

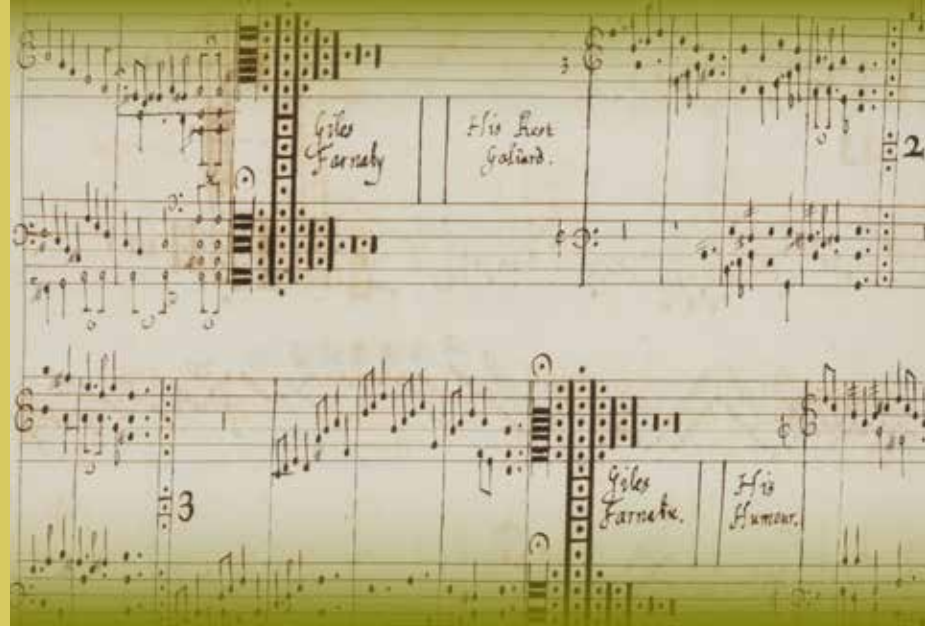
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The Fitzwilliam Virginal Book
Volume 7



G. Farnaby ■ R. Farnaby ■ Byrd



Pieter-Jan Belder

The Fitzwilliam Virginal Book Volume 7

| Compact Disc 1 | 58'46 | Compact Disc 2 | 65'38 |
|---|-------|---|-------|
| Giles Farnaby <i>c.1563–1640</i> | | Giles & Richard Farnaby <i>1594–1623</i> | |
| 1 Alman <i>R. Johnson set by Farnaby</i> CXLVII | 1'20 | 1 Up tails all (Giles) CCXLII | 6'21 |
| 2 Grounde CCXL | 5'52 | 2 A Duo (Richard) CCXLVIII | 1'34 |
| 3 Bony sweet Robin CXXVIII | 4'57 | 3 Put up thy Dagger, Jemy (Giles) CXXVII | 3'43 |
| 4 A Gigge CCLXVII | 1'26 | 4 Nobodies Gigge (Richard) CXLIX | 2'36 |
| 5 Fantasia CCXXXIV | 3'02 | 5 Hanskin (Richard) CCXCVII | 4'52 |
| 6 Praeludium CCXLVI | 1'06 | 6 Why aske you (Giles) CCLXXXVI | 1'57 |
| 7 Fantasia CCVIII | 4'38 | 7 Fayne would I wedd (Richard) CXCVII | 0'54 |
| 8 The flatt Pavan CCLXXXIV | 3'15 | | |
| 9 Fantasia CCXCVI | 4'26 | William Byrd <i>c.1540–1623</i> | |
| 10 The L. Zouches Maske CCXXXIX | 2'52 | 8 Pavana 'Delight' <i>E. Johnson set by Byrd</i> | 5'23 |
| 11 Fantasia CCXXIX | 3'57 | CCLXXVII | |
| 12 Tower Hill CCXLV | 0'59 | 9 Galiarda CCLXXXVIII | 1'46 |
| 13 Fantasia 'Ay me, poore heart' CCXXXIII | 2'46 | 10 Miserere a3 CLXXVI | 2'02 |
| 14 Daphne CXII | 5'46 | 11 Miserere a4 CLXXVII | 2'21 |
| 15 Fantasia CCXXXVIII | 3'11 | 12 Callino Casturame CLVIII | 2'00 |
| 16 Rosseters Galliard CCLXXXIII | 2'16 | 13 The Earle of Oxford's Marche CCLIX | 3'44 |
| 17 Walter Erle's Paven CCXXXV | 5'19 | 14 Pavana 'Bray' XCI | 4'38 |
| 18 Spagnioletta LIV | 1'56 | 15 Galliard XCII | 1'39 |
| | | 16 Fortune LXV | 3'57 |
| | | 17 Alman CLXIII | 1'13 |
| | | 18 Galliard CLXIV | 1'36 |
| | | 19 Monsieur's Alman LXI | 4'29 |
| | | 20 Monsieur's Alman Variatio. LXII | 7'08 |
| | | 21 Alman CLVI | 1'33 |

