



ANNUAL BYRD NEWSLETTER

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NEW WRITING

This listing continues the sequence from my *William Byrd: a guide to research* (New York: Garland, 1987), items 1-140; *Tudor music: a research and information guide* (New York: Garland, 1994), items 141-189; 'Byrd at 450', *Brio* 31 (1994): 96-102, items 190-212; and *Annual Byrd newsletter* 1-5 (1995-9), items 213-287.

The final three new writings last year were misnumbered. They therefore begin this year's sequence, items 288-290.

288. Turbet, Richard. *William Byrd, 1540-1623: Lincoln's greatest musician*. Rev. ed. Lincoln: Honeywood, 1999. Second edition of 210. Takes into account the biographical findings of Harley (250, 280, 290) and other writings subsequent to the original edition, 1993. (1999TW)

289. Harley, John. *William Byrd, Gentleman of the Chapel Royal*. Aldershot: Scolar, 1997 rev. 1999. Amended reprint and paperback edition of 250. (1999HW)

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

291. Duffin, Ross W. 'New light on Jacobean taste and practice in music for voices and viols'. In *Le concert des voix et des instruments à la Renaissance: actes du XXXIVe Colloque international d'études humanistes*, Tours, 1991, ed. Jean-Michel Vaccaro. Paris: CNRS Editions, 1995, pp.601-19. (Arts du spectacle.) Introduces the Blossom partbooks, a new source for *Ne irascaris, Deus venerunt gentes* and *In resurrectione tua*.

292. Clayton, Janet. 'A visit to Old Thorndon Hall'. *Annual Byrd newsletter* 4 (1998): 11-12. Archaeological observations on a home of the Petre family where Byrd had a chamber. The house was demolished but the site is visible.

293. Purser, John. 'On the trail of the spies'. *Scotlands* 5 (1998): 23-44. Suggests that Byrd and William Kinloch may have been in contact as Roman Catholic spies, noting passages in common in their keyboard music and draws on other musical and biographical material. (1998Po)

294. Turbet, Richard. 'More early printed editions attributed to Byrd'. *Brio* 35 (1998): 105. Supplement to 206 & 221. (1998Tm)

295. Bolingbroke, Douglas. 'English Catholics in the time of Byrd'. *Annual Byrd newsletter* 5 (1999): 4-5.

296. Buckley, David. 'A comparison of William Child's Sing we merrily with William Byrd's Sing joyfully'. *Annual Byrd newsletter* 5 (1999): 8-9 (1999Bc)

297. Harley, John. *Orlando Gibbons and the Gibbons family of musicians*. Aldershot: Ashgate, 1999. Contains many references to Byrd, such as the discovery that Gibbons's Second *Preces* are based on Byrd's First *Preces*.

298. Irving, John. 'William Byrd and Thomas Tomkins's Offertory: (re-)evaluating text and context'. *Annual Byrd newsletter* 5 (1999): 10-12. Reconsiders Tomkins's *Offertorium* in the light of its debt to part of the *Great Service* recently revealed in 195. (1993Iw)

299. Kemp, Lindsay. 'A Byrd in the can'. *Gramophone* 77 (October 1999): 18-19. Interviews Davitt Moroney about his recording of Byrd's complete keyboard works. (1999Kb)

300. May, Katharine. 'Top flight'. *Early music today* 7 (October/November 1999): 18-19. Interviews Davitt Moroney about his recording of Byrd's complete keyboard works. (1999Mt)

301. Pinto, David. 'Marsh, Mico and attributions'. *Chelys* 27 (1999): 40-58. Notes that the third strain of Byrd's *Echo pavan* is quoted by Mico in the third strain (sic: Pinto says second) of his pavan no.3 for four viols MB65/14.

302. Smith, David J. 'Byrd reconstructed: in search of consort models for keyboard dances by Byrd'. *Annual Byrd newsletter* 5 (1999): 6-8. Review article in which the author discusses reconstructions of what may have been the original versions of several of Byrd's pavans and galliards, and reaches challenging conclusions concerning the number of works that may have originated in this way. (1999Sb)

304. Patrick Macey *Bonfire songs: Savonarola's musical legacy*. Oxford: Clarendon Press, 1998. Contains a chapter on the influence of Savonarola in England, referring specifically to *Infelix ego*, from Savonarola's meditation on Psalm 50, which became associated both with protestant and catholic martyrdom. Brief review in *Early Music Review* 56, pp. 2-3.

FORTHCOMING RESEARCH

The book by Richard Rastall and Julie Rayner about Byrd's six-part fantasias in g is now scheduled for publication by Ashgate after 2000.

Editions Minkoff are to publish a facsimile of *Will Forster's virginal book*, a major source for the music of Byrd; this is reflected in the selection of Oliver Neighbour to write the introduction. They are also to publish facsimiles of the *Fitzwilliam Virginal Book* and the Weelkes MS, with introductions by another distinguished Byrd scholar, Alan Brown.

In an earlier issue I expressed my intention of including a continuation of my bibliography of Tudor Music. It has now outgrown the Newsletter and will, I hope, appear elsewhere in 2003.

John Harley continues his researches on the Byrd circle by connecting it with the Roper family of Kent, with a view to an article in next year's Newsletter.

Having edited the *Psalmes, Songes and Sonnets* for *The Byrd edition* (volume 14), John Morehen's interests are now in music printing, specifically in Byrd's 1611 collection, although he is also broadening this out to a more general study of the printer Thomas Snodham, which may result in two distinct pieces of work.

Last year the distinguished Sweelinck scholar Pieter Dirksen wrote to me about the composer's connection with Byrd. As a result of our ensuing correspondence he will be contributing a paper about Byrd and Sweelinck to next year's Newsletter, including some new conclusions.

Peter James is researching Byrd and the verse anthem, while Ian Kemp is considering Tippet's debt to Byrd.

Scheduled for publication in July by University of Bristol Library are the proceedings of the 13th annual seminar on the history of the British provincial book trade, edited by Michael Richardson and including my paper on Byrd and H. B. Collins.

SIGNIFICANT NEW RECORDINGS

The past year has been nothing short of glorious for recordings of Byrd's music. The Newsletter has been sent copies of two, reviews of which appear below, followed by briefer remarks on some. Could I urge consorts of viols or recorders to look at the large pool of unrecorded Byrd if they are making a disc? Fretwork's wonderful CD only had room for those Byrd consort pieces that survive without need of reconstruction; however there is a quantity of fragmentary but reconstructed pieces eagerly awaiting (and deserving) recording, as well as pieces surviving complete in one medium but which have been reconstructed for another, such as keyboard pavans presented on viols.

BYRD EDITION 3

It seems incredible that a composer of the stature of William Byrd should have to wait so long for a complete recording of his works. While his masses and a few of his Latin motets are often recorded, there are many motets of the highest quality that deserve to be better known. Thankfully, Cardinal's Music is rectifying the situation with a recording project for ASV which will include all the Latin sacred music. Cardinal's Music is an ideal choice of ensemble for such a venture. Its members cut their teeth on music by Tudor composers of an earlier generation, so their recordings of Byrd seem to grow naturally out of the affinity they feel for the music with which Byrd himself would have grown up. Vol. 3 marks the end of the first phase of the project, with the completion of the recording of all the motets surviving only in manuscript sources. The group has adopted a policy of mixing these works with motets taken from Byrd's two volumes of *Gradualia* (1605 and 1607). The result is a wonderful contrast between the expansive nature of many of the motets taken from manuscripts and the concise motets of Byrd's later years. In fact, though, Byrd provides us with sufficient contrast within the sections of the CD devoted to the manuscript works.

Although volume three does not contain any experimental works such as the extraordinary *O salutaris hostia* (vol. 2), there is a great variety of texture, from the predominantly imitative *Domine ante te* to the homophonic writing found in sections of *Domine Deus omnipotens*. David Skinner faithfully conveys the reservations held by Joseph Kerman about some of the motets that did not quite make it into press. Although he does not always agree, one senses some sense of apology over a few of the works. For example, Skinner writes of *Domine ante te* that 'Kerman rather unfairly condemns the work', but suggests that 'the opening points of imitation admittedly are somewhat hollow and sparse'. There is a danger here of adversely judging pieces because Byrd did not see fit to publish them. Pieces such as *Domine ante te* are served extremely well by the performances they receive here, and should be judged on their expressive effect in sound, not on what has been written about them.

