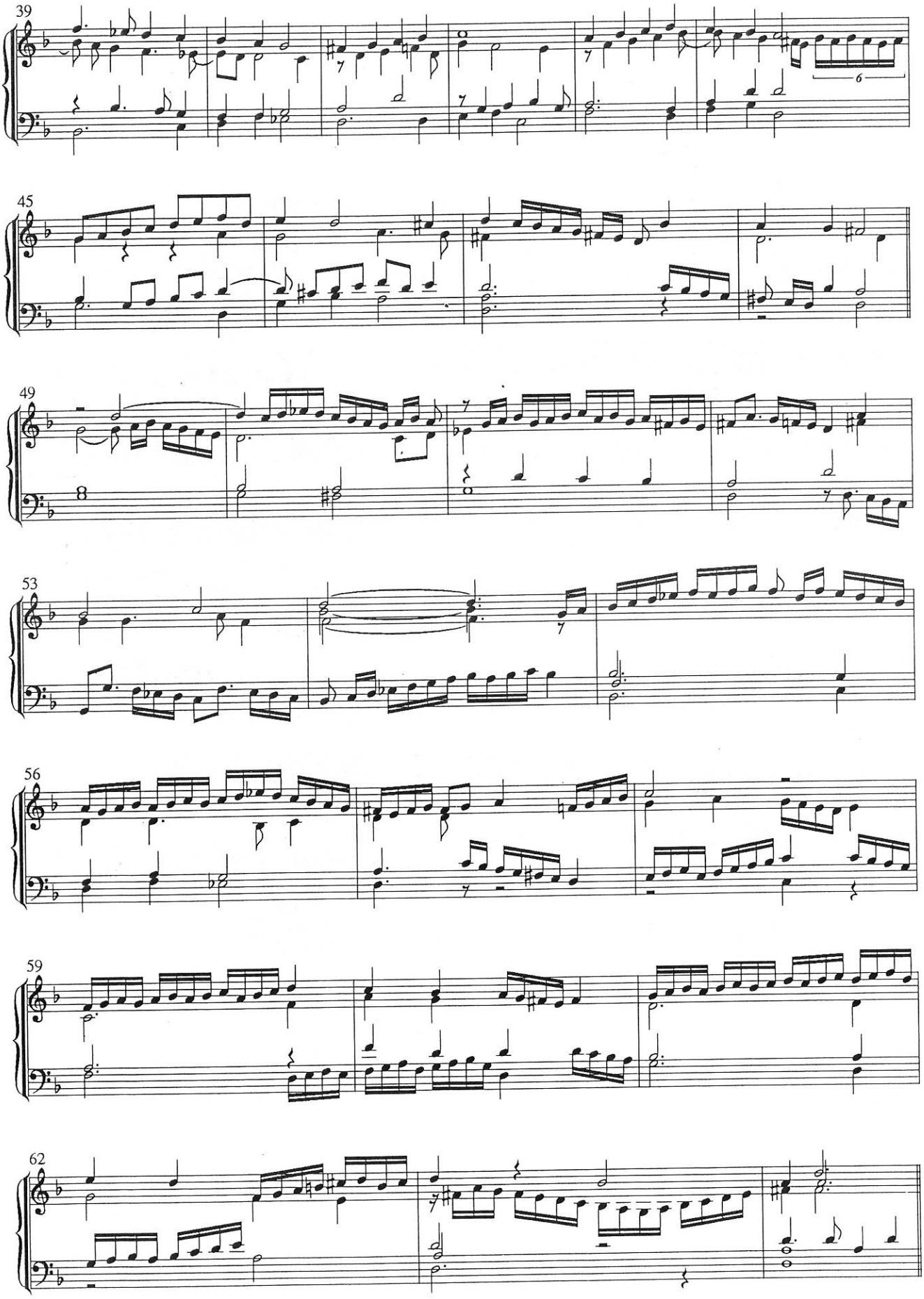
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