Leading Notes

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Nema
NATIONAL EARLY MUSIC ASSOCIATION

A PROFILE OF ANTHONY ROOLEY

The director of the Consort of Musicke talks to Poppy Holden

It is a raw wet day and, finding myself early at our rendezvous, I decide to wait indoors. No sooner has Tony arrived than he begins an unstoppable flood of excited talk about Pan, Orpheus and performance. We've known each other for fifteen years and we worked together for six. He knows I've read his book (*Performance: Revealing the Orpheus Within*, Element Books, 1990; ISBN 1 85230 160 0), and that I have gathered plenty of information from his office in advance of our meeting; I therefore wonder why a man of his ability and learning is so strenuously pushing these bizarre ideas, most of which he has amply aired in the book. After an hour and a half he slows down a little and answers my questions about his next projects, all of which appear to be less important to him than Orpheus & Co.

He seems strangely driven by a desire to be more than a good lutenist, more than an international early-music stage, TV and recording artist, more than a fine concert fixer, more than the catalyst for innumerable musical rediscoveries, more than the driving force behind performances of beauty and renown, more than a teacher: more, too, than a sculptor (a recent and well-advertised hobby, whose product is for sale – at a price). He wants to be an authority on the spiritual side of performing: a musical guru. He wants us to believe Orpheus still exists, reincarnated as A. Rooley, Esq.

His first point, which is not covered in the book – it must be a recent addition to his system – is that Pan is very important in our lives; he is the one who brings us panic and chaos.

> We suppress him – he's the god of trees, the sylvan god – and we humans cut down trees, so Pan has a lot to get even with. This century, Pan has shown himself in many dire forms, and will continue to do so, because gods' energies will out! We need the right kind of rituals, not to placate or suppress, but to channel his energies which want to come through.

I suggest that our society already has, in war, a rather efficient channel for the forces of chaos and destruction. Tony admits this is true, but he's hoping to find them a better outlet in the ritual of performance. Of course, this would be awfully nice, but I wouldn't stake my career on it if I were him. He gives me an example of Pan's destructiveness that's closer to a musician's daily life: 'Pan enters in the moment before you go on to the platform, to wreck your performance'. Tony is less fearful of him than he used to be, because 'I've been working with higher gods'. He declares that:

> The place of the arts is to hold back the rising tide of ignorance – the greatest threat as they saw it in the Renaissance: whereas we see the greatest threat as the hole in the ozone layer. We can either join the brute beasts, or join the angels by using the arts, education – *educare* means to lead from the dark to the light [*sic*]. That's what living is for. Twenty-three years of performing round the world to very different audiences has shown me that there is a worldwide thirst for it.
>
> In the Renaissance there were seven levels of appreciation of art. The first one is Sheer Pleasure, delight of the senses. An appetite is created. That's what we've done, created an appetite for something people didn't know they wanted.

Where do you get to in the end?

> You fall in love with the divine, your creator, which is what actually happens. I've been observing this ever more directly. Ficino says that when the performer is a channel for the archetype of Orpheus, 'he stands up with eyes burning, singing songs he's never heard before'. This happens with the Consort of Musicke.

Back on Planet Earth, I ask Tony where he and the Consort are going next, and he tells me the latest developments which I can put into context by giving a brief summary of his career to date.

After a youthful obsession with Lonnie Donegan, playing the guitar in a skiffle band, and a job as a lay-out man in an advertising agency (which was to prove useful when designing his own record covers), he studied the guitar at the Royal Academy of Music, where he passed his licentiate diploma with distinction and was so excited that he messed up the subsequent recital diploma, as he relates in his book to illustrate a point about, I think, humility. (The point is never named, and he takes seventeen pages and four inscrutable diagrams to make it, maybe because humility is still unfamiliar territory to Tony. In an Australian interview he described himself as 'virtually unteachable, being pig-headed and arrogant, and lacking a certain humility and grace...there was something cussed in me which wanted to pioneer my own discoveries'.)

But I digress. He found himself drawn to the lute repertoire, and soon he was transcribing so much lute

music for the guitar that it seemed easier to get a lute and learn to play it. He began working as a lutenist with James Tyler and Catherine Mackintosh in 1969, and started his recording career in 1971 with a lively disc of Renaissance duets with Tyler. Since then, over eighty of his recordings have been issued, all of them of a high standard, and backed by fresh musicological research, either his own, or bought in from experts.

He has had a methodical, hardworking and bold approach to his career, which goes like this: first find the music you like, then learn the appropriate instrument, truffle out a bigger repertory for it, and learn about the history and philosophy of the period (he's a passionate reader). Gather a group of excellent performers, create by the force of your own enthusiasm an audience for the music, plan long-term research or recording projects, and – maybe most importantly – get people to invest money in those plans.

I will never forget how he operated when he and Emma Kirkby first had the idea of the English Madrigal project, from which the current format of the Consort of Musicke derives. The purpose of the project was to establish a group of singers who would perform all the English Renaissance madrigals ever written. Having chosen the singers (myself included), and bought the complete Stainer and Bell editions by Edmund Fellowes (later to be replaced wherever possible by facsimiles of the originals), Tony then said 'Right, we'll have to locate some finance'. It seemed that in a trice, as if by magic, located that finance jolly well was, in the form of a research grant from the Arts Council; enough to let us explore the works of the numerous composers and learn to read from facsimile. After that, Radio 3 took on the project as a set of thirty-five broadcasts, during which we were still making discoveries as we went along; by then we were in a strong position to start making commercial recordings.

Other successful projects have been the set of four discs of Renaissance secular music, *Musicke of Sundrie Kindes*, and the recording of the complete works of John Dowland on nineteen discs; both recordings won many prizes. To promote the cause of early music in the most practical possible way, Tony opened the Early Music Centre in Holland Park, which many will remember fondly as a little white terraced house humming with vitality, with his personal collection of music and books available to all in the library. Instrument makers' workshops, classes for adults and children, concerts and lectures spilled from every room. He left the Centre when he'd seen it thrive for three years, and it was set up in a new home at Sutton House by the late, greatly mourned, Frederik Martin. There is a national network of concerts, an international young artists' competition and concert series, and there are many classes and performances in the excellent concert hall of the newly opened National Trust Tudor mansion in Hackney.