Even greater variety is provided by the inclusion of Philippe de Monte's eight-part *Super flumina Babylonis*. Monte and Byrd probably met one another during Monte's visit to England in 1554, and kept in touch with one another afterwards. In 1583, de Monte sent Byrd a setting of the opening of Psalm 136, rearranging the order of the verses so that the motet ends with a question: 'How shall we sing the Lord's song in a strange land? We hanged our harps upon the willows in the midst thereof.' Skinner suggests that this was a plea for Byrd to flee the religious persecution of his native land for more tolerant pastures elsewhere. Byrd's response was to send back a setting of verses 4-7. Byrd's polyphony, and especially his use of canon, seems to be intended to show de Monte that the true faith was still strong in England, and that there was no reason for Byrd to seek employment on the continent. The inclusion of Monte's motet alongside

Byrd's enables the listener immediately to hear the contrast between the styles of the two composers. The disc also includes two works which survive only in instrumental sources, to which David Skinner has added the appropriate texts, *Te lucis ante terminum* and *Christe qui lux*. While the latter is most likely to have been intended as an instrumental work, it is just as valid for a vocal ensemble to adapt an instrumental piece as for a viol or recorder consort to play vocal music. However, it might have been interesting to have experimented with the use of solmization syllables in the performances of pieces untexted in their sources.

One of the great strengths of this series of recordings is that it appears to be the product of a happy marriage between scholarship and performance. The liner notes are excellent, and include a list of the sources used for each piece. There are succinct expositions of any issues associated with a piece: for example, Andrew Carwood briefly highlights the liturgical problems associated with Byrd's Propers for Epiphany. The Byrd Edition will prove to be an indispensable educational tool in university libraries around the world. However, it is far more than this. Cardinal's Music manages to achieve a true sense of vocal polyphony in which no one part is dominant. There is clarity of texture in which the ear can follow each voice part, and the inner parts are truly audible. So often performances of this repertory are marred by an approach in which the outer parts are given the greatest prominence. This is an anachronistic view: only after 1600 did composers gradually evolve musical styles in which the top part and bass served as the structural framework of music. Renaissance polyphony should not be performed with an aesthetic of a later century in mind.

The individual voices of Cardinal's Music are not afraid of a little vocal colour, and each line is beautifully shaped. There is always a sense of vertical sonority, and a wonderful blend of sound. For me, the first three issues of the Byrd Edition contain some of the most satisfying performances of Renaissance polyphony on record, and ASV should be heartily congratulated for their commitment to the project.

Dr David J. Smith

The fourth volume of the The Byrd edition (ASV CD GAU 197), consisting of Byrd's contribution to the *Cantiones sacrae* of 1575, is as good as the other three. Some initial expectations are challenged by the use of low pitch, but such is the incandescent quality of the singing, the sensitivity to individual lines, and the judicious blend, that this never obscures the beauty of the music. Its style shows a development from the mainly early pieces on the first three discs. This does not make the *Cantiones* better, merely different. For instance, in a piece such as *Domine secundum actum meum* Byrd is more inclined to argue a knotty point, as at the words 'in conspectu' in his counterpoint, rather than expound such a point expansively. Discographically this recording is significant for including *Libera me Domine de morte* for the first time on compact disc, and it emerges as

perhaps the finest work in the collection. Most pieces are performed with one voice to a part, but those which are predominantly homophonic are sung with two. The repeat concluding *Attollite portas* is omitted as liturgically unnecessary, but the sonorities in *Memento homo* compensate for any notes absent elsewhere. Indeed there is so much excellence both in the music and its performance. A random selection of moments to savour might include the sudden return to homophony in *Aspice Domine* after Byrd has relentlessly unravelled his polyphonic knot at 'sedet in tristitia': this is the emotional crux of the work; the mature sense of structure uniting the huge *Tribue Domine*: why did it take four hundred years to realise this was one tripartite piece? And the final cadence of the final piece, *Libera me Domine de morte aeterna*: glorious in its own right, distilling all that has gone before, leaving the listener eager for more, while Byrd himself offers hope – theological, musical and creative. The preparation for this recording was, as usual with the Cardinal's Musick, meticulous – it is a masterstroke to sing *Libera me Domine* one to a part but with two voices on the cantus firmus – and Andrew Carwood directs with a light touch yet a firm sense of direction. The singers never miss a trick, be it in dissonances, sonorities, suspensions, individual lines within counterpoint or unanimity in homophony. The next two discs will consist of the masses (scheduled for November) and the Easter music from *Gradualia* (February 2001). Volumes seven and eight will each consist of motets from the *Cantiones* of 1589 plus a Lady Mass and other propers from the *Gradualia*. The next recording session is programmed for November.

The most significant event since the inauguration of the ASV Byrd edition has been the release of Davitt Moroney's recording of *William Byrd: the complete keyboard music* on Hyperion CDA66551/7. The Newsletter was not sent a review copy, but in any event I could add nothing to Clifford's ringing recommendation in *EMR* 55 (November 1999), page 26. He concludes by hoping that the confidence of Ted Perry, owner of Hyperion Records, is repaid; Davitt informs me the box is selling splendidly. My own review, limited to 250 words, is scheduled to appear in the forthcoming issue of *Cathedral Music*, April 2000. The box of seven discs sells for the cost of five. It is available from Lindum Records for £60. (But keep your recording of the dubious *Malts come down* and the *Medley*, eschewed by Moroney.) In the accompanying booklet, a work of scholarship in its own right, Davitt writes perceptively about Byrd and his music and discusses each piece individually.

Of scarcely less significance is *William Byrd: consort songs* (Ricercar 206442) performed by James Bowman and the Ricercar Ensemble. It too has been reviewed in *EMR*, by Robert Oliver (no.52, July 1999, p.15). There are no Byrd premieres, though of the seven anonymous pieces included, three have been attributed to Byrd at various times. The only anonymous piece for consort is an unidentified fantasia in five parts. It is in fact Viola da Gamba Society no. 1615, and has been published as no. 147 in the Society's series of supplementary publications.

Phantasm continue their investigation of Byrd with a disc entitled *Byrd song: songs and consorts* by William Byrd (Simax PSC 1191). Of the 14 items, 11 are songs, sung by Geraldine McGreevy (soprano) and Ian Partridge (tenor). None are new to disc, and some that used to be unfamiliar are gratifyingly becoming repertory numbers, such as *Fair Britain isle*, *My mistress had a little dog* and *Rejoice unto the Lord*. Most familiar are the *Lullaby*, *Ye sacred muses* and *Though Amaryllis dance*, while the least recorded is *Though I be Brown*. Phantasm play three pieces in four parts: the two surviving *In nomine*s and the *Fantasia* from the 1611 collection.

On page 3 of Newsletter 3 I referred to an unnumbered disc *Cantiones sacrae: music by Tallis and Byrd* sung by The Choir of Christ's College, Cambridge, available from the Organ Scholar. It is now numbered SP1. It contains the only recording of the austere ecclesiastical version of *Christ rising* with organ accompaniment. I understood I was receiving a review copy from the said Organ Scholar but it never materialized. Nevertheless I would be happy at this distance of time to proclaim the opening *Ave verum corpus* the most convincing on disc by a mixed sacred choir.

Michael Greenhalgh's superb "Gibbons discography" in *Brio* 36 (1999): 42-59 ("part 1: introduction & instrumental music") contains an entry for two preludes, GK 46-7, that survive in one source as one piece entitled *A touch* attributed to Byrd. Current opinion unanimously agrees with the ascription to Gibbons, but those wishing to hear the music can follow up the references on p.59 of Michael's discography.

CONCERT REVIEW

Music for an Elizabethan Household The Frideswide Consort and members of The Cardinall's Musick, Friday 21 January, 2000, Wigmore Hall, London

The Elizabethan consort repertoire has long been the unsailable domain of the viol consort. But from Henry VIII's time various wind consorts were part of the professional court musical establishment. Names of recorder, flute, cornett, shawm and sackbut players and accounts of their playing in consorts are plentiful in court records. The recorder consort was one of the more highly visible from about 1540, when Henry VIII appointed five brothers of the Bassano family from Venice. They carried on a recorder-playing dynasty in England well into the 17th century. A significant amount of the repertoire taken for granted to be for viols is so well suited to recorders, and to a lesser extent, transverse flutes, that certain pieces may have been written for the winds in the first place. So it was refreshing to hear the Frideswide Consort in company with the as-ever supremely musical singers from The Cardinall's Musick performing vocal and instrumental pieces by William Byrd, Christopher Tye, Thomas Tallis, Robert Fayrfax and others at their Wigmore Hall concert on 21 January.

