The construction of the new chronology required painstaking research into Venetian concepts of time itself—the measurement of time, the time of day, the season of the year, the calendar—as well as into all the potential sources of information on opera and other dramatic works with music. This research is presented in *Song and season*. Different annual cycles were observed by the church, the state and the theatres, and the accounting year was at odds with them all. There were only four public or civic clocks in Venice, and private timepieces were rare: most people became aware of the passage of time through the ringing of bells. The day began half an hour after sunset, not at a fixed time. Except during Carnival, theatres could not open before nightfall or remain open for more than four hours. Carnival was launched officially by a proclamation from the Council of Ten; it usually began between the second week of January and the second week of February (never before 4 January or on 26 December). The Carnival season was also shorter than often imagined, lasting normally between four and five weeks (never more than 60 days). It was common for an opera to open before Christmas and continue thereafter. The seasons were closely linked to religious feasts, and the character of the operas and other entertainments on offer varied from season to season, as well as from theatre to theatre, forming patterns that lasted well into the 18th century. Until the late 1740s all theatre-goers had to be masked, and the times when masks could be worn were tightly prescribed.

According to its preface, *Song and season* is based on more than two decades of research but is a 'creation' of 13 months. This haste is unfortunately displayed in a variety of ways. Most obviously, perhaps, the book attempts more than its subject demands: it ranges well beyond the minimum required to establish the chronology of opera, exploring aspects of Venetian life that have little to do with the theatre. For example, the chapter on 'Season and genre from the Middle Ages to today' wanders far outside the geographical as well as the temporal limits of the book's title, arguing that patterns established in 18th-century Venice survive in Europe and America to this day; there may be some truth in this idea, but it requires more thorough investigation for which this book is not the appropriate place. Furthermore, there is no need for discussion of such non-theatrical genres as the sonata, motet or cantata, and in the context of the cantata it is misleading to mention Benedetto Marcello's settings of paraphrases of psalms. It may seem churlish to complain that one is given more than is necessary, but this leads not only to superficiality (because outlying areas cannot be thoroughly explored) but also to a blurring of the focus. Haste is evident also in the production of the book. The distribution of material (including tables) on the page is occasionally unhelpful or unattractive; a line is sometimes broken into two for no apparent reason, and the last line of a page may be missing or repeated at the top of the next. The bibliography omits several works to which short references are given in the footnotes; some references in footnotes are unclear; some notes include material that ought to appear in the body of the text, and there are numerous typographical errors.

Song and season is described both as a 'by-product' of the author's attempt to provide dates for Venetian operas and as the 'foundation' for the *New chronology*. The books could have been identified as volumes I and II, respectively, of *The calendar of Venetian opera*, the heading that appears at the top of the two title-pages. That they are not so identified will facilitate their sale as separate studies, and this may have been the intention. Many readers will find their needs met by the *New chronology*, with its concise introduction to Venice's theatrical seasons and repertory; those wanting full or detailed information on time and its measurement, the definition of the theatrical seasons or the relation between these and Venetian society and customs in general will have to consult *Song and season*.

doi:10.1093/em/can073

John Koster

Five centuries of Spanish keyboard music

Cinco siglos de música de tecla española, ed. Luisa Morales (Almería: Ediciones LEAL, 2007), €75

Since 2000 the annual Festival Internacional de Música de Tecla Española 'Diego Fernández' (FIMTE) organized by Luisa Morales has provided a forum and thereby a stimulus for research in the rich field of Spanish keyboard music and instruments. Following a previous volume, regrettably now out of print, covering the first two years, the present substantial volume, with 14 articles in English and 12 in Spanish, includes presentations delivered at the three symposia between 2002 and 2004. Of the title's five centuries, a deliberate emphasis has been placed on the earliest, the 16th.

Bruno Turner sets the tone in the opening article, in which he, as a specialist in vocal polyphony, is a self-admitted 'outsider looking in' towards the keyboard repertory. Many of the other contributors, as keyboard specialists, are insiders looking out. In either case, attention to the vocal repertory, both polyphonic and monophonic, is crucial in considering a musical culture in which, for example, all but 33 of the 402 pages of Antonio de Cabezón's *Obras de música* (Madrid, 1578) present chant settings for *alternatim* performance, intabulations of motets or chansons, and song variations. Even in his ostensibly 'abstract' Tiento (III) in the first tone, the principal theme is closely related to the plainchant *Salve regina*.