The music-theatre projects Tony tried out between 1984 and 1989 (*Cupid and Death, Venus and Adonis, The Marriage of Pantalone, The Judgement of Paris*), though very interesting and a good idea, didn't work so well. The Consort's singers haven't yet developed the dramatic ability of, let's say, *Les Arts Florissants*.

The English Madrigal project, as well as bringing to light hitherto neglected composers such as John Ward, spawned a corresponding interest in the Italian repertoire from 1500 to 1700, and this is still fertile ground for the Consort.

> We're still into Italian vocal polyphony. We've just recorded the sixth book of Marcantonio Ingenieri's vocal music – he was Monteverdi's revered teacher. It's very subtle music, and the Consort of Musicke is stretched to its limits. Monteverdi had to develop the *secunda prattica*, because this style could not be carried any further.

Tony's next big career move is into record production: he's found a partner to finance his new label, 'Musica Oscura', whose name, he says, implies 'the alchemical music which turns dark into gold'. The first five discs will cover 'the Monteverdi circle' – Rore, Marenzio, Porter, Marini and, first to be released on this label, in September 1993, Palaficino. Having his own label will enable Tony to release some recordings he made earlier but which have not hitherto been made public, both those laid down in bulk by West-Deutsche Rundfunk for Deutsche Harmonia Mundi, and some recorded by Virgin which were jammed during Branson's cash-flow problems.

His next two years look frantic, as *Musica Oscura* gets going, and at the same time the usual Consort business continues. The routine Tony has established is tough: he takes the Consort on tour to Japan, Australia, the USA, Italy and Germany each year, and makes two discs a year for WDR and an annual film for TV. This year's film, the first of the series in collaboration with the *Oscura* backer, comes out in the autumn on Channel Four. It's about the musical Pope, Leo X (1513-21), who was a famous tenor and the patron of Francisco da Milano, the lutenist, who is to be played in the film by Christopher Wilson.

Tony shows me the photos for the latest Virgin CD covers – all of Monteverdi. He draws my attention enthusiastically to that for *Madrigali Erotici e Spirituali*: the Consort's three revered ladies are dancing around, dressed only in thin wisps of white chiffon. I hope for their sake someone will go over it with an airbrush, as there are some rather obvious dark bits to be seen. As we step out into the nasty weather Tony asks suddenly how my love-life is doing. While I struggle with a response, he darts off into a bookshop.

ENRICHING THE CHORAL REPERTOIRE

BRUNO TURNER

Bruno Turner is well known as an editor, writer and broadcaster as well as for his performances and recordings as director of Pro Cantione Antiqua

I asked our editor what I should write about this time. Ask a little question and get an enormous answer. She said (blithely, I think) that a 'Guide to the Repertoire' might be helpful. Recoiling from a Himalayan task and faced with a Damoclean deadline I shall make some suggestions aimed at vocal groups and small choirs, keeping within the confines of the periods so-called High and Late Renaissance, and Early Baroque.

Rather than be completely haphazard about it, I suggest three lines of investigation which musical directors can pursue with the purpose of deepening their repertoire rather than simply widening it. After all, the sheer quantity of sixteenth- and seventeenth-century church music means there is no shortage. Quantity is not the problem and there is plenty of quality, but there is a need for variety and adventure in the choices that are made for concerts and recordings. There is, or should be, an ever-present goal of reviving remarkable works currently neglected, even of unearthing treasures still unknown in our time.

The first of my three lines of investigation concerns the 'great' composers. There are some composers, already much loved and frequently heard, who wrote whole categories of works which now lie neglected. Palestrina and Lassus (don't forget next year – they both died in 1594) are notable cases. If you admire Palestrina's *Missa Papæ Marcelli* it's high time you thought of his *Missa Ecce ego Joannes* for the same combination of six voices, a grand work of deep seriousness. And what about his great collection of five-part motet settings of offertories for the entire church year? This was published in 1593 as *Offertoria totius anni* and now sits waiting for you on the library shelf as volume XVII of *Le Opere Complete* – the edition we call simply 'Casimiri' (after its main editor). They are neglected. They are superb. Consider the more than

one hundred Magnificat settings by Lassus, full of variety from the most concise and homophonic to the very elaborate, from the almost chanson-like lightness to the grand (for example, the ten-part *Magnificat* based on the hymn-motet *Aurora lucis rutilat*), from the modern declamatory manner to the conservative, but wonderful, reworking of Josquin's great models *Præter rerum seriem* and *Benedicta es cœlorum regina*. These two alone will justify my second suggested direction in the search for wider and deeper repertoire.

By deepening the repertoire I mean, better still, enriching it. So often we witness concert programmes and CD recordings filled with Masses (the substantial work) and motets (the variety of gems). Rarely do we receive a proper share of the huge repertoire of polyphonic hymns, responsories, *Magnificat* settings, special antiphons and psalm settings. In this respect, let us give thanks to The Sixteen and their splendid working through the (very) liturgical works of John Sheppard (*c.* 1515–1559/60). Even the riches of Holy Week are only now being drawn upon for the *Lamentations of Jeremiah*, set so often by the most famous and by those still-shadowy figures that elicit such pleasurable surprise when they emerge. I think of the Portuguese Manuel Cardoso (*c.* 1566–1650) and the Spanish-born Mexican Juan Gutiérrez de Padilla (*c.* 1590–1664), not to mention Palestrina's hardly touched, and extensive, settings (he composed no less than five of these).

The names of Cardoso and Padilla trigger my third line of enquiry. Minor composers – what does that mean? Is minor a derogatory term? Surely not if it denotes simply not being major. Minor composers cannot be dismissed as negligible until their music is truly assessed. Neglected may not mean worthy only to *be* neglected. We know very well that this is true whether in the field of early music or that of contempory music. But there are some composers who have been neglected by accident.

Very recently a recording has been issued by Hyperion of ten motets, a Marian antiphon and a Litany by the English composer Peter Philips (1560/61–1628). In the liner notes Peter Holman has quite rightly drawn attention to a form of musical chauvinism that has disadvantaged *emigrés*. It was bad enough to be a Catholic, but at least Byrd stayed at home. Philips spent most of his adult life in the service of the Spanish viceroy in the Netherlands. It is good that we should have a fine selection of his works in performances that understand the idiom. Better still we can hear the works accompanied by continuo (and, when appropriate, split continuo for two choirs) that is in the Hispanic tradition of the archducal court in Brussels and which was widespread throughout the Spanish World, Old and New. Well done, Peter Holman and David Hill.