In the acoustic of the Wigmore Hall the instruments, a matched set of Renaissance recorders by Thomas Prescott

(USA) sounded rather more subdued than instruments I have played by Bob Marvin. I wished for more clarity particularly in the tenors. But the playing style matched the singers beautifully in the sacred pieces which made up the first half, and was particularly effective in their antiphonal rendering of Thomas Tallis's *Ave Dei patris filia*. I couldn't help wondering as the evening progressed if the players could experiment with a more Italian vocabulary of techniques such as those described by Ganassi in his recorder treatise *Fontegara*, published in Venice in 1535, just five years before the Bassanos set sail for England.

The second half of the programme was a mixture of instrumental fantasias and consort songs sung in a bright and exuberant soprano by Carolyn Sampson. The tone was set by a lively reading of Tye's *In nomine Crye*. A highlight for me was William Byrd's song *Out of the orient crystal skies*. Perhaps it was its rendering on recorders that gave the piece a naïve quality, with soaring angular lines and four-square phrases delightfully capturing the piece's fresh, ballad-like features, quite unlike the reverent performances I have heard with viols. Performing consort songs was a brave thing to do, because of course here the counterpoint is turned upside down, the top voice of the recorder often sounding above the vocal line and the bass and tenor lines closer by an octave. But they chose their pieces carefully, so that I could accept the octave displacements (I am a wind player, too, after all). Byrd's ever-popular fantasia on *The leaves be green* ended a very enjoyable evening, and I should like to add that the thoughtful and colourful narrative provided throughout the evening by David Skinner and Andrew Carwood was a bonus. Nancy Hadden

MISCELLANY

Stainer and Bell has just published volume 9 of The Byrd Edition, *Latin motets II (from manuscript sources)* edited by Warwick Edwards: see the review by Clifford Bartlett on p. 11 below.

Fretwork have entered into an agreement with Stainer and Bell to publish viol parts to many of the consort songs published in *The Byrd edition*. Their aim is to issue two sets of consort songs for soprano and one set for alto, each containing ten songs. The project should begin this year.

The Dunedin Consort brought an all-Byrd concert to Aberdeen on 12 February 2000. The quintet performed the masses for four (minus Creed) and five parts, *Gaudeamus omnes* and *Assumpta est Maria* plus a great deal of plainsong, interspersed with the Pavan in d, *Clarifica me pater* III, the concluding Voluntary from Nevell, the Salisbury pavan, and the huge *Fantasia* BK 62.

The Dunedin Consort newsletter no. 10 for September 1999 contains a poem by Pauline Whitfield entitled *William Byrd 1543-1623* [take the first date as poetic license], inspired by their performances of the three masses and motets at the Edinburgh Festival Fringe last year.

At the end of August Timothy Byram-Wigfield resigned as Master of the Music at St Mary's Scottish Episcopal Cathedral in Edinburgh (to become Director of Music at Jesus College, Cambridge). From 16-26 August he scheduled an almost continuous festival of Byrd's music at Evensong and Communion, including the masses à 4 and 5 complete, all four surviving services, eleven motets and two anthems.

Philip Brett, David Mateer and Jeremy Smith have been awarded a Collaborative Research Grant for two years by the National Endowment for the Humanities to collate and edit volumes 12 and 13 of *The Byrd edition*, the final two.

Katy Todd has left as manager of the Lincoln Cathedral Music Appeal and Sue Ridley, the Appeal secretary, is holding the fort. Donations can still be sent to Mrs Ridley at 4 Priorygate, Lincoln LN2 1PL, telephone 01522 535599.

Readers will have seen above (p. 4) in the *Newsletter* Nancy Hadden's report on the recent concert 'Music for an Elizabethan household, for voices and recorders' by The Cardinall's Musick and the Frideswide Consort. This was their first concert platform collaboration. The editions of Byrd's songs for voice and recorders are published by Fretwork Editions. The Frideswide Consort is working on its first solo disc. Anyone interested in booking the Consort should email post@cardinall.demon.co.uk

The 2nd Annual William Byrd Festival took place last year in Portland (Oregon) from 28 August to 5 September, sponsored by Cantores in Ecclesia, and comprising three masses, three lectures and a concert spread around three Roman Catholic churches in the city.

John Harley writes to observe that Byrd's chamber in the Petre household was at Thorndon Hall, not Ingatestone as I wrote in *Newsletter* 5. This is not to say that Byrd did not also have a chamber at Ingatestone Hall, but there is no surviving evidence that he did.

The recent film *Elizabeth*, which provides a view of the early years of the reign of Queen Elizabeth I, includes as part of its soundtrack a striking arrangement of *Domine secundum actum meum* to accompany a dramatic sequence leading up to the arrest of the Duke of Norfolk. The eclectic soundtrack also includes Tallis's *Te Deum* and Elgar's *Nimrod*. I should be most grateful if anyone who knows of other examples of Byrd's music used in the cinema would get in touch with me.

At last year's Proms Byrd was represented by *O lux beata Trinitas*, sung on Sunday 18 July by Oxford Camerata conducted by Jeremy Summerly.

Last year's Byrd Memorial Concert, sung as usual by the Stondon Singers in the Church of Saints Peter and Paul, Stondon Massey, Essex, took place on 4 July and included *Sing joyfully*, *Haec dies* à 6 and *Infelix ego*. This year's is again on 4 July, a Tuesday, at 8 pm in Stondon Church.

Just in time for comment in the Newsletter is the publication of the third edition of *William Byrd: Keyboard Music: I* edited by Alan Brown (London: Stainer and Bell, 1999 [recte 2000]), *Musica Britannica* vol. 27. For some time it was anticipated this would be a revised reprint of the second edition, but in view of the extent of the revisions it is appropriate this should be a separate new edition. In his 'Note for the third edition' Alan draws attention to amendments and revisions as compared with the first edition. By far the most significant change is the omission of the second setting of *The hunt's up*, no. 41, now universally regarded as spurious, and its replacement by Byrd's own revised version. Elsewhere he comments on some pieces omitted from the present volume which would now find a place here, but which can be found in *Musica Britannica* vol. 55. There is now a select bibliography, and Thurston Dart's original notes on 'The instruments' have been replaced by a section on 'Instruments and performance' which Alan points out is largely derived from a paper by Davitt Moroney (200). The 'List of sources and their abbreviations' and textual commentary have also been overhauled.

The spirit of Holst lives on. About eighty years ago he transcribed and edited *O magnum mysterium* from GB-BI Add MS 35001 in Samuel Wesley's hand, and Stainer & Bell published it with Wesley as composer. Recently Broude issued Byrd's *Hodie Christus natus est* (present in the same MS, f.92) in their series *Accademia Monteverdiana* (general editor Denis Stevens) attributed to Wesley.

MEANINGS

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

At my cottage in Deal in Kent, where I do much of my composing, I have an electric keyboard which I use in conjunction with a computer with a Sibelius music programme – as many composers do nowadays. The instrument can produce a fairly respectable harpsichord sound, and for relaxation I like to play virginal music on it, particularly by Byrd, Gibbons and Bull. Among my favourite pieces are the pavans that Byrd and Gibbons wrote for the Earl of Salisbury. They are both in A minor, and both are perfect short pieces, the Gibbons more extravagant in its gestures, the Byrd more precise and direct. I am also fond of the Byrd pieces based on popular tunes, with their infectious lilt.

In the late 1960s, as a practising Roman Catholic, I heard the Byrd Masses for the first time, sung liturgically in the awesome acoustic of Westminster Cathedral. I remember clearly their extraordinary beauty, which seemed almost inaccessible, but which remains today as an ideal to be aimed at in the music I write, an almost impossible one if you do not deny the time you live in (which I cannot do), but worth struggling towards, however imperfectly. The Masses are not simply beautiful, of course. The four-part setting in particular has considerable drama; first of all in its sombre G minor tonality, which makes one immediately

aware that it was written at a dark time for English Catholics; and also in its details: in the Credo, for instance, the solemn shift into D minor for the 'Crucifixus', the joyful rising scales at 'Et resurrexit' and 'Et ascendit' (the Cantus part reaching a unique high G at 'caelum'), and the florid climax at 'sedet ad dexteram patris'. And then the wonderful ending of the Mass with the seemingly endless canonic repetitions of 'dona nobis pacem'. A falling scale motive that at 'pacem' leaps up aspiringly, then falls again. The dramatic word-setting here and elsewhere makes Byrd a modern composer for his time, but it is never forced; it is part of his matchless craft, from which all composers can still learn.