Compact Disc 3 61'12

| | |
|----------------------------------|------|
| William Byrd | |
| 1 A Gigg CLXXXI | 1'06 |
| 2 Pavan CCLVI | 4'39 |
| 3 Ut, mi, re CII | 6'18 |
| 4 Wolsey's Wilde CLVII | 1'31 |
| 5 Praeludium XXIV | 1'04 |
| 6 Alman LXIII | 2'32 |
| 7 Corranto CCXLI | 1'16 |
| 8 Pescodd Time CCLXXVI | 6'46 |
| 9 The Ghost CLXII | 2'41 |
| 10 O Mistris myne LXVI | 5'35 |
| 11 Sir John Gray's Galliard CXCI | 2'01 |
| 12 Gipseis Round CCXVI | 5'16 |
| 13 Malt's come down CL | 2'12 |
| Anonymous | |
| 14 A Medley CLXXIII | 5'37 |
| 15 Corranto Lady Riche CCLXV | 1'26 |
| 16 Heaven and Earth CV | 2'38 |
| 17 Praeludium CLI | 1'53 |
| 18 A Toye CCLXVIII | 1'05 |
| 19 Why aske you CLXI | 1'06 |
| 20 Allemanda CCLXXIV | 2'07 |
| 21 Praeludium CXX | 1'30 |
| 22 Corranto CCLXVI | 0'40 |

Roman numerals indicate Tregian's numbering

Pieter-Jan Belder

harpsichords Adlam Burnett, 1980, after Ruckers (CD1 · CD2 · CD3: 3, 4, 8–12, 20)

Titus Crijnen, 2014, after Ruckers (CD3: 17–19, 21, 22)

muselar Theo de Haas, 1980, after Ruckers (CD3: 1, 2, 5–7, 13–16)

While the Fitzwilliam Virginal Book (hereafter *FVB*) acts as a vast repository of English and European keyboard music, it also serves as an important documentary of Elizabethan and early Jacobean cultural life. The composers represented are, for the most part, English, many were Catholic and some were recusants.¹ This should come as no surprise. The process begun in 1536 by Henry VIII that led to the dissolution of the monasteries was an act of cultural vandalism that, within four years, had seen the seizure of some 800 religious houses and the displacement of more than 10,000 monks, nuns, friars and canons. However, their eviction brought about an enrichment of secular music-making in England: considerable numbers were trained as sacred musicians, and while some continued to work at cathedrals and chapels of the revised church, such employment was unsustainable for the majority. Many were forced to make a living in the secular world, either as teachers or working in the households of the nobility, and it was they who provided the groundwork on which many of the composers found in the *FVB* drew. This is exhibited by the simultaneous rise of the viol consort – which was to become a quintessentially English phenomenon – where contrapuntal forms attest not only to the skills of 16th-century composers but also offer a tantalising glimpse of the range and nature of sacred music in the centuries that preceded Henry’s reign. Much of this is presumed lost, and it is left to anthologies to help us form an overview of music-making in Tudor and Jacobean England.