This service to the true nature of Philips's music should in turn trigger an investigation into the very fine music, distinctive in style – Netherlandish transformed by Italian and Spanish influences, increasingly so as we progress towards and then past 1600 – that was shared by the Madrid-based *capilla flamenca* and *capilla española* together with the viceregal chapel choir in Brussels. Nicolas Payen (*c.* 1512–59) was succeeded by Pierre de Manchicourt (c. 1510–64) (Manchicourt composed some lovely Marian motets – do look at them), George de la Hèle (1547–86) – his grand seven-part Masses are based on the same Josquin models that Lassus used for his *Magnificat* settings, see above; then Philippe Rogier (*c.* 1561–96) and Mathieu Rosmarin (1575/76–1647), alias Mateo Romero alias El maestro Capitán. The *capilla flamenca* was directed by a continuous line of French and Flemish musicians. At the other end of the Spanish axis the Brussels court received music and musicians from Spain, notably Pedro Ruimonte under whom Peter Philips worked. Ruimonte, from Aragon, directed a choir that contained French, Flemish, Spanish and English singers and players. Choirboys from the Netherlands went to Madrid; some returned, like Géry de Ghersem (his Mass on *Ave virgo sanctissima* by Guerrero is quite something), others stayed, like Rogier and 'Romero', to become *maestros*. The style in which they wrote was two-fold: polyphonic 'late Renaissance' in four, five or six voice-parts (rarely seven), and 'early Baroque' polychoral.

Apart from the fact that this 'school' of composers tends to be neglected as neither truly Spanish nor truly Netherlands – ignored by most Belgians and Spaniards – the lesson to be learned is that Henry Peacham (*Compleat Gentleman*, 1622) was not quite right with his statement: 'He [Philips] affecteth altogether an Italian vein'. My own close work with the music of contemporary Spanish composers such as Sebastián de Vivanco (*c.* 1551–1622) and López de Velasco (Victoria's Madrid successor) lead me to say that one could pass off some of their works as those of Philips and vice versa.

This is quite a quarry for music that is very singable, not too difficult, sometimes exciting and often very beautiful indeed. Whether we consider the *emigrés*, English, Spanish and Franco-Flemish, or the masters of Spain's numerous cathedrals, there is a great fund of music by minor but interesting composers; the music is very suitable for singing with small groups and choirs from one to five or six voices to a part. Performed with the support of one or more organs, harps, dulcians (curtal, *bajón*), violone and other bass instruments one can obtain the rich flavour of a special musical manner, conservative yes, but – how can I put it – spicily devotional.

For the early seventeenth-century repertoire there is ample opportunity to make use of the ubiquitous

flutes and reeds, some on reeds and cornetti. Sackbut and *bajón* players were often organists as well, especially the *bajonistas*. These ensembles could double or replace certain voices, even whole choirs, in polychoral pieces. The choirs were often widely spaced. Do be bold with these ideas and give your choir and audience an aural and visual treat.

An eminent scholar once warned an ex-student of his that joining my publishing ventures might mean sliding down a Hispanic drain. Let us step back to the sober beauty and contrapuntal delights of the early sixteenth century and the central tradition. May I put in a plea for performers to look again at Isaac and Senfl, then Clemens and Gombert, Constanzo Festa and Morales? The latter is now emerging from years of lip service, Festa has yet to do so.

But beware of musicologists bearing attributions! Whose *Lamentations* are whose? And now, do I hear a little voice whispering that *Emendemus in melius* may not be by Morales after all? Someone with analysis at hand thinks not. So who composed what Willi Apel once called 'one of the greatest works of the whole era'? Escribano, Escobedo or even the Frenchman Consilium (Conseil)...your guess is as good as mine. There is something humbling about all research and study. Just when you think you have understood what you have spent all your time and energy upon, you may find you are mistaken. Or worse still, it is someone else who finds you are mistaken. Be brave. Does it matter whether this or that work is by someone famous or by someone hardly known? The sheer pleasure I have found in transcribing, publishing, performing and then promoting for others to enjoy a 'lost' work (not lost really, just not noticed) like Alonso Lobo's *Versa est in luctum* makes it all worth while. To me that stands like a beacon to encourage the search for real masterworks that can still move our hearts and minds when centuries have passed.

Just another afterthought. What ever happened – outside the occasional Evensong – to those stunning English anthems that seem now to be more neglected than they were twenty or thirty years ago? The Gibbons, the Tomkins and that masterpiece and true thriller, Thomas Weelkes's seven-voice *O Lord, arise into Thy resting place.*

Even this Latin-based Romish writer has always bowed his ear to that. ❦

Sources

Apart from the *Opera Omnia* editions of Palestrina and Lassus, choirmasters are recommended to the newly published editions of Peter Philips's works for double choir (*Musica Britannica*) and his motets for five voices (University of Auckland Press), edited by John Steele. The works of Manchicourt, de la Hèle, Rogier, de Mapa Mundi supplies handy separate editions of works by Cardoso, D. Lobo, Padilla, A. Lobo, López de Velasco, Vivanco, Morales and Peñalosa, as well as the Lassus *Magnificat* settings mentioned above.

The Spanish firm Alpuerto (Caños del Peral 7–1°D., 28013 Madrid) can supply editions of Ruimonte, López de Velasco, Guerrero, Morales (the long out-of-print Vol. I is now reprinted), Alonso de Tejeda, and many others.

Bruno Turner intends eventually to provide a detailed guide to available editions of Iberian and New World choral music.

A THIRTEENTH-CENTURY ENGLISH MOTET

This issue's musical insert is a previously unpublished English motet from the Age of Cathedrals, edited by Nicky Losseff

Mirabilis Deus–Ave Maria–Ave Maria is one of the few pieces to survive from thirteenth-century England without damage. We have no complete manuscripts of English polyphony dating from this time, and it is one of the saddest historical ironies that only isolated pages from books dismembered to provide binding parchment for other volumes have come down to us. The rich array of compositions which these fragments represent makes us sadder still; compared with the many surviving French manuscripts, they seem to testify to an interest in different styles and a less rigid attitude to genre. Their testimony invites us to question the long-accepted hegemony of France and the so-called 'Notre-Dame' school, and to other ways of exploring music in the 'age of Leonin and Perotin'.