David Matthews

BYRD TERCENTENARY DINNER

On 24 April 1923 in Stationers' Hall the Worshipful Company of Musicians gave a celebration of Byrd's music. The twelve-page programme was printed by the Chiswick Press and included short accounts of Byrd and of the Company by, respectively, E.H. Fellowes and R.H. Hadden. The singers were Mary Bourne, Grace Austin, Courtenay Boyle, Malcolm Boyle and Fellowes (*S mS cT T B*), with a 'Band of Musick' consisting of Charles Woodhouse, Herbert Kinsey and Frank Howard (violins), Ernest Yonge and James Lockyer (violas), Charles Crabbe and Edward Robinson (cellos) and Eugene Croft (double bass). Fellowes and Woodhouse directed. They performed *Non nobis Domine*, Fantasia à 6 II, the Sanctus and Agnus from the Mass à 5, *My little sweet darling* (Grace Austin), *Who made thee Hob* (Fellowes and M. Boyle), *Awake mine eyes, I thought that love, Lullaby, While that the sun, Come jolly swains* and Fantasia à 6 III. Richard Turbet

The event is not mentioned in the recent history of the Company, *Apollo's Swan and Lyre* by Richard Crewdson (see review in *EMR* last month) though it is evident that it had an interest in the revival of early music. The Rev. R. H. Hadden was a member of the Company and Fellowes was elected an Honorary Freeman in 1937. CB

BYRD THE FARMER

John Harley

It was probably in 1594 that William Byrd moved from Harlington in Middlesex to Stondon Massey in Essex. He obtained from the Crown a lease of the house and farm known as Stondon Place, in the names of his three eldest children. Documents relating to the lease are mentioned on page 113 of *William Byrd: Gentleman of the Chapel Royal*.¹

About the middle of 1595, Lord Burghley and Sir John Fortescue signed an instruction to 'Make A Lease of the p'misses to the saide xpofer Byrde Elizabeth Byrde and Rachell Byrde for their Lives successively yeldinge to the Queenes Ma^{tie} the yerely Rente and fyne aforesaide'.² (A note gives the annual rent as £26 13s 4d and the fine – the

sum paid by an incoming tenant in consideration of a low rent – as £10). The document's signature by Burghley and Fortescue reflects both the small size of the Elizabethan administrative machine, compared with that of today's government, and the tight control exercised by the Queen's closest advisors. Burghley was the Lord High Treasurer and Fortescue was his assistant, the Chancellor of the Exchequer, and a second cousin of the Queen.

Burghley and Fortescue also signed a parallel document (Public Record Office, E310/13/40, m. 35) not mentioned in *William Byrd*. This refers to Byrd 'and others' (his family) as the tenants, and goes into some detail about 'Malipardues coppice', a part of the property variously known as Malperdus, Mellow Purgess or Malpergis that featured several times in Byrd's career as a farmer.³ The document describes it as 'Certaine woodes uppon the ffarme groundes called Stonedon place late parcell of the possession of Willm Shelly esquire of high Treson attaynted'. The Queen had deprived Shelley of his property after his involvement in a Catholic plot, but that does not seem to have bothered the Catholic Byrd, who was for many years to engage in a legal battle over the property with Shelley's widow, who herself suffered a period of imprisonment as a Catholic.⁴

A map of about 1700 shows Stondon Place as a house with gabled end sections, and it is known from other sources that it had a hall and bedchambers, a kitchen and a larder house.⁵ Indeed, it was probably very like the house that Byrd's brother Symond owned at Brightwell, of which the inventory was published in *Annual Byrd Newsletter* 4 (June 1998). The whole property amounted to some 200 acres, on which there were a pond, a hopyard, a rabbit warren and an orchard, as well as the ten or twelve acres of Malperdus. The new document describes the ash and hornbeam trees in 'Malipardus coppice' and says that the underwood there was a valuable resource for hedging, fencing and fuel. Byrd evidently made good use of it, for Mrs Shelley complained in 1608 that 'The said Bird hath cutt downe great store of tymber Trees worth one hundred markes growing in the groundes belonging to the said place, hath felled all the underwoodes worth 100*ii* & made therein greate spoile'.⁶

The practicalities of farming and property maintenance seem to have formed as large a part of Byrd's life as his duties in the Chapel Royal and his work as the outstanding English composer of his time.

1. John Harley, *William Byrd: Gentleman of the Chapel Royal*, Ashgate Publishing Ltd (with a Scholar Press imprint), Aldershot, 1997; amended and reprinted 1999.

2. Public Record Office document E310/13/42, m. 5.

3. 'Malperdus', as it is spelled in Byrd's will, is thought to have been an old manorial name deriving from a family called Maupertius.

4. According to Mrs Shelley, Byrd started a case in the Court of Exchequer soon after Shelley's death in 1597, in an attempt to gain her ratification of the lease given him by Queen Elizabeth. See *William Byrd*, p. 138.

5. *William Byrd*, plate 7 and p. 114.

6. *William Byrd*, p. 147.

THE JUDD MEMORIAL

John Harley

It is no more than a truism to say that a knowledge of the intellectual and artistic current of Byrd's time contributes to an understanding of his music. *The Story of Time*, an exhibition now at the Queen's House in Greenwich, includes as almost its last item a curious manifestation of that current. It is a painting which belongs to the Dulwich Picture Gallery, and which is known as 'The Judd Memorial' or 'The Judd Marriage'. It is illustrated in the fine catalogue of an exhibition that is well worth seeing.

The sombre painting, in oils on panel, is dated 1560, and shows William Judd and his wife, who stand at either side of the picture, each with a hand resting on a skull which is placed on a table. On another table, across the bottom of the painting, is stretched the almost naked figure of a dead man. There are a number of apparently symbolic objects in the picture, and several inscriptions: 'WE BEHOWLDE OUR END', 'LYVE TO DYE AND DYE TO LYVE ETERNALLY', 'THE WORDE OF GOD HATHE KNIT US TWAYNE AND DEATH SHALL DIVIDE US AGAIN', and (on the original frame) 'WHEN WE ARE DEADE AND IN OWR GRAVES, AND ALL OWRE BONES ARE ROTTUN, BY THIS WE SHALL REMEMBERD BE, WHEN WE SHULDE BE FORGOTTYN'. It is for historians expert in the period to judge how generally and strongly held were the ideas reflected in the picture, and whether its symbols and inscriptions include any that would have struck contemporaries as particularly Catholic in an England which had recently reverted to Protestantism. It is likely that such ideas formed part of the mental equipment of many people when Byrd was young (he was about twenty in 1560), and the Elizabethans and Jacobean, of course, continued to exhibit a keen appetite for the occasional *memento mori*, not to mention assorted funerary monuments, paintings and verses. But can we say more than this about the picture's connection with Byrd?

William Judd was the second son of Thomas Judd, of Wickford in Essex, a village close to Ingatestone, where Byrd's distant ancestors came from. Ingatestone Hall was the home of John Petre, who became Byrd's patron and who may have known Byrd and his family no later than the 1560s. As early as 1567 Petre's records refer to someone named 'Brugges', who brought him a lute, and who could be a relation of Byrd's sister-in-law Anne (née Bridges). This was about the time when Petre gave a penny to 'Byrdes boye'. In 1567, too, Byrd's brother Symond married Anne at All Hallows Lombard Street, where in the same year his sister Martha was also married. The choice of church suggests that the Byrd family lived nearby. William Judd had then been living in Gracechurch Street, in the parish of All Hallows, for some years. London was still a comparatively small place, and it would be no surprise if inhabitants of the same parish, such as the Byrds and the Judds, at least knew one another by sight. A further link between the two families arouses curiosity as to whether

they could have been on more familiar terms. William Judd's uncle, Sir Andrew Judd, was the father-in-law of Thomas Smyth, the Queen's Customer Inward. Thomas Smyth was not only the master of Byrd's brother Symond, but probably also the uncle of the Philip Smyth who married Byrd's sister Martha.

Do these connections mean that Byrd may have known of a painting that must have been unusual even in the climate of the time? Is it even possible that he saw it? Perhaps speculation is idle, but there is no denying that the question is intriguing.