A number of such anthologies have come down to us and include *My Lady Nevells Booke* (1590, 40 works); *Benjamin Cosyn’s Book* (1600, 98 works); *Will Forster’s Virginal Book* (c.1625, 70 works) and the only such printed source, *Parthenia* (1611, 21 works). However, the most significant is the *FVB*, which contains 297 pieces that are contained within 418 pages. Early commentators, including the jurist John Hawkins, dubbed the volume *Queen Elizabeth’s Virginal Book*. It is needless to say, though, that it was never in her possession. Charles Burney is somewhat incredulous when he points out: ‘If her Majesty was ever able to execute any of the pieces [...] she must have been a very good player; as some [...] are so difficult, that it would be hardly possible to find a master in Europe who would undertake to play one of them at the end of a month’s practice.’² Its current name is taken from its last owner, Richard Fitzwilliam, Seventh Viscount Fitzwilliam, a keen amateur musician and a one-time pupil of Jacques Duphly.³

1 Recusants were Roman Catholic dissenters who refused to attend mass in the revised Anglican Church.

2 The quote is taken from the endpaper and is cited as ‘Burney – Vol. 3 – page 86 and 91’.

3 The book contains Fitzwilliam’s name on the first music folio and the date 1783. Previously, the book had been in the possession of one BR Bremner. According to a note inside the binding, he had purchased the book in 1762 from the estate of Johann Christoph Pepusch for ten guineas. (This is probably incorrect: Pepusch died in London ten years before the reported date.)

Tradition has it that the *FVB* was copied sometime between 1608 and 1617 by Francis Tregian the younger while he was incarcerated in Fleet Prison for his failure to pay off debt.⁴ This has been revised in recent years: Tregian appears to have been convicted twice, the first time was in 1607 for violating recusancy laws and the second occurred in 1611 when, on 27 July, he was issued a summons because of a £3,000 debt owed to one Ezechiel Grosse. The charge required that the ‘said Francis [be kept] in prison until the debt be satisfied’.⁵ The two separate convictions account for what was, until recently, regarded as a single extended incarceration, although – unlike his father – there is no known record to indicate that his recusancy resulted in a prison sentence. It seems odd, though, that Tregian would later be sentenced to Fleet Prison in London rather than an institution more local to his Cornish home since, while ‘The Fleete’ did house recusants, it was almost exclusively the destination for those owing money to the King. Conditions were considerably brutal for those without means, who would be forced to beg for alms in the surrounding area. For the better off, though, the prison had become one of choice to such an extent that debtors would falsely claim unsettled crown debts to ensure their place within its walls. Tregian was probably one, and since his signature appears on business documents dated between 1613 and 1616, it seems likely that he secured the favoured treatment reserved for those who could afford it. Such privileges allowed prisoners to live in specific lodgings within the walls and conduct their daily lives and business activities without much interference. Indeed, Jessopp reports that, on Tregian’s death, the inventory of his chattels listed a library of many hundreds of books.⁶

Mention has been made in earlier recordings of this series concerning the compilation of the *FVB*, and it is apparent that the manuscript falls into two distinct sections that are separated by four empty pages. The first consists of 95 pieces (pp. 1–176) and the second 201 (pp. 181–419). While each piece in the first section is numbered, an ingenious secondary system has also been used which groups these pieces into sets.

The existence of these four empty pages, though, is intriguing since there is no reason for Sweelinck’s *Preludium Toccata*, which begins the second section, not to immediately follow the Giovanni Picchi work that ends the first. Had Tregian been true to form, the Sweelinck prelude would have begun on

4 Earlier commentators provided the latter date as 1619, but this was revised after Tregian’s burial date was discovered in the registers of St Bride’s church, Fleet Street (11 August 1617).