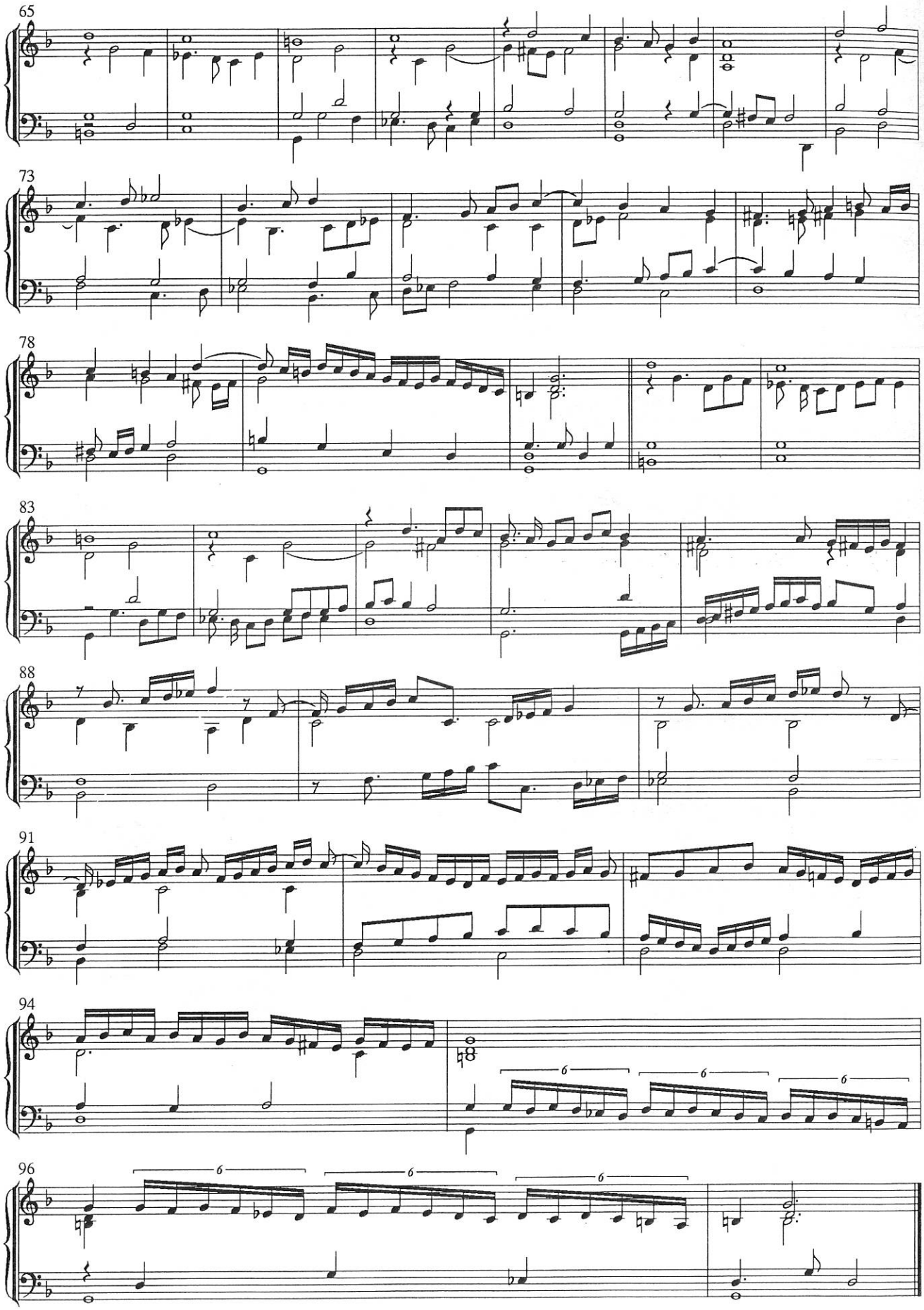
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