HERBERT HOWELLS' NOTES ON BYRD

These notes on Byrd are in a notebook, as yet unnumbered, which forms part of the residue of Howells's private papers now in the Library of the Royal College of Music. The notebook contains material on a number of different works by a variety of composers. There is no indication of the purpose for which these notes were made. One possibility is that they may have been for lectures on Music History at the College. They could have been compiled at any time between 1930 and the mid-fifties. Of the nine pages devoted to Byrd, the first five consist of little more than a classified catalogue of Byrd's publications and manuscripts. It contains nothing that is original, and is now out of date as well as occasionally inaccurate. Since it tells us nothing about Byrd nor Howells, I have not reproduced it here. The remaining four pages contain Howells's notes on the Mass for Five Voices.

I have expanded Howells's abbreviations and regularized his punctuation. I have not adhered to his layout, but his words are all present and in the correct order. I am grateful to Paul Andrews for alerting me to this material and describing its provenance and to Ursula Howells for permission to reproduce it.

Richard Turbet

5 part Mass. Probable date 1588. No barring on original, though Gibbons used barlines irregularly. Byrd's different from Palestrina's ideas:

- 1) Byrd has very few of Palestrina's double cadences.
- 2) Palestrina differentiates *Christe* more than Byrd did.
- 3) Palestrina more of a purist: imitation stricter, no original 'modern' cadences, no suggestion at cadence of a 'double 7th' like Byrd. In this Mass, not a piece of imitation is worked exactly for more than 3 parts. Often it is little more than suggested. Florid passages mostly conjunct. So are Palestrina's. Fine writing for the tenors (as in Bach, and in Vittoria) and skilful placing of the parts. This Mass was revived (in performance) by Terry, 1899.¹ Birmingham Festival gave 4 items, 1900.² Then great revival.

Byrd's style. Kyrie, Gloria, Credo, Agnus all start with 'imitation' on same subject. In the Kyrie, imitation is in 4 out of the 5 parts, and not very strict. The other 3 movements start rather similarly, with 3 part writing for

upper parts. Entries in descending order, the middle one being tonal. Imitation is never for more than five notes (Credo, which repeats 1st note 6) except that in Agnus tenor is in canon with treble for a whole page. The 3 entries are in the same place in latter 3 movements. Palestrina also starts movements on same theme. The theme itself is that of Tallis, used in 1910 by R.V.W.³ In Kyrie, Gloria, Credo there is a *nota cambiata* in 2nd voice against the 3rd entry. (It comes about 15 times a page in Credo: 'et vitam Amen'.) There is elaborate modulation at end of Credo. Simpler (3 parts only) at 'Et in spiritum sanctum'. Imitation always short-lived and inaccurate. Far less exact than Palestrina's. Anticipation like Purcell (end of 1st Kyrie – tenor I, end of 2nd Kyrie – alto) and about another ½ dozen times elsewhere. Never in Palestrina? N.B.: Repeated notes without changed syllable (Benedictus p.43,⁴ Agnus p.50). Unprepared discords (p.1 of Sanctus – tenor II, end of 'Christe' – soprano) an unprepared 6/4 in Credo (p.30): 'vivificanter' – tenor I. 'Village-organ' cadences when he ends on a 'dominant' (Kyrie, Sanctus, Credo - 'non erit finis'). The cadences are actually very fine and original, especially Credo and Gloria. Chromatic contradictions pp.8, 18, 48. Major-minor triads pp.11, 12, 14, 17, 19, 24, 50. Musica ficta p.16, 22, 24. Chords 8, 47, 29, 33, 45, 46. Suspended 9ths, secondary 7ths (34, 39), dominant 7ths (11, 24, 26, 39, 48). Collisions (unison by step etc.). Unresolved discords, incomplete cadences (13). Rhythm p.17. Word-painting p.21, 26, 32, 35. Tenor brilliance 34, 39, 42. (Also bass.) Repetition (Hosanna). Also p.49. Cf. theme with Tallis in R.V.W. (and cf. Taverner). Also, cf. opening of Gloria with Bach E minor prelude.⁵

East's list of publications of 1596 mentions no masses. Playford (based on East's 1609 lost list) mentions 3 "Kirries" by Byrd. Probably all 3 masses were issued in 1605 with the Gradualia. The Mass à 5 is the most modal of the 3 masses.

1. Timothy Day, comp. A discography of Tudor church music. London: British Library, 1989, p.17.

2. Richard Turbet. "Byrd, Birmingham and Elgar". Elgar Society journal 6 (1989): 7-8.

3. Ralph Vaughan Williams, *Fantasia on a theme by Thomas Tallis*. From 1909 to 1911 Howells was an articulated pupil Herbert Brewer, the organist at Gloucester Cathedral, and heard the first performance there in 1910.

4. These and succeeding page references are to William Byrd, *Mass for Five Voices*, ed. Edmund H. Fellowes, London: Stainer & Bell, 1922.

5. BWV 548.

BYRD AND BAX

Graham Parlett

The plain title of this article was suggested by a passage from Stephen Wilkinson's piece in the *Annual Byrd Newsletter* 2 (1996), in which he lists various 'Byrd and...' programmes performed by the William Byrd Singers of Manchester: 'Byrd & Gibbons, Byrd & Bach, even Byrd & Bax', the adverb in front of the last pair drawing attention

to the juxtaposition of two unlikely musical bedfellows living three centuries apart. William Byrd, the devout composer of masses and motets, and Sir Arnold Bax, the arch-romantic composer of colourful tone-poems and tempestuous symphonies, seem at first glance to have little in common. It is true that they were both sometime in the service of their respective monarchs, but whereas Byrd maintained a long and fruitful connection with the Chapel Royal, Bax had moved in Irish Republican circles during his youth and was a reluctant Master of the King's Music. Appointed when his creative powers were waning, he was only occasionally prodded into action when a fanfare or march was unavoidable or when someone had to arbitrate on issues of grave national importance, such as whether Sir Malcolm Sargent should be allowed to begin the national anthem fortissimo at the start of the 1948 Olympic Games. (Of more interest is a letter dating from 1944 in the Royal Archives at Windsor Castle that reveals Bax's involvement in moves to resuscitate the 'King's Band', which had been formed under Charles I and effectively discontinued under Edward VII, though in the event nothing came of it.)

Evidence from his writings and from people who knew him suggests that Bax's appreciation of pre-classical music was very selective. His mildly shocking opinions of Bach's Suites ('sewing machine music') and Handel's *Zadok the Priest* ('chiefly remarkable for noise') are well known, but he does seem to have had a genuine liking for composers of an even earlier period: 'Bax does not evince much delight for either Bach or Handel', wrote his friend Christopher Whelen, 'although he enjoys the early English Byrd and Tallis and the Spanish Vittoria.'¹ Furthermore, Bax did occasionally dabble in music that one might not immediately associate with him. In 1918 he made an arrangement of Thomas Campion's song *Jack and Jone*, and in 1927 (the year in which he composed the Overture, Elegy and Rondo, whose first movement is perhaps the closest he ever came to neo-classicism) he arranged Bach's *Fantasia* (BWV 572) for piano and Vivaldi's *Concerto in D minor* (RV 540) for harp quintet. Ten years later, perhaps as a purgative after the labour of scoring his march *London Pageant* for large orchestra, he actually sat down and wrote a piano sonata in 18th-century style: the 'Salzburg' Sonata in B flat, which he teasingly inscribed on the score with the words 'Author unknown' and 'Date: (conjectured) circa 1788'. In 1945, for his brother Clifford's play *Golden Eagle* (about Mary, Queen of Scots), he produced some incidental music that, unusually for him, incorporates pastiche elements in the manner of Peter Warlock. But on the whole Bax is not generally associated with 'early' music, and his rarely played arrangements are naturally frowned upon by purists.