On the other hand, the keyboard repertory can illuminate the vocal. Versions for keyboard may be the only known sources of vocal works, as with a verse of Cristóbal de Morales's setting of the hymn *Sacris solemniis*, intabulated in Luis Venegas de Henestrosa's *Libro de cifra nueva* (Alcalá de Henares, 1557). The complete set of verses recently discovered in a choirbook in Toledo Cathedral (ToleBC 25) along with nine other hymns by Morales is discussed and transcribed in Michael Noone's contribution, which supplements his more general report in *Early Music*, xxx (2002), pp.341–63. That instrumental intabulations may also provide important evidence about the transmission, distribution and reception of vocal works is touched on in various ways in articles by Bernadette Nelson discussing versions of Claudin de Sermisy's chanson *Dont vient cela*, by Maria Erdman comparing Spanish and Polish intabulations, and by Ángel Manuel Olmos treating four motets by Tomás Luis de Victoria transcribed between 1620 and 1630 into German organ tablature in manuscripts from the Cistercian Monastery in Pelpin, Poland. One should note that, as is evident in Olmos's transcriptions of the intabulated motets, these are not, like Cabezón's *motetes glosados*, reworkings suitable for solo performance at the keyboard so much as literal transcriptions with only minimal alteration of the vocal models. Hardly idiomatic for an organist's hands and feet, they do not seem intended for use at the keyboard at all, whether for solo performance or for accompaniment of the choir. Perhaps they were made for the choirmaster to use as a score, for, as Olmos notes, the manuscripts are designated *pro Choro*, without any reference to an instrument.

A particular value of intabulations is their potential for showing how interpreters closer than we to the time of a work's origin treated the matter of supplying accidentals not notated by the composer. Since the explicit notation of accidentals is a characteristic of German tablature, the Pelpin manuscripts are especially indicative. Spot-checking indicates that, in this regard, they conform closely to the original 16th-century printed editions and lack the additional accidentals suggested by some modern editors. The Spanish keyboard tablatures also tend to notate accidentals explicitly, although not always as rigorously. In Spain, one could argue, there were conservative traditions of performance unbroken from the period of Burgundian influence through the 17th century. Intabulations of a *Pange lingua* set in Spain by the Bruges-born Juan de Urreda (active from the 1450s to the 1480s) were issued by both Venegas and Cabezón, and, as Eva Esteve mentions, another version in manuscript dates from 1707. The differences from version to version of this and other intabulated pieces might result not so much from an increased tendency for raising leading tones associated with the rise of tonality towards the end of the 16th century (a tendency already noticeable long before) than from different performing traditions, different habits of notation, or the whim of the intabulator. In any case, one would applaud Esteve's call for more exhaustive study.

The two great collections of keyboard music published in 16th-century Spain, Venegas's and Cabezón's, are both designated 'for keyboard, harp and vihuela'. John Griffiths, himself a vihuelist, examines whether this should be taken literally. Affirming that these works, fundamentally prepared for the keyboard, cannot conveniently or literally be played on the vihuela, he presents the case that Venegas mentioned the vihuela and harp mainly as a ploy to increase the market beyond the limited one of keyboard players. Griffiths notes that Hernando de Cabezón, in turn, contracted with his printer to follow Venegas's publication as a model, presumably also in its instrumental designation. One would welcome further examination of the suitability of this repertory to the double (chromatic) harp, which was beginning to be developed in Spain around this time.

Andrés Cea Galán contributes a detailed argument for his transcription of Cabezón's variations on the villancico *Quién te me enojó, Isabel?*. His version, printed in full, differs radically from other modern interpretations of the original numerical tablature written down and published by the composer's son. Under the assumption that certain anomalies result from printing errors and others from misinterpretion of half bars as whole, many passages, some brief, others entire variations, appear here in note values halved in comparison with previous editions. Some readers, no doubt, will regard Cea Galán's edition as a Procrustean effort to make the number of bars and

harmonic rhythm remain constant among the variations. Nevertheless, such regularity is a feature of Cabezón's other sets of variations, and *Isabel* in the present recasting not only makes more sense structurally but surely is also more effective in performance.