If this were a French motet we would expect a song representing three separate layers of compositional activity. Most simplistically – and with the inaccuracy which that implies – a third, texted voice would have been added to a two-voice clausula; the clausula would in turn have been composed by adding an upper voice (duplum) to a section of plainchant put into measured rhythm. The text of the third voice (or triplum) would in some way comment on the chosen piece of plainchant. If two of the voices are texted, one might comment in a wry or even profane way upon a second, which was serious or quasi-sacred. English 'motets', however, are more flexible; they may or may not be dependent on pre-existent material. Many are built on one or two freely composed parts and are therefore only motets by virtue of their vertical structure. (In other words, the rhythmical relationship between the three voices resembles a motet, where the lower parts seem to provide a basis for a more florid upper part.) This seems to be the case for the piece edited here and now published for the first time, *Mirabilis Deus–Ave Maria–Ave Maria;* both the lower parts seem to be freely composed (if one of them *is* from a plainchant it has not yet been identified).

The typically English 'major-triadic' sonority is less in evidence here than in many other songs from the period, though the English predilection for the interval of the third, noted by contemporary theorists, is certainly a feature of this motet.

The sole manuscript source for *Mirabilis deus* is a recently discovered fragment now in the Bodleian Library, Oxford, MS Latin liturgical, b. 19. This shelfmark denotes a collection of fragments from different manuscripts; our motet occupies f. 4. This folio is from the same source as part of another Bodleian manuscript, Rawlinson C. 400* (the asterisk is part of the shelfmark). Together, f. 4 containing our motet and the Rawlinson manuscript form fragments of three separate but linked sources: a booklet obviously meant to have music (there is space for staves but they were never ruled) and two rolls. More information is available for these sources than for any other from thirteenth-century England. On the backs of both rolls someone has entered a number of corn-rents for villages in the area of Reading. A grain account on the back of our motet contains references to events on certain feast days, and it has been possible to date the parchment to before 1257 (I thank Andrew Wathey for sharing this information). Further, the two rolls might just be those mentioned by a monk from Reading Abbey. A certain W. de Wicumbe left a testimony of his activities in an account on the back flyleaf of a Reading Abbey manuscript now also in the Bodleian, MS Bodley 125. He says he wrote two rolls, one containing two-part music, the other three-part. He also says he composed the music for a History of St Margaret which was written by a Brother Hugh of Wicumbe. As well as the corn-rents, there is exactly such a History on the back of one of the rolls. W. de Wicumbe's name comes up in another Reading Abbey source in the British Library, MS Harley 978, famous for containing *Sumer is icumen in*. On the back pages of this manuscript there is a list of compositions headed 'postea responsoria W. de Wicumbe' ('there follows responsories by W. de Wicumbe'). There are also other lists of pieces, arranged by genre; among that for 'motets with two texts' is one called *Mira fedéra*, the incipit of our motet's second verse.

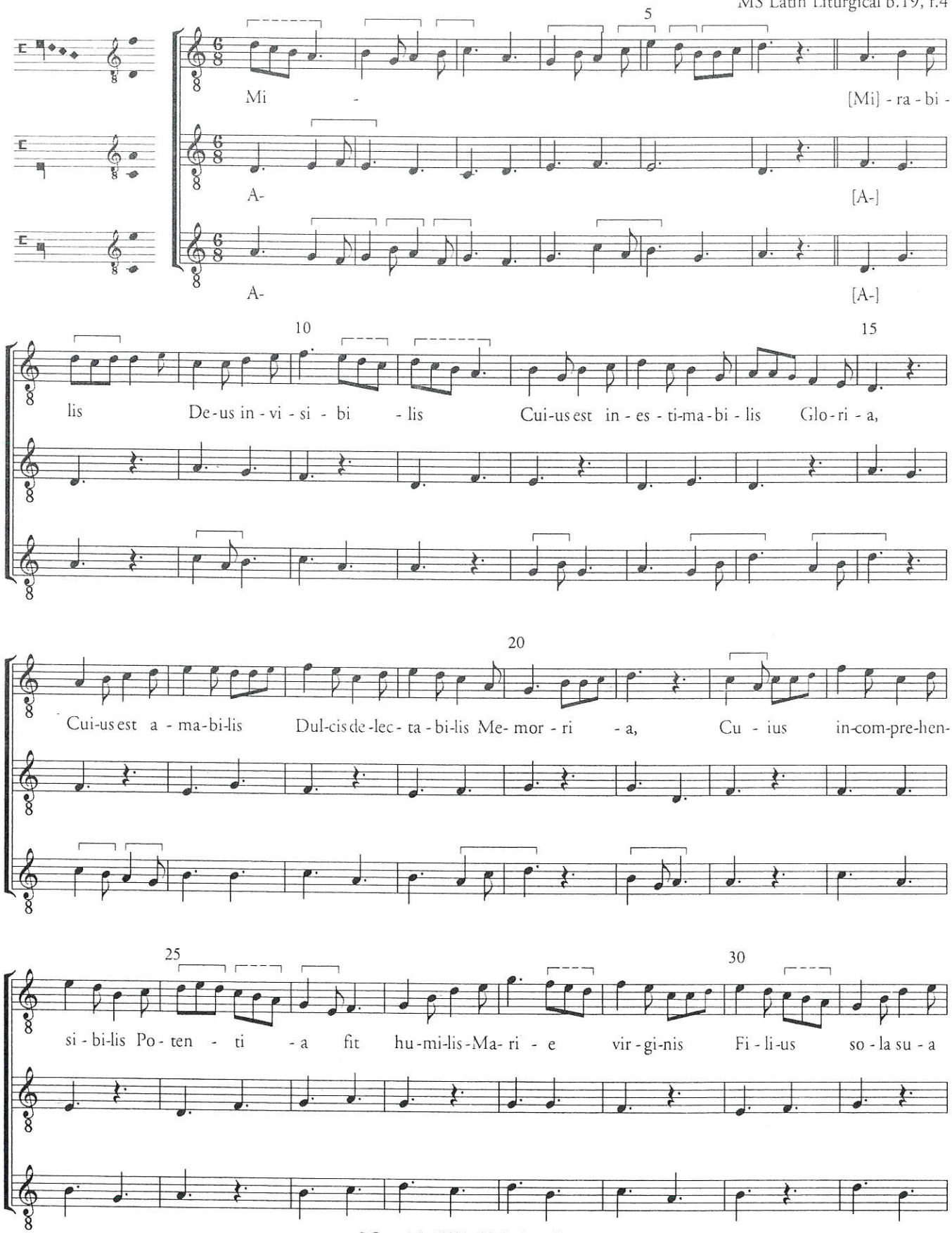
The motet is best performed one voice to a part; transposition is perfectly in order. Plicated notes are shown by small noteheads. By this time the plica had probably lost its original function of indicating a note to be sung, as Lambertus says, 'by narrowing or closing the epiglottis while subtly including a vibration of the throat'; the modal notation of the motet did not provide for the last note of a ternary beat (i.e. in modern notation, a quaver) except by the use of the plica. The singer will probably thus not wish to distinguish plicas from other notes. Notation in 6/8 time is for convenience. Ligated notes are shown by square brackets. Contractions in the text are tacitly expanded: thanks are due to Christopher Page for his help. ❦