During the 1920s and 1930s, the pianist Harriet Cohen (Bax's paramour) used to hold musical evenings at her homes in Swiss Cottage and later in Wyndham Place at which fellow musicians were invited to perform, and it is clear that pre-classical music held an honoured place on these occasions. Miss Cohen herself had been a staunch champion of Byrd's keyboard works at a period when they were disdained by

most other concert pianists. Elgar chided her about it: '[He] did not care for this music at all. He used to tease me from time to time during our long friendship about my "queer" musical predilections. Still wantoning after William [Byrd] and testifying for Tommaso [Vittoria],' he once said.² Others were more encouraging. After one of her performances, the musicologist Alfred Einstein described Byrd's pieces as 'those first fruits of keyboard-music which surpassed by far both in delicacy and in ripeness all their continental contemporaries'. In her autobiography she claims to have given the very first performance of *My Ladye Nevells Booke* edited by Hilda Andrews (1926): 'I remember the joy of putting bars to the great *Fancie* and of the queer feeling I had on realising I was the first artist ever to perform these wonderful keyboard pieces.'³ The work had originally been commended to her by Richard Terry, who had published his edition of Byrd's Five-Part Mass in 1899 and whose performances at Westminster Cathedral during the first two decades of the century played such an important part in the modern revival of interest in his music.

In May 1931, Miss Cohen gave a party at Wyndham Place for the Tudor Singers under their conductor Cuthbert Bates, who performed an unspecified motet by Byrd and pieces by Bax, Grainger, Holst, Vaughan Williams and Warlock. The recital also included Orlando Gibbons's *What is our life*, which greatly impressed everyone. The event had been suggested by Vaughan Williams, and 'both he and Arnold agreed that the Gibbons was so beautiful that it didn't matter if they themselves never wrote another note again.'⁴ At one of her earlier soirées, probably in 1920, the Oriana Madrigal Society under its founder and conductor, Charles Kennedy Scott, had given a recital of unaccompanied works that included Byrd's five part Mass, which Miss Cohen was later to cite (together with the *St Matthew Passion*) as 'the greatest music in the world'.

The performance also made a deep impression on Bax and inspired him to tackle a medium that he had hitherto ignored.⁵ He was already established by this time as the creator of richly orchestrated tone-poems such as *The Garden of Fand*, *November Woods* and *Tintagel* and was soon to start his cycle of seven symphonies. His chamber music, piano pieces, and songs were frequently played but, unusually for an English composer of the period, he had written only three choral works: two with orchestra, and the third, *Of a Rose I sing a Song*, with harp, cello and double bass. Deeply moved, however, by the revelation of hearing Byrd's Mass for the first time, Bax set about composing his first work for unaccompanied voices, one that would somehow meld the austere purity of Tudor music with his own late romantic musical language.

The result was one of his most notable works: a setting for double SATB choir of the anonymous 16th-century carol *Mater, ora Filium*. The words are taken from a manuscript in Balliol College: 'A Boke of dyueris tales and balettes and dyueris Reconynges etc: the Memorandum-book of Richard Hill, citizen and grocer' (Balliol MS 354, f. 177v). This

contains the words of several carols written out in about 1504 and reproduced in Roman Dyboski (ed.), *Songs, Carols, and other miscellaneous Poems from the Balliol MS. 354*, Richard Hill's *Commonplace-book* (Oxford, 1908). Bax's use of a 16th-century text is characteristic of his wide-ranging literary tastes. Apart from being a composer, he was a man of letters himself, the author of poems and short stories under the pseudonym Dermot O'Byrne, and this is reflected in his attitude to word-setting: 'Poetry has its own rhythm and intrinsic melody', he maintained in a 1949 radio talk, 'and at its highest should be reverently let alone' – not a very flattering reflection on the verses that he did set to music. As well as writers of the 'Celtic revival', such as Fiona Macleod, AE, and even Dermot O'Byrne himself, he set poems by many 16th and 17th-century figures, such as Breton, Crashaw, Herrick, Jonson, Ravenscroft and Spenser, and earlier texts too, including *A Lyke-Wake Dirge*, *Now is the Time of Christymas*, *There is no Rose of such vertue*, and *This Worldes Joie*. The first performance of *Mater ora Filium* ('the best I ever gave', according to the conductor) was given by the Oriana Madrigal Society under Charles Kennedy Scott at a 'Concert of Recent Works of Arnold Bax' at Queen's Hall on 13 November 1922, an occasion that caused the *Daily Telegraph* music critic to enthuse: 'It may be that the future historian of music in England will write down the event that took place... last night in red letters.' In *The Nation*, Edward Dent wrote: '[Bax] appeared in various disguises – as a Russian, as a Spaniard, as a Bergerette, and even in a job lot of ecclesiastical vestments.... Mr. Bax uses such ecclesiastical tags as he finds attractive, and decorates them with all sorts of fantastic ideas. The result on paper looks an almost unsingable jumble. In performance it was admirably calculated, full of the most adorable surprises...' Bax himself was delighted: 'I am looking forward so much to hearing *Mater Ora Filium* again', he wrote to an acquaintance, 'for I feel very happy about this work, although I should not say so aloud perhaps.' Norman Demuth's enthusiasm for it led him to make the startling assertion: 'I doubt if J. S. Bach at his most inspired and greatest moments is any more impressive and moving than this'.⁶

Byrd's Mass clearly made a deep impression on Bax and prompted him to produce what many people regard as one of his finest works. But are there really any significant connections between the two composers and their scores? Byrd was first and foremost a devout Roman Catholic; Bax professed no religious beliefs, though he had pantheistic tendencies and was fascinated by religious matters. Byrd's setting of the Catholic Ordinary of the Mass in Latin lasts around twenty-five minutes in performance; Bax's piece is a carol with a mixture of Latin and English, the latter predominating, and usually lasts between ten and eleven minutes. The Byrd is for five-part chorus; the Bax is for two separate choruses of SATB, with frequent use of a semi-chorus and even smaller groups, such as the 'Amens' for six sopranos on p. 7 and for three sopranos on p. 11.⁷ Byrd's Mass is written in his more austere and concise style, with the minimum of notes, and calls for no extremes of

technique; Bax's carol, although it starts in simple vein, blossoms into complex polyphonic writing and contains several horrendously difficult passages, such as the top C that some of the sopranos are required to sustain for about fifteen seconds on page 13 at the word 'Right' (or 'Rart', as it inevitably becomes).

It has been established that Byrd himself was influenced in the writing of his own masses by John Taverner's *Meane* or *Sine Nomine* Mass, and Philip Brett has conjectured that he probably had a copy of it open on his table as he wrote. It would be idle to imagine that Bax had sat down with a copy of the Byrd five part Mass in front of him or had even made a systematic study of its technique; he was not that kind of composer. Like Brahms and Vaughan Williams, for example, he tended to be flippant about musical technicalities: 'What is a major third', Elisabeth Lutyens once asked Bax. 'Damned if I know, Betty' was his disarming reply.⁸ It is likely that he was influenced more by Byrd's general sound-world than by specific passages in the Five-Part Mass. Nevertheless, the two scores do have points of contact, notably their imaginative use of counterpoint. 'My harmonies', Bax once said, 'come about as the result of contrapuntal movement. It's no use thinking in up-and-down blocks of harmony if you're trying to read my things: each part must be taken as a melodic line', and this is certainly reflected in the contrapuntal dexterity of *Mater ora Filium*. In this respect he differs from a composer like Delius, whose harmonies tend to be conceived chordally rather than polyphonically. Bax's view of his harmonies is in accordance with the trend in the second half of the 19th century for chromatic harmony to be seen as an alternative to diatonicism rather than as a method of local embellishment. Bax had earlier shown his contrapuntal mastery in his chamber and orchestral works, and his 1910 setting of part of Shelley's *Prometheus Unbound* (*Enchanted Summer*) contains choral part-writing of extreme complexity and luxuriance. As a teenager, Bax had acted as the accompanist to his father's private choral society, which had doubtless taught him something of choral technique from the inside, even though they rarely tackled anything more adventurous than 'long-outmoded British works... by composers who by virtue of their mildness might well have been described as "sheep in sheep's clothing"'.⁹

One common feature of Bax's musical language that often gives it an archaic quality is his fondness for themes with repeated pitches that usually appear in parallel fourths or fifths and with the highest pitch as the central apex. Bax referred to this kind of theme as 'liturgical', aptly enough since it has its origins in the Russian nationalist composers (especially Rimsky-Korsakov and Glazunov), who in turn had inherited it from the Orthodox Church. In his book *Sixteen Symphonies* (p. 352), Bernard Shore refers to a liturgical theme in Bax's Third Symphony as sounding like 'a pronouncement in a saga', and there are obvious parallels with traditional Icelandic *tvisöngur* ('double singing'), a direct descendant of organum (and hence a collateral with the musical tradition of the Russian Church) which survived in Iceland through the Reformation to the present

day. This use of organum-like textures is tempered in *Mater ora Filium*, as in so many of Bax's works, by his tendency towards chromaticism.