5 Considering that in 1600, an agricultural worker’s family would survive on £2 per year, this was an incredible amount, and one is drawn to the conclusion that Tregian was either inept or foolhardy in his business dealings.

6 Augustus Jessopp, *The Oeconomy of the Fleete: or An Apologetical Answere of Alexander Harris (late warden there) unto XIX Articles sett forth against him by the Prisoners* (London: Camden Society, 1879), p. xii.

the four empty staves on page 176, and the remaining pieces would have been copied seriatim. The empty sides might have been left for a work that he planned but was ultimately not to copy, perhaps because it was no longer available. Yet to do so would imply a logic lay behind the order in the first section of the volume. This is not the case: although clusters of the same composer do occur, there seems to be nothing specific in the manner in which the anthology was compiled. Indeed, Tregian was not even particular about pairing dances that traditionally belonged together. Moreover, we should consider the page numbering. Like the numbers assigned to pieces and their individual strains, their appearance and placing suggests they were added at a later point. In the second part of the volume, which begins on the expected recto side of a folio, numbers assigned to pieces have been abandoned altogether. This implies that the two sections might have a different chronological provenance, with the first 95 pieces in the *FVB* perhaps copied at an earlier time. While conjecture, such a thesis is useful when trying to assign the manuscript a date, since it removes any constraint imposed by Tregian's incarceration which, in light of a further three manuscripts that are thought to have been compiled during the same period, was a monumental undertaking. Together, the four manuscripts amount to over 1,100 folios of neatly copied material, and this has led several scholars to question the validity of the Tregian connexion altogether. Ruby Reid Thompson is one. Her 1992 bibliographical study of the strata surrounding scribal activity in these four manuscripts concluded that the notation must be the work of a group of scribes with a supervising copyist, and that corrections and annotations further suggest that a musician of some distinction oversaw their revision.⁷ While possible, such scriptorium practices are relatively unknown in 16th- and 17th-century England, and the manner in which the notation in the first part of the source appears to have evolved over a period of time suggests it to be the hand of a single scribe developing an individual style.

Other scholars, though, use graphological evidence to affirm the Tregian ascription, and while analysis of his handwriting in a number of legal documents finds some parity with the titles and marginal notes in the *FVB*, it should be noted that these studies are far from conclusive. Indeed, the earliest reference to Tregian's involvement was suggested in 1855 by William Chappell, who based his conjecture on the tenuous assumption that the only composer whose

name is invariably abbreviated is that of Tregian.⁸ This appears as Treg. (Nos. 60 and 80) and Ph. Tr. (No.93). In addition, Chappell cites *Heaven and Earth* (No.105) composed by 'Fre' and (improbably) representing three letters of the composer's name, and marginal notes that cite F. Tr. (No.181) and 'Mrs Katherin Tregians Paven' (No.214), who might have been the dance's dedicatee or the owner of the original manuscript. With the exception of 'Fre', though, each of the pieces Chappell cites are attributed to others: William Byrd, Peter Philips and William Tisdall.

The Tregian link was taken up towards the close of the 19th century by William Barclay Squire who, in 1889, proposed Tregian the Younger as the manuscript's most likely compiler and cited another marginal comment ('F. Tr.' [No.80]) as evidence. However, Barclay Squire became so firmly fixed in his analysis that he failed to consider other lines of enquiry. Because his edition of the *FVB* remained the only major source concerning the manuscript and its history, it should be unsurprising that the Tregian link has since remained constant among performers and writers on English music.

It is intriguing that nearly all of Giles Farnaby's music found its way into Tregian's anthology. Richard Marlow suggested the two might have had a professional relationship: Farnaby was a cabinet maker by profession, and Marlow's supposition that Farnaby might have visited The Fleet to maintain Tregian's instrument is quite plausible.⁹ If so, it is feasible to think that Farnaby presented Tregian with the main corpus of his own music, as well as the four pieces of his son, Richard, which are unknown elsewhere.