Two articles deal with keyboard music in convents. Colleen Baade presents evidence of nuns as organists in Castile during the 16th and early 17th centuries. She also provides the texts of contracts for two organs made for convents, one in Madrid by the prominent builder Juan Brebos, which Tomás Luis de Victoria was designated to inspect upon completion. Luisa Morales reports on seven 18th-century manuscripts of keyboard music in the Benedictine convent of San Pedro de las Dueñas, where the older nuns recall a clavichord still in use in the 1960s. Although liturgical works dominate numerically, the number of pages devoted to these short *versos* and *fabordones* are greatly exceeded by the pages of sonatas, dances (including *fandangos*) and other secular works. The facsimile of the second half of a sonata by Domenico Scarlatti, K471—a work conceived for the five-octave compass *GG* to *g'''*—is of particular interest for showing how an 18th-century player rewrote it for an instrument of little more than four octaves.

Three papers deal with the reception and influence of Scarlatti and Spanish musicians in England. To this reader, Jane Clark's suggestion that the London publication of Scarlatti's *Essercizi* was part of a Jacobite conspiracy of Freemasons and Templars involving the composer, the Portuguese King João V (the dedicatee), the castrato Farinelli and the Earl of Burlington, among others, seems a tad far-fetched. With a little further imagination one could extend the circle to Handel, who in his *Concerti Grossi* op.6, composed immediately after the publication of the *Essercizi*, imitated some Scarlattian motifs (e.g. from the Sonata K23 in the fifth movement of the fifth concerto). Were these a cryptic call to action from a mole among the Hanoverians?

Despite the lack of any extant Spanish harpsichord or clavichord from before the 18th century—not any even by the FIMTE's eponymous Diego Fernández, harpsichord maker to the Spanish royal family from 1722 to 1775—a major emphasis of the symposia has been organological. The present volume is prefaced by a section of illustrations surveying the iconography of stringed-keyboard instruments in Spain up to 1600 and presenting three surviving *clavecimbels* made in Antwerp and exported to Spain or her colonies in the late 16th century or early 17th. One of these, a single-manual harpsichord in Segovia Cathedral, dated 1601 but lacking an inscription or initialled rose, is here ascribed to Andreas Ruckers. There can be little doubt that it is a Ruckers, but, like a virginal of 1604 in the Brussels Muziekinstrumentenmuseum, it probably bore the initials of Hans Ruckers, who died in 1598, and was made jointly by his sons Joannes and Andreas, neither of whom had yet attained the age of majority. An article by Ángel Manuel Olmos and Luisa Morales presents extremely brief 'Instructions for learning to play the organ and clavichord' by the noted poet and dramatist Antonio Hurtado de Mendoza (1586–1644). These, recently discovered in a manuscript of about 1640 and provided here in facsimile and transcription, amount to little more than a list of things to practice. However, some concluding notes about tuning and stringing what seems to have been a triple-fretted clavichord with only 14 courses of strings of only four different thicknesses is of some organological interest as perhaps referring to a very archaic type of instrument.

Mia Awouters contributes a sceptical report about the unique *Geigenwerk* in the Brussels collection. Although she presents evidence that the inscription *FRAY RAYMVNDO TRVCHADO INVENTOR 1625* is authentic, the instrument itself is nearly an instance of the preservationist's proverbial conundrum: 'Here is my grandfather's axe—my father replaced the head and I replaced the handle'. Nevertheless, Awouters's conclusion that the instrument 'is certainly quite unrecognisable compared to its state at the time of 1625' is perhaps a little too hopeless: an axe may remain an axe through all vicissitudes. Two articles by Michael Latcham provide careful studies (though none will ever be definitive) of the 12 instruments left by Scarlatti's patroness, Queen Maria Barbara, and of four mid- to late 18th-century Spanish and Italian *cembali* (one still existing, the others known from contemporary descriptions) made expressive through the use of such devices as pedals to change the stops, soft leather plectra, or hammer actions. Whether or not one accepts Latcham's suggestion that Scarlatti and the queen might, after preferring the piano, have taken a new interest in the harpsichord in their later years, his larger point is incontrovertible, that instruments with quills and hammers co-existed throughout most the 18th century without the sense of historical progression through which only one of the types would survive. Daniel Codina reports on the *velacordio*, a type of upright keyed psaltery invented by a monk, Father Mauro Ametller, towards the end of the 18th century. No surviving example is mentioned, although an unsigned instrument closely corresponding to Ametller's drawings was sold at auction in New York in 1976 (29 October, at Sotheby Parke Bernet, sale 3914, lot 33).