Further reading:

B. Barker Benfield, 'Notable Accessions: Western Manuscripts', *Bodleian Library Record* 11 (1983), pp. 114–18 (includes a facsimile and bibliography).

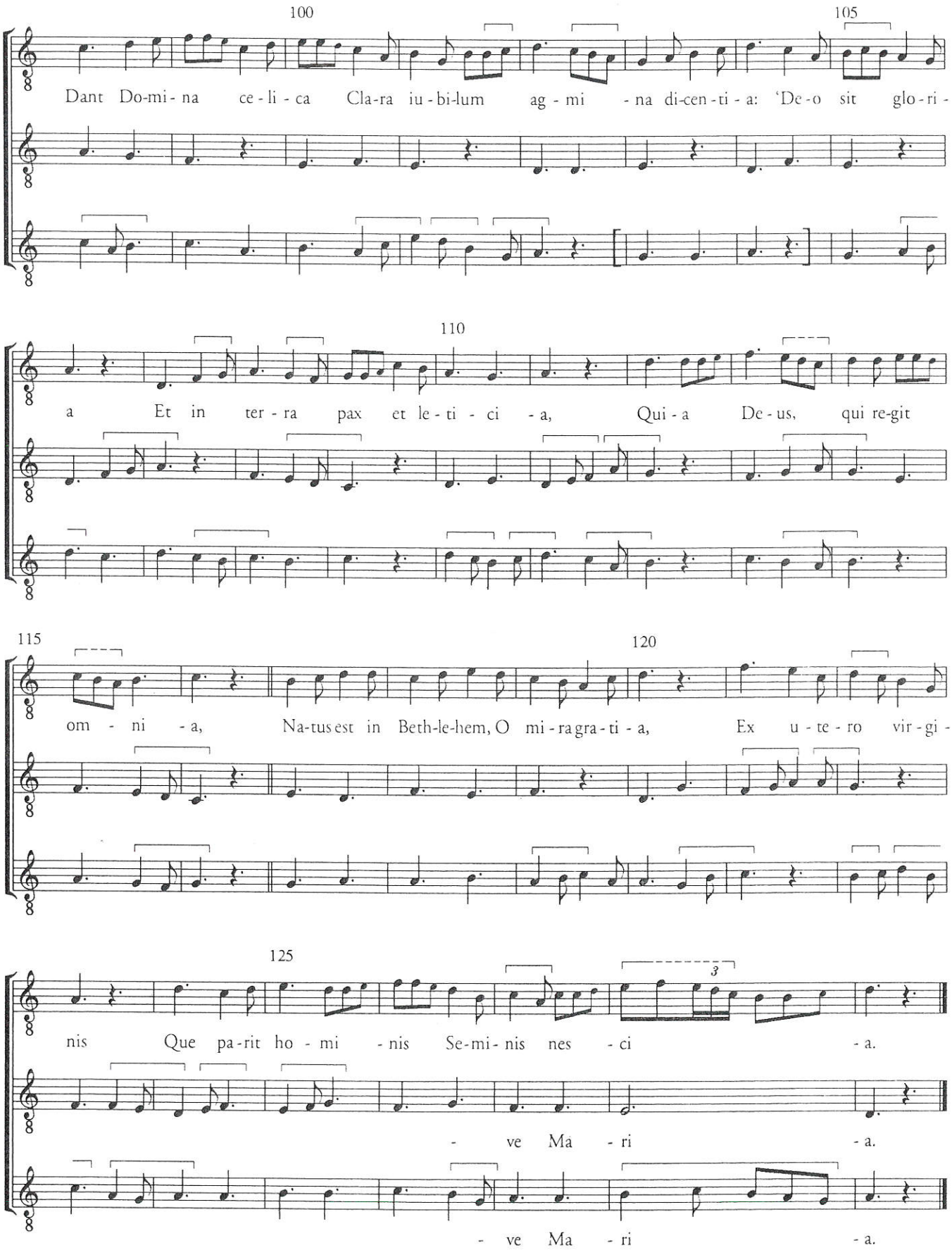
Mirabilis Deus—Ave Maria—Ave Maria

Oxford, Bodleian Library,
MS Latin Liturgical b.19, f.4




35
gra - - ti - a. Rex ce - li - ca, re-gens ca - cu-mi- na, Pau-pe- re re - gi - tur fe-mi-
40
45
na; Qui con-tu - ens sus-ti - net om-ni - a Par-vu- lus va-git in-ter a - ni - ma- li - a.
50
55
O ni-mi- a gra-ti - e co - pi - a! Ut re - le - va - ret ad in-o - pi -
60
65
a Nos mi - se - ros pen - det ab u - be-ra Ma- ri - e vir - gi - ni - ca.
- ve Ma - ri - a.
- ve Ma - ri - a.


70
Mi-
A-
A-
75
80
[Mi-] ra fe - de - ra, Mi - tis pu-er - pe - ra, Ma - ri - a pu - ra per vis - ce -
85
90
ra, De - i et ho-mi-nis Car - nis et nu-mi-nis Sal-va cas - ti - ta - tis se - ra, Re-gem ce - li
95
su-dit he - ra Dans or - bi gau - di - a me - ra Pro - le fruc- ti - fe - ra.