As David Goode has remarked: 'His counterpoint... moves between straightforward diatonicism (with occasional hints of modality) and the most sumptuous and obscure chromaticism, often resolving unexpectedly into one of his characteristically enriched cadences', and he wonders too whether Bax might have been influenced not only by Byrd but by pre-Reformation polyphony.¹⁰ Even if we cannot point to specific resemblances to the five part Mass, there is at least a general stylistic connection between the two works. *Mater ora Filium* consists of four verses sung in English and separated by the Latin refrain

*Mater ora filium
Ut post hoc exilium
Nobis donet gaudium
Beatorum omnium. Amen.*

[Mother, pray to your son that after this exile [on earth] he will give us the joy of all the blessed. Amen.]

The refrain also opens and closes the work, the first time softly and mostly homophonically, the final time in a great flowering of exultant counterpoint. One of the work's characteristic features is the sharp contrasts of mood and textures, from the single melodic line for the tenors that follows the opening refrain to the complex eight-part counterpoint that blossoms at more exuberant moments.

Unlike the five part Mass, *Mater ora Filium* was not specifically intended for performance in a church or cathedral, and its rhapsodic flights of fancy, sometimes bordering on glossolalia (though nowhere as extreme as in, say, Tippett's *The Vision of St Augustine*), have a distinctly secular, not to say pagan, air about them. The man who could re-use a fanfare from his erotic, Swinburne-inspired orchestral work *Spring Fire* for the wedding of the present Queen in Westminster Abbey was not one to be restrained by conventional propriety. In contrast, the four-part harmony of the church works that Bax wrote in the 1940s (*Gloria*, *Magnificat*, *Nunc Dimittis*, *Te Deum*) sounds positively orthodox. *Mater ora Filium* is undoubtedly Bax's choral masterpiece, though the short, grim motet *This Worldes Joie* for SATB (1922) also makes a deep impression whenever it is performed.

Curiously enough, although he was primarily an instrumental composer, his swansong was for unaccompanied voices: the brief part-song *What is it like to be young and fair?* (with words by Clifford Bax). This was commissioned for *A Garland for the Queen*, a collection of ten pieces by British composers intended as a modern counterpart to *The Triumphs of Oriana* (1601) and first performed on the eve of Elizabeth II's coronation in 1953, only a few months before Bax's death. But by this time he was a spent force, and this bland trifle is a pale reflection of past glories. Over thirty years earlier, William Byrd's five-part Mass had inspired a masterpiece, and none of Bax's later pieces in this medium can match the richness and ardour of what Charles

Kennedy Scott called 'the finest purely choral work that has appeared since Elizabethan times'.¹¹

1. 'Arnold Edward Trevor Bax', *The Music Masters*, ed. A. L. Bacharach, 4: *The Twentieth Century* (London, 1954), p.32.
2. Harriet Cohen, *A Bundle of Time* (London, 1967), p.28.
3. Op. cit., p.47.
4. Op. cit., p.188. Three years earlier Vaughan Williams had written for Harriet Cohen his *Hymn Tune Prelude on Song 13* by Orlando Gibbons.
5. Colin Scott-Sutherland, *Arnold Bax* (London, 1973), pp. 39 and 56.
6. Norman Demuth, 'Sir Arnold Bax', *Musical Trends in the 20th Century* (London, 1952), p.165
7. Page references are to the octavo score issued by Chappell & Co. Ltd. in 1947 (now Warner Chappell Music Ltd.). Murdoch's 1921 score has an additional piano reduction for rehearsal purposes and hence different pagination.
8. From a telephone conversation quoted in Meirion and Susie Harries, *A Pilgrim Soul* (London, 1989), p.165.
9. *Farewell, my Youth* (London, 1943), p.18.
10. From notes to a recording of the work sung by The Rodolfus Choir (Herald HAVPCD 176). The earliest of the eight commercial recordings of *Mater ora Filium* was made by Albert Coates conducting the 1925 Leeds Festival Chorus (HMV D 1044/5).
- 11 In a letter to Colin Scott-Sutherland, Bax's first biographer.

Some readers who are more familiar with Byrd than Bax may think the praise given to *Mater ora filium* is excessive, but it is an amazing piece (though I must confess that on none of the occasions on which I have sung it have I thought of Byrd). Despite being difficult, it is extremely vocal; I'd love to know how Bax learnt to write choral music like it and *This Worldes Joie* (which is a little easier). CB

BYRD EDITION 9

Clifford Bartlett

William Byrd *Latin Motets II* (from manuscript sources) edited by Warwick Edwards (*The Byrd Edition*, 9). Stainer & Bell, 2000. xix + 202pp, £69.00. ISBN 0 85249 371 1

Some Collected Editions have run on for half a century following the same basic set of editorial principles. *The Byrd Edition* has fortunately been more flexible. With some volumes, I have looked at them but reverted to *Tudor Church Music* for most purposes, since even if the new versions had better readings, I preferred reading original note values and the originally notated pitch. Fortunately, *The Byrd Edition* now retains these two important features, so this volume is less likely to need replacement than some others. Of course, if missing parts that have here been written by the editor, eventually emerge, a corrected version will be needed. But otherwise, this should have as long a run as TCM, whose vol. IX was published in 1928.

This completes the collection of the Latin motets which Byrd decided not to publish. One naturally speculates why he did not do so. Unlike vol. 8, these are not early works; most seem to date from the 1580s. The editor suggests that the texts of *Circumspice Hierusalem* and *Quomodo cantabimus* were too obviously applicable to England's beleaguered catholic population for publication to have been safe. Only

in one case, *Domine Deus omnipotens*, does he suspect that a motet may have remained in manuscript because it is 'somewhat lacklustre'. Some pieces to which Byrd's name has probably been attached in error are included as an appendix, though motets as dubious as *Haec est dies Domini*, published in *Annual Byrd newsletter* 2 (1996) are omitted. [Richard Turbet, incidentally, wishes me to state that neither he nor John Harley 'claimed [it] for Byrd', as is stated in footnote 9; the comments in the issue itself are neutral, and John Harley describes it as 'probably... spurious' in *William Byrd* p. 289.] New to this volume is *Domine exaudi orationem meam* for five voices, of which three survive. This is one of several pieces with complete parts in small print. *Circumspice Hierusalem* also has two missing, but there is a lute version for guidance. I find the smallness of the print of these additions a little exaggerated: I wouldn't like to have to sing them in a gloomy church.

The volume contains one substantial motet not by Byrd: *Super flumina Babylonis* by Monte, to which Byrd's *Quomodo cantabimus* is a response. Byrd's setting doesn't adopt the same mode and clefs, and even though he uses eight parts, he doesn't divide them into double choir (not an English convention). The source of the story – comments by John Alcock in a MS of 1763 – is late, but in two early sources the two pieces are placed together and Alcock's inclusion of a specific date (1583) suggests that he had some precise information available. The editor is suspicious of Alcock's underlay, so in this respect the new edition differs from TCM, as, indeed, it does for the first entry of alto 2. The textual commentary is not as helpful as it might be here. We are told that the Alcock MS begins with 5 breve rests, with the remaining 1½ breve rests after the first phrase. No mention of the Baldwin MS, also a score, which has the same error. It is misleading to talk about breve rests in connection with barred scores (as both these MS are): a copyist would be thinking by the bar, not by the breve, and is unlikely to err by bring in a part at the beginning of a bar rather than mid-bar unless copying from an erroneous part. It is useful to have the two pieces in the same volume (they have been recorded together by the Cardinal's Music: see above p. 2). Something that puzzled me about the transcription of the Monte is the use of treble clef for parts originally in alto clef, one of which goes down a seventh below middle C. The same happens in the opening piece, *Peccavi super numerum*, with an alto part going a full octave below middle C. Elsewhere, though, the C3 clef is transcribed into octave treble.

As is customary, there is an extensive introduction on the music and its performance. Suggestions for transposition are made in the commentary. But there is no reason to assume that the music was written for any standard ensemble, so the usual conventions need not apply, and the possible use of women and instruments also suggests flexibility. As always in the series, full regard is given to the text – as underlay, setting it out with translation, and advising on pronunciation. Obviously, with such disparate and secondary sources, there is less certainty that the

underlay represents the composer's careful intention than with the printed sources; but major variants are noted on the music pages. Apart from the one qualification already made about the size of the editorial parts, the edition is a delight to read. But the format isn't ideal for eight-voice pieces, and the Monte with its rejoinder take up 50 pages; perhaps they might be issued separately reformatted onto slightly larger pages with two systems per page. If I might suggest one motet for singers to try, it would be *Audivi vocem* for (if untransposed) ATTBaB. There are only two volumes to go (the 1588 & 1589 secular collections) – the Fellowes editions were revised by Thurston Dart but need thorough replacement. Then, I suppose, they will start revising the earlier volumes again!