In addition to these studies more or less based on concrete artefacts are two which one might call meta-organological. Louis Jambou explores the relationship between instrument making and the changes occurring in the 16th century in the theoretical hierarchy of nature and artifice, of voice and instrument. Paloma Otaola González, while not putting her argument in quite the same terms, discusses with reference to Juan Bermudo's *Declaración de instrumentos musicales* (Osuna, 1555) the development of a new music-theoretical framework corresponding to the 12-note octave of the keyboard rather than to Guidonian solmization: accidental notes previously regarded as fictive were materialized as tangible black keys.

The volume concludes with a section on the 19th and 20th centuries. With ample illustrations, facsimiles (though some could be clearer) and musical examples, this book will be of interest to many, not just keyboard specialists.

doi:10.1093/em/can063

Francis Knights

Clavichordium floreat

Peter Bavington, *Clavichord tuning and maintenance* (London: Keyword Press, 2007), £18

***De Clavicordio VI & VII: Proceedings of the international clavichord symposium*, ed.** Bernard Brauchli *et al.* (Magnano: Musica Antiqua a Magnano, 2004 & 2006), €50 each

The revival of old instrument-making craft skills in the early 20th century led to an extraordinary worldwide output of historically influenced musical instruments, some based on real and some on conjectural examples. It took until the 1970s and 80s for most of the lessons of the Renaissance and Baroque originals to be learnt, just in time for Christopher Page's 'a cappella heresy'—the idea that medieval music in particular did not require instrumental 'orchestration'—to put some of the early instrument makers out of business. For music of the 16th century onwards, amateurs enthusiastically carried on buying crumhorns, cornetts, recorders, viols, harpsichords and the like in great quantity, but alas many of these were not much played. Of the more than 4,000 cornetts produced by the Christopher Monk workshops in the past four decades, perhaps only a few hundred are in regular amateur use. For instruments less taxing than the cornett, the problem is often rather one of maintenance, which can seem insuperable for a non-specialist player. Thus many spinets, virginals and clavichords languish as mute coffee-tables, for the want of a few replacement strings or a thorough tuning.

For those out of reach of professional maintenance skills, Peter Bavington's new book will enable owners of a comatose clavichord to bring it fully back to life. Aimed at the amateur user, and assuming little in the way of previous keyboard-adjustment skills, Bavington draws on several decades of experience as a leading clavichord maker and restorer. Recognizing that an out-of-tune instrument with a poor action will give no pleasure to either player or listener, he provides a very thorough 200-page guide to all issues of tuning and maintenance, with each of the 18 chapters dealing with specific problems such as tuning unisons correctly, replacing broken strings and loosening sticking keys; numerous helpful line illustrations make all Bavington's methods crystal-clear. The final 80-page section is a detailed guide to tuning 20 different temperaments on both fretted and unfretted clavichords. This is quite simply the most essential book for any clavichord player to own, and even owners of spinets, virginals and harpsichords will find much of relevance and value in its pages.

The two most recent volumes of the biennial Magnano conference proceedings, covering the meetings in 2003 and 2005, are a continuing reflection of the busy clavichord research scene around the world. Within the 500 or so pages of the combined volumes (all the papers are in English, with Italian abstracts) are a wide range of subjects, built around a central theme. Thus the sixth conference focused on the clavichord before 1700—still a neglected area—while the seventh concentrated on the interesting relationship between keyboard music and music for plucked strings, especially the lute. Among the many contributors are leading scholars, instrument makers and performers, and this stimulating interdisciplinary format is surely one that could be profitably applied to other instruments and repertories. As ever, the volumes are beautifully designed and produced, with many colour illustrations, tables and music examples.

The articles in the 2003 proceedings can be grouped into three main areas—aspects of instrument building, history and performing technique; that most notable by its absence is actual studies of the repertory. The largest group of papers is concerned with the history of the clavichord, from the Middle Ages to modern times. Two articles deal with Scandinavia: Dorthe Falcon-Møller plays biographical detective in 'Magnus Christensen, a