100
105
Dant Do-mi-na ce-li-ca Cla-ra iu-bi-lum ag-mi-na di-cen-ti-a: 'De-o sit glo-ri-
110
a Et in ter-ra pax et le-ti-ci-a, Qui-a De-us, qui re-git
115
120
om-ni-a, Na-tus est in Beth-le-hem, O mi-ra gra-ti-a, Ex u-te-ro vir-gi-
125
nis Que pa-rit ho-mi-nis Se-mi-nis nes-ci-a.
-ve Ma-ri-a.
-ve Ma-ri-a.

CENSORSHIP

CLIFFORD BARTLETT

Clifford Bartlett, music publisher, editor and reviewer, wrote this during his annual summer trip to the USA

The Fall 1992 issue of *Early Music America* contained an article on censorship, together with various replies, most of which advocated avoidance or alteration of racially offensive texts. This worries me. There may well be texts that we perform which offend current sensibilities. So what? Concerts are not normally presented as political gestures. There have been exceptions – such as performances of Beethoven's Ninth Symphony or Smetana's *Ma vlast* to celebrate the fall of totalitarian communism – but these have little to do with the concerts we normally perform or attend. Most of us enjoy early music because it is different from that of the present. The difference is not just that it avoids the dissonance which (until recently) was an essential part of contemporary music. The whole early-music revival is a manifestation of the wider awareness that the culture of the past is different from that of the present, embodied in the popular (but quite recent) adage that the past is another country where things are done differently.

The argument for censorship in the *Early Music America* article is introduced by the example of a medieval song that has a crude, anti-Jewish text. That is in itself quite trivial. One would clearly not sing it at a bar mitzvah party; but any Jew who is sophisticated enough to attend a concert of medieval song will be well aware of the medieval attitude to the Jews and is hardly likely to be surprised. More worrying is the threat that works like the Bach Passions might receive the attentions of the thought police.

The texts relating to the death of Christ cannot be easily censored. Removing specific references in some Holy Week texts which attribute the death of Christ to the action of Jews merely trivialises the issue: the whole point of Good Friday and Easter is to show that Judaism is insufficient. Christ's teaching offended Jews as well as Romans and was rejected by both the political and the religious leaders of the time. Few

Jews would now approve of Christ's execution. But we have to make allowances for the changes (perhaps that dangerous word 'progress' might even be used here) in attitudes to human rights and religious tolerance that have happened over the last 2000 years, and it does not seem that either Jews or Romans were acting unusually in suppressing someone who was thought to be advocating sedition or blasphemy. The offence to modern Jews is not that the Jewish community 2000 years ago machinated to secure the execution (an action that would be normal in many parts of the world today) but that the Jewish race as a whole continued to take the blame.

The Romans were lucky: the Holy Roman Emperors seem not to have been held responsible for the decision of their former provincial governor Pontius Pilate and there were no communities identifiable with the Romans of the Gospel accounts who could be vilified in succeeding centuries as perpetrators of the Crucifixion. But the Romans were anyway less important: in Christian eyes, the Jews caused particular offence to God and to Christendom in that, despite being privileged with the first part of God's Revelation, the Old Testament, they rejected its fulfilment in the New.

The idea that a man may be judged by his father's actions is so widespread that one might consider it a normal part of human society. In most of the Western world until recently, and in much of the rest of the world still, if you know a man's father's status, you have a pretty good idea of his own. Blood-feuds or less formal inter-family hatreds can run for generations, so group type-casting is predictable. Racism is this attitude expressed on a broader scale, exaggerated when one group is overtly different, either in appearance or in beliefs. Rather than expressing horror that Bach should set a text that embodies reprehensible anti-Semitic beliefs, should we not accept that each age has its own patterns of thought and ask ourselves: 'What beliefs are there in our society that future generations will find offensive?'

One of the benefits of experiencing art from the past is that it enables us to get outside our own beliefs. Even if we are atheist, agnostic, Jew or Muslim, a performance of a Bach Passion should produce an imaginative insight into the emotions of a believer, however repugnant that belief may be. (I suspect that the over-earnest are unable to relax their hold over their minds to permit this 'play', hence the suspicion of art among religious and moral fanatics.)

It is, I think, natural that the pressure for censorship comes from the USA, whose inhabitants seem to be less aware of the world beyond its boundaries than most other countries I have visited, and who are less able to understand different attitudes without trying to reform them. American third-world policy during the Cold War – automatically supporting anti-communist regimes on the assumption that they were democratic – caused unnecessary misery because of the expectation that all states could operate on the same political system and that, since communism was evil, it was necessarily worse than even the most corrupt capitalist regime. There has been an arrogance and moral rectitude which goes beyond identifying communism as *the* evil (which led to the McCarthyite

witch-hunts and censorship around 1950). Those fighting for freedom in Vietnam were reluctant to permit that very freedom to those who opposed the war. This inconsistency prevails in the selection of causes which have become fashionable in university circles. Reformers of culture, behaviour and language on behalf of blacks and women are remarkably insensitive to the oriental and hispanic communities. 'Blacklist' is out, 'yellow fever' is still OK. The sexist 'chairman' is out, but blacks are still allowed to use 'man' to refer to either sex, since black linguistic behaviour cannot be criticised. Those advocating the ban on musicians visiting racist South Africa generally have no conscience about racist Israel. Shop assistants who would be sacked for being rude to blacks can happily treat hispanics like dirt even in a civilised town like Boston.

The evils that we castigate in the past are still present in the modern world. Racial hatred flourishes. We can do little about it outside our own immediate surroundings; perhaps it is an essential part of the human condition. Between writing and re-reading this article, I attended a party to launch one of King's Music's local history publications. We heard an entertaining speech from Lord Renton, our former Member of Parliament, who described two nearby villages, separated merely by a busy road, which refuse to co-operate in anything, even to the extent of demanding independent branches of the Conservative Party. The reason goes back a thousand years: one is Saxon, the other Norse.