BYRD SLEEVENOTES

Richard Turbet

An unresolved problem in music research and information is the status of sleevenotes (or liner notes) on longplaying records and compact discs. Such writings tend to be regarded as an ephemeral form, having no existence independent of the disc to which they are attached and which is their *raison d'être*. In the past, writers of sleevenotes have tended to regurgitate known facts, but recently they have used them to disseminate new information or to express some profound musicological thinking. I do not propose to list sleevenotes amongst the 'New Writing' section in the Newsletter, but it is appropriate to draw attention to some notes of high quality that have accompanied recent discs.

Oliver Hirsh announced his identification of a hitherto elusive theme in the solo *Ut re mi fa sol la* in his notes to *The Spirit of Byrd* performed by The Duke his Viols on Helikon HCD 1016.

Laurence Dreyfus has written penetratingly about the consort music and songs in his notes to two of Phantasm's recent discs *Still Music of the Spheres* and *Byrd Song*, both on the Simax label, PSC 1143 and 1191.

The Cardinal's Musick are unusual in having as part of their regular team a resident musicologist. David Skinner edits and publishes all the music they sing, and his notes to successive discs in the ASV Byrd Edition are adding up to into a significant commentary on Byrd's Latin church music, with a comprehensive catalogue. Four of a projected dozen discs have so far been issued on ASV CD GAU 170, 178, 179 and 197.

Davitt Moroney's boxed set of *The Complete Keyboard Music* is noted elsewhere in the Newsletter (Hyperion CDA 66551/7). His accompanying booklet of over a hundred pages, though keyed into the recording, is of monographic proportions and status; indeed Davitt would like to publish it as such, with appropriate modifications. Each piece

receives individual attention, and Davitt not only synthesizes existing research, but also adds new information and insights of his own.

We are lucky that the Byrd Edition includes properly-edited texts and translations, but for much of the early repertoire they are only available with recordings. CB

JUBILATE FOR MR BIRDS SERVICE

Richard Turbet

In the Anglican Book of Common Prayer, the Jubilate is the alternative canticle to the Benedictus at Morning Prayer (or Matins). Both of Byrd's two surviving full services, the Short and the Great, contain a setting of the Benedictus, eschewing the Jubilate. In the case of the Short Service, this has been made good by the 18th-century singer, composer and clergyman Robert Shenton (1730-98). Shenton was dean's vicar in the choir of Christ Church Cathedral, Dublin, from 1757, and a vicar choral in the choir of St Patrick's Cathedral, Dublin, from 1758, having begun his musical career as a vicar choral at Hereford Cathedral.

He used sections of the music of Byrd's Short Benedictus and he underlaid instead the text of the Jubilate. The opening, from 'O be joyful' to 'His courts with praise' is set to the opening music of the Benedictus, from 'Blessed be the Lord' to 'all that hate us'. The Jubilate text continues with 'Be thankfull unto Him' jumping over several bars of Benedictus music and resuming at 'to our forefather Abraham' which musical phrase is repeated to the next passage of verbal text 'and speak good of His name' and in turn this verbal text is repeated to the music that follows in the Benedictus originally set to the words 'that he would give us'. Several bars of music from the Benedictus are then omitted and the Jubilate text proceeds from 'For the Lord' to 'is everlasting' set to Benedictus music originally set to the text from 'And thou, Child' to 'prepare his ways'. The final stretch of Jubilate text before the Gloria, 'And his truth endureth from generation to generation' is set to music provided by Byrd for the Benedictus verses from 'Through the tender mercy' to 'hath visited us'. In the cadence concluding this passage Shenton has ironed out the melismatic writing in the contratenor and, particularly, the tenor parts. Several more bars of the Benedictus music are omitted before the Gloria; naturally Shenton uses the one from Byrd's Benedictus.

The sole source of this arrangement is Durham Cathedral Library MS A18, pp.18-23, copied by John Mathews while a stipendiary of Christ Church Cathedral. He sent the MS to Durham Cathedral in 1777, and was the following year appointed a vicar choral. I am grateful to the Dean and Chapter Library, Durham Cathedral, for permission to publish it.

The edition printed on pp. 14-17 of this issue of 'Early Music Review' is available separately from King's Music at £2.00.

Jubilate for Mr Bird's Service

Full

Treble
Contratenor 1 & 2 Unisono
Tenor Primo
Tenor Secondo
Basso
Organo

O be Joy-full in the Lord all ye Lands Serve the Lord with glad-ness and

8 7

Decani

come be - fore his pre - sence with a Song Be ye sure that the Lord he is God, he is

come be - fore his pre-sence with a Song Be ye sure that the Lord he is God, he is

come be - fore his pre-sence with a Song Be ye sure that the Lord he is God, he is

Tenors unison

come be-fore his pre - sence with a Song

come be-fore his pre - sence with a Song Be ye sure that the Lord he is God, he is

6 5 6 5 5 4 3 7

12

God it is he that hath made us and not we our selves We are his Peo-ple and the Sheep of his Pa-

God it is he that hath made us and not we our selves We are his Peo-ple and the Sheep of his Pa-

God it is he that hath made us and not we our selves We are his Peo-ple and the Sheep of his Pa-

God it is he that hath made us and not we our selves We are his Peo-ple and the Sheep of his Pa-

8 7 6 7 5 6 4 3 6 6

18

-sture, and the Sheep, the Sheep of his Pa - sture O go your Way in - to his Gates

-sture, and the Sheep, the Sheep of his Pa - sture O go your Way, your Way in - to his Gates

-sture, and the Sheep, the Sheep of his Pa - sture O go your Way, your Way in - to his Gates

-sture, and the Sheep, the Sheep of his Pa - sture O go your Way, your Way in - to his Gates

6 7 6 4 3 5 6

24

with thanks-giv - ing and in - to his Courts, in - to his Courts with praise Be thank -

with thanks-giv - ing and in - to his Courts with praise, his Courts with praise Be thank - full,

with thanks-giv - ing and in - to his Courts, his Courts with praise Be thank - full,

with thanks-giv - ing and in - to his Courts, in - to his Courts with praise Be thank - full,

6 5 4 3 7 6 6

29

-full un - to him And speak good of his Name, and speak good of his Name For

thank-full un - to him And speak good, speak good of his Name, speak good of his Name For

thank-full un - to him And speak good, speak good of his Name, and speak good of his Name For

thank-full un - to him And speak good, speak good of his Name, and speak good of his Name For

6 7 6 6 6 7 6 # 5 4 # #

3 9 8

35

the Lord is gra-cious, the Lord is gra-cious his Mer-cy is e-ver-last-ing, is

5 b6 4 # b 5 b6 4 b

41

e-ver-last-ing And his truth En-dur-eth from Ge-ne-ra-tion to Ge-ne-ra-tion

6 4 # 7 6 # 6 # b 6 4 #

47

-tion, from Ge-ne-ra-tion to Ge-ne-ra-tion

b 6 5 6 5 5 5 4 8 7 #

51

Full

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

Glo - ry be to the Fa - ther and to the Son and to the Ho - - - - ly

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly

6 5 6 5 6 4 # 4 3 8 7

56

Ghost As it was in the be - gin - ning is Now And E - ver shall

Ghost As it was in the be - gin - ning is Now And E - ver shall

Ghost As it was in the be - gin - ning is Now And E - ver shall

Ghost As it was in the be - gin - ning is Now And E - ver shall

Ghost As it was in the be - gin - ning is Now And E - ver shall

Ghost As it was in the be - gin - ning is Now And E - ver shall

4 # 8 7 # #

61

be World with - out End. A - - - - men. A - - - - men.

be World with-out End. A - - - - - men. A - - - - - men.

be World with-out End. A - men. A - - - - men.

be World with-out End. A - - - - - men. A - - - - - men.

be World with-out End. A - - - - men. A - - - - men.

be World with-out End. A - - - - men. A - - - - men.

4 # 6 5 7 5 4 # 3 7 # 6 6 #