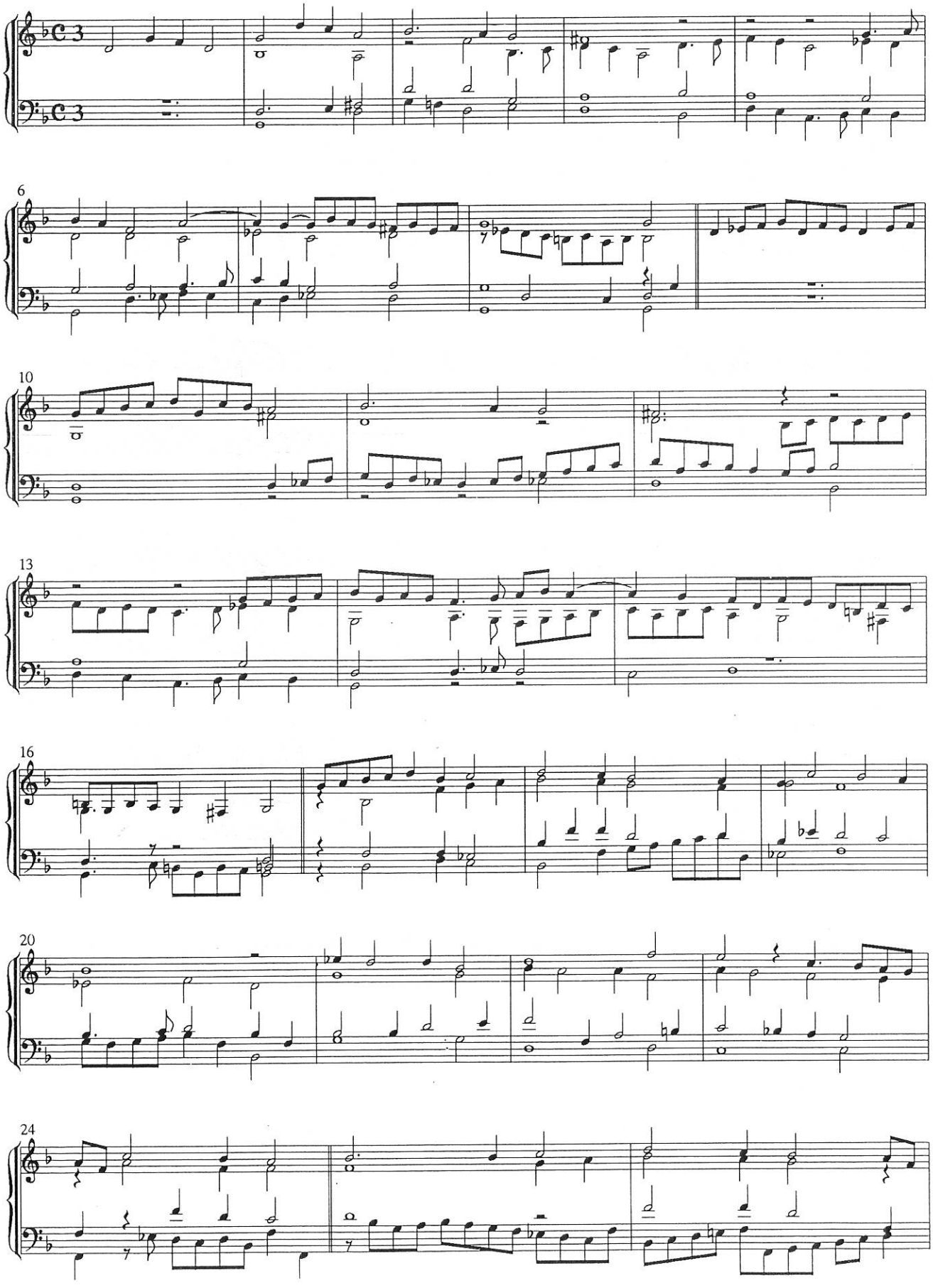
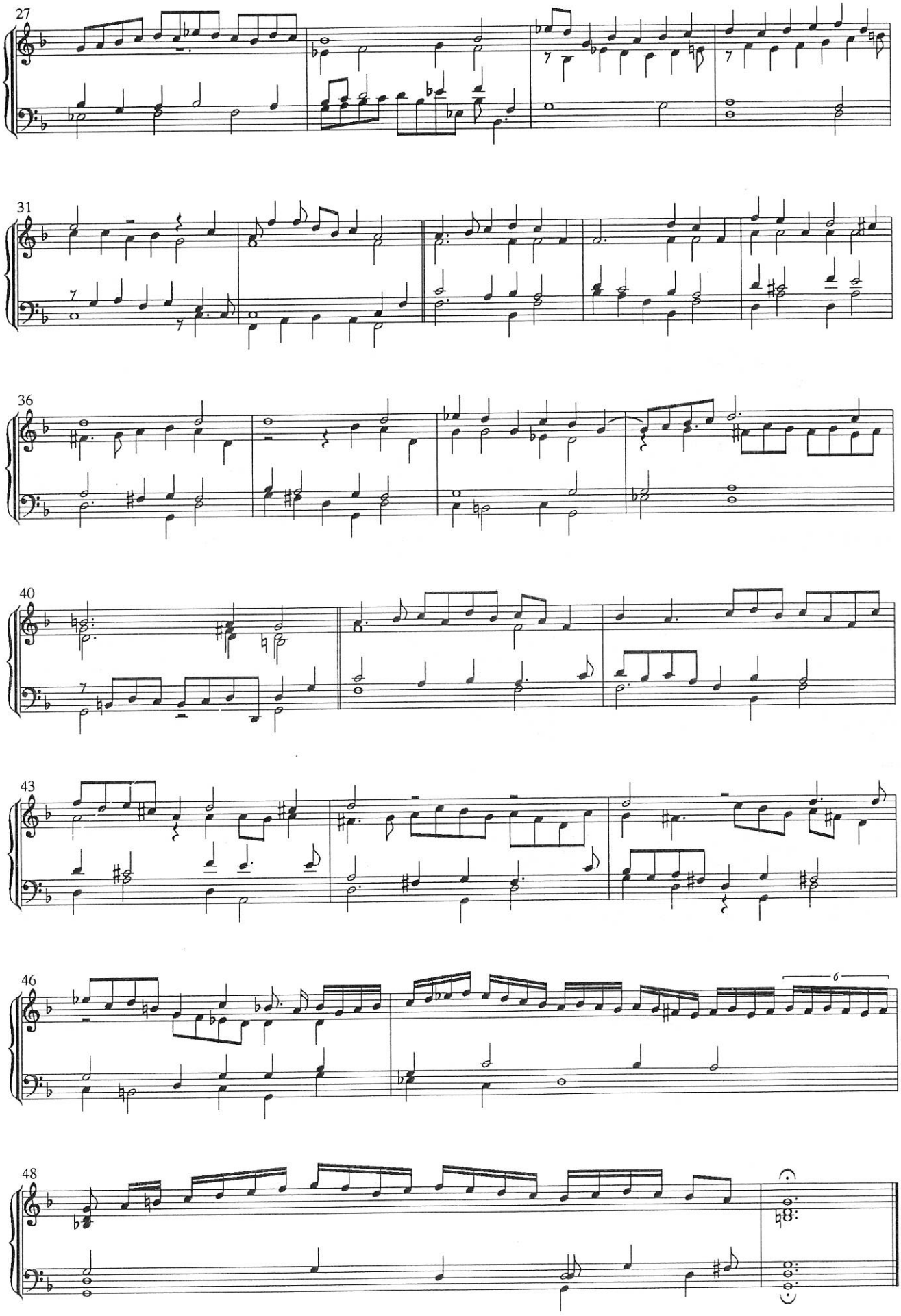
Galliarda. William Bÿrde.

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