If even in a civilised part of rural England vestiges of racial antagonism can last so long, it is clearly deeply ingrained in our nature. Banning it from our artistic inheritance will not make it go away. If the music we perform and hear happens to include words that endorse it, that is part of history, part of life. I happen to think that much of the medieval church's attitude to sex and to women is as objectionable as its attitude to the Jews. But I am still happy to sing or hear Marian texts (to someone brought up in the non-conformist Christian tradition, they are blasphemous); I have been known to advise Catholics on how to perform Marian Vespers! I do not agree with Handel that attending a concert can make the audience better people. A concert should be an imaginative experience; if part of that experience involves ideas we find abhorrent, then let us marvel at (and fear) the extraordinary ability of the human mind simultaneously to enjoy beauty and to practice cruelty.

Early Keyboard Fingerings: A Comprehensive Guide, **compiled and ed. Mark Lindley and ed. Maria Boxall. London: Schott, 1992.**

In the sixteenth century a number of important books on keyboard technique, including fingering, were published in Germany, Italy and Spain. Although there were no such formal treatises in England, Elizabethan and Jacobean composers left plentiful examples of fingerings in some of their pieces – and where a composition has survived in more than one source, sometimes we find different fingering suggestions. Various sources from France, Germany, Italy and England also exist from the eighteenth century, most notably in treatises for harpsichord by Couperin and Saint Lambert and pieces by Dandrieu.

In 1982 Schott published *Early Keyboard Fingerings: An Anthology*, selected by Mark Lindley and Maria Boxall. This was a useful adjunct to Dr Peter Le Huray's *The Fingering of Virginal Music*, published by Stainer and Bell in the previous year, with little overlap of material but containing examples of later English, French, German and Italian original fingerings as well as those of virginalists. A further volume, *Early Keyboard Fingerings: A Comprehensive Guide*, has now been published by Schott with the 1982 material as its first part, and a new second section compiled by Mark Lindley. This is again a mixture of sixteenth-, seventeenth- and eighteenth-century German pieces ranging from Hans Buchner to J. S. Bach, and with examples from France, Italy and England. There is even an '*Allegro* by Scarlatti' which has fingering by Muzio Clementi.

There are a few minor updates to the original volume: in the first section a *Minuet* attributed to Handel has now been assigned to Domenico Zipoli and an anonymous composer. Additional fingerings to an Orlando Gibbons *Preludium*, for which three sources were given, have been included in an appendix. The appendix also contains a *Miserere* by John Bull, which Lindley considers 'invaluable for the history of fingerings'.

Important features of the new edition are the expanded commentaries on the pieces and a Historical Overview; in the latter Lindley examines the various treatises, their discussions on fingering and the divergence of opinion as to whether the third finger should be placed on metrically strong or weak notes. Lindley also provides details of modern editions and studies and has compiled a useful selected bibliography of primary and secondary sources.

This anthology, priced at £16, is good value and worth having in the library of all keyboard players. As Dr Le Huray stated in the introduction to his edi-

tion of virginal music: 'Whether or not the performer chooses to adopt "original" fingerings, a study of the interpretative implications of these fingerings is inescapable if the spirit of the original music is adequately to be recaptured'.

ANNETTE HEILBRON

Was der Generalbass sey: a report on the basso continuo symposium in Basle, 22–6 March 1993

One would think that some decades into the early-music revival a question as fundamental as 'what is thoroughbass?' (*Was der Generalbass sey?*), would be superfluous. During the five days of this symposium, however, it became abundantly clear that the problems connected with the playing of basso continuo are far from being solved.

The Schola Cantorum Basiliensis is an institution which combines the study of source material with its practical application in musical performance. It was therefore not surprising that a good balance was achieved during the week between scholar and musician, musicological enquiry and practical music making. The symposium was organised by Dr Regula Rapp, who herself presented a paper on late eighteenth-century continuo playing styles, and Jesper Christensen, who is a leading authority on keyboard continuo playing, and whose excellent tutor for this subject has recently been published by Bärenreiter.

The week started, appropriately enough, with a survey of the beginnings of the figured-bass era by Augusta Campagne (Vienna). This was followed by a talk by Gregory Johnston (Toronto), who argued convincingly that playing continuo from figures was by no means as readily accepted in the seventeenth century as we are inclined to assume. He attempted to show that organ tablature as one alternative accompaniment shorthand was in many cases prefered, as it enabled organists to follow polyphonic structure more closely. He quoted Schütz who, in the preface to his Psalms, described accompanying from a figured bass as 'misguided and clumsy'.

Peter William's paper on continuo playing as practised by J. S. Bach raised more questions than it answered. He maintained that the well-known accounts of Bach playing continuo cannot be considered reliable for various reasons: they all had either an 'axe to grind' or were conforming to the fashion for 'heroic biography'.

The two substantial volumes on *Generalbasspraxis* by J. D. Heinichen were discussed by George Buelow (Bloomington). The substance of Heinichen's books was considered basic practice by, for example, Mattheson, whose 'Probestücke' from his own *Generalbass-schule* were envisaged for those who had already mastered these basics. These pieces, twenty-

four each in the middle and upper grades, were the subject of a lively lecture-recital by Lars-Ulrik Mortensen. Although these pieces were primarily designed as test pieces for organists applying for positions, Mortensen demonstrated how the figurative material in them can be successfully realised in accompaniments, and related them to some Bach accompaniments (for example, the *Siciliano* from the C minor Sonata for violin and obligato harpsichord, BWV 1017). More pieces in this genre, namely the fourteen Sonatas for two basso-continuo instruments by Pasquini, were presented in the form of a commentated concert by the Italian harpsichordists Attilio Cremonesi and Allessandro De Marchi. All of the sonatas were played without an interval and it was to the great credit of the performers that they not only did not lose their audience, but were obliged to give an encore!

Nigel North presented a paper on the use of the theorbo in Italian seventeenth-century and early eighteenth-century instrumental music, while Hopkinson Smith and Karl-Ernst Schroeder talked about colour, touch and intuition in playing continuo on early plucked instruments, and the lute realisations in Hasse arias respectively. As was to be expected, the time allowed for Jesper Christensen to present his paper on Italian keyboard continuo practice was insufficient, but his arguments were given weight during the course of a concert of 'original continuo realisations', given by students of the Schola Cantorum, and commentated by Christensen. The startling use of the *acciacatura* style was impressively demonstrated in the realisation of an aria in an anonymous Roman manuscript. Today we usually hear the *acciacatura* proper only as used by D. Scarlatti in some of his solo sonatas, where the influence of flamenco is usually held responsible – that this was the style Domenico became acquainted with in the Naples of his father, reinforced with the then respected teachings of Gasparini, is a more convincing argument. I was further fascinated in this concert by the juxtaposition of two 'original' realisations of a movement from Corelli's Op. 5 no. 3, one by an Italian, probably Torelli around 1725, the other by J. Ph. Rameau in 1732. Two different sets of musicians were used for the performances, reducing the danger of schizophrenia, playing respectively in the Italian and French styles with appropriate ornamentation. Christensen was the harpsichordist in a concert of sonatas from Corelli's Op. 5 with Chiara Bianchini. This was an impressive and enjoyable concert, although at times I had the feeling that what should have been free ornamentation sounded somewhat studied at times, and the ensemble playing was not always everything it should have been. However, in that the concert made us aware of how continuo can be differently presented, it had an additional didactic function, particularly

in the context of the week as a whole.

Papers were delivered towards the end of the week on Spanish sources for continuo playing on the harp (Heidrun Rosenzweig, Basle), harpsichord continuo in French opera (Graham Sadler, Hull), while Jean Haymoz (Geneva) talked about the thoroughbass methods in France from Dandrieu to Rameau and Andreas Staier looked at the late style as represented by C. P. E. Bach.

I was unfortunately obliged to leave Basle before the last concert, which was of French Baroque music. What was clear to me after a week such as this is that we as players dare not rest on our laurels with regard to any aspect of early-music performance, even something as seemingly basic as continuo playing. The tendency at the present time to turn attentions increasingly to the nineteenth century can give the mistaken impression that there is nothing more to learn about the earlier styles. Intensive symposia such as this are a marvellous antidote to complacency. The *Generalbass* week was organised to mark the sixtieth anniversary of the Schola Cantorum Basiliensis – I hope they will not wait for another anniversary before mounting similar events in the future.

The papers delivered during this symposium will be published in the *Basler Jahrbuch*.

PAUL SIMMONDS

David Fenwick Wilson, *Music of the Middle Ages: Style and Structure* (New York: Schirmer, 1990) and David Fenwick Wilson, *Music of the Middle Ages: An Anthology for Performance and Study* (New York: Schirmer, 1990).

Many thousands of pieces in a huge variety of styles; texts in more than a dozen different languages; notations of many kinds, encrusted with difficulties of interpretation; performance traditions that are only dimly reflected in the musical sources. The task facing anyone who wishes to write a history of medieval music is to make sense of all this and to communicate the essential quality of all good writing about music: the 'lonely impulse of delight'. In this book, with its accompanying anthology of transcriptions, David Fenwick Wilson has accomplished it admirably.

Above all, *Music of the Middle Ages* is up-to-date. Let me dwell upon that a moment. General histories of music tend to be rather conservative in outlook, often because they reflect the state of knowledge and opinion as it was when the authors laid down the foundation for their careers by reading what scholars call 'the literature' (i.e. the mass of books and articles in their field, so called despite the fact that virtually none of it has any 'literary' quality). Because such books are usually undertaken when an academic's career has moved (how shall I put this?) into its

mature phase, they often turn out to be thorough but safe. Now it happens that research on medieval music has moved rapidly in the last twenty years, but some of the books written in that time (I think of John Caldwell's *Medieval Music* and Richard Hoppin's *Medieval Music*, both from 1978) now seem somewhat remote; they do not have discographies, and while they are very free in their use of material from the standard musicological journals they cite only a few articles from periodicals that favour research into performance practice (*Early Music*, above all, for English-speaking readers). Perusing them, we sense that some of the most exciting developments of the last fifteen years have passed them by.

Wilson's book, in contrast, harvests the fruits of those years. It is clear that he has bought the latest CDs, has read the most up-to-date books and articles, has talked to performers and has thought hard about what is going on. In contrast to virtually every other author who has attempted a book on this subject, he knows that there is a medieval music 'scene'. As a result his book is more invigorating than Jeremy Yudkin's *Music in Medieval Europe* of 1989. Wilson always notes any new challenge to an old idea. Since the early years of this century, for example, musicologists have transcribed a great deal of music from the thirteenth century, both monophonic and polyphonic, according to the system of the so-called 'rhythmic modes'. The results can be seen on any page of the older textbooks dealing with the twelfth and thirteenth centuries. Recently, however, this has been challenged (with the result that the music is beginning to look a good deal more varied and interesting) and Wilson gives us the bearings in the debate. He is equally good on the vexed question of instrumental participation in medieval music; one could read Jeremy Yudkin's *Medieval Music* and not realise that this has been a hot subject for some fifteen years. Wilson knows all about it. He has also given thought to Pythagorean tuning and its bearing upon performance. This is a vital matter that has only just been drawn into the scholarly 'literature' (principally in Daniel Leech-Wilkinson's innovative book *Machaut's Mass* of 1990) though it has been in the minds of some performers for much longer; the importance of Pythagorean tuning to medieval music was of concern to Michael Morrow – always the visionary in these matters – as long ago as the 1960s. David Fenwick Wilson lays the matter out under its own sub-heading (p. 127). He is brief but goes straight to the point. As far as I can tell, he is up-to-date on every matter where opinion is on the move – a remarkable achievement for a book that was published in 1990 but must have been completed a year or so earlier.

The book is essentially a sequence of brief but fluent notes gathered under more headings and subheadings than I think I have ever seen in a book of this kind. Everything is easy to find; only a modest attention span is assumed. Sometimes things are very compressed (the paragraphs on notation and vocal range on p. 88, for example) and almost look like lecture notes that have been written up (but only just). It might also be said that where this book touches upon the broader cultural history of the Middle Ages it always plays safe. Perhaps that is no bad thing. In the small space he allows himself Wilson covers many topics with masterly control of detail. The section on early polyphony, for example, provides an extraordinary amount of precise information, most of it drawn directly from the primary sources (pp. 100–12). Here, as throughout, Wilson guides the reader into a close involvement with the music. In contrast to all his competitors, he takes a 'complete the following in the style of Palestrina' approach to the entire medieval repertory by setting practical exercises in which the reader is asked to compose in a certain style. I can think of no better way to get into the music.

The anthology that accompanies the book is superb. Clearly printed and laid out, it contains examples of music from the entire period (and the discussions in the book are often keyed to them). Both books are heartily recommended.

CHRISTOPHER PAGE