This underlines the importance of the *FVB* as a source of unique keyboard music, a detail that is amplified when considering that it contains several settings of the same melody. While some of these are from the same pen, others are discrete, and this gives us the opportunity to compare the adopted approaches as well as to speculate on such factors as chronology, geography or even the professional work of the composers themselves. The two settings of *Bony sweet Robin* are a case in point. One is by Farnaby (1:3) while the other was composed by John Munday (Vol.5, 1:5). Both versions follow a similar pattern that makes effective use of antiphonal passagework. Yet Farnaby's setting is graceful and modish and demonstrates a gamut of Continental influences

⁸ William Chappell, *Ballad Literature and Popular Music of the Olden Time: Vol.1* (London: Chappell and Co., 1859), pp. xiv–xv. In addition is a marginal note to no. 160 that reads '300 to S. T. by Tom', Maitland and Squire in their 1899 edition of the *FVB* suggest this might be Sybil Tregian, the sister of Francis.

⁹ Richard Marlow, 'The Keyboard Music of Giles Farnaby', *Proceedings of the Royal Musical Association* 92nd Sess. (1965–1966), pp. 107–120.

⁷ Ruby Reid Thompson, 'The "Tregian" Manuscripts: A Study Of Their Compilation', *The British Library Journal*, vol.18, no.2, 1992, pp. 202–204.

that are more easily associated with a composer of madrigals than, perhaps, the work of the slightly older Munday, who is chiefly known for his church music. Both versions are interpolations of a popular song of the same name that first appeared in *William Ballet's Lute Book* (c.1600) as *Robin is to the Greenwood Gone*. The title probably alludes to Robert Dudley, First Earl of Leicester, who sought Elizabeth I's hand in marriage for many years and was to remain one of her favourites until his death in 1588. Apart from a single line in Shakespeare's *Hamlet*, the text is now lost. However, if Farnaby is true to form, we might assume it to have been five stanzas in length.

Farnaby's music may be grouped into four distinct genres: dance settings, such contrapuntal pieces as fantasias, variations on folk-melodies and descriptive music. This does not mean that these are mutually exclusive: *Giles Farnaby's Dreame* (Vol.4, 1:13), for example, is a pavana that bears a descriptive title, and *The L. Zouches Maske* (1:10), a country dance associated with Edward Zouche, 11th Baron of Harringworth, is also a set of variations. Farnaby's dances fall into two subspecies: pavans and galliards, and other genres like almans, jigs and a spagnoletta. The former group is represented in this volume by two pavans and a galliard. Tregian informs us that *Rosseters Galliard* (1:16) was 'Sett by Giles Farnaby' and indicates that it is an interpolation of an existing work. This might also be the case for both pavanas: *Walter Erle's Paven* (1:17) is somewhat crude and appears to have been taken from Anthony Holborne's *Cittharn Schoole* (1597), which explains the use of the lutenist's *campanella* device at the close of the first reprise; *The flatt Pavan* (1:8) is also an arrangement of a John Johnson lute piece of the same title. The second group of dances is represented by a setting of an alman by Robert Johnson (1:1) which is typical of its type with perpetual quaver movement; a lively jig (1:4) of four stanzas, each of which is a variant on the first; and while *Spagnoletta* (1:18) bears no resemblance to the theme used by other composers as Frescobaldi or Praetorius, it demonstrates a skilled elaboration of the melody from which is derived a series of well-planned antiphonal counterpoints. It would be easy to overlook another jig for its slightness. *Tower Hill* (1:12), which lasts only twelve bars, is surprisingly jaunty when considering that it refers to the traditional place of execution for traitors during the reign of Elizabeth I. Despite its short length, the dance illustrates Farnaby's ability to work effectively on a small scale, and the use of a chain of 7–6 suspensions as a modulatory device in the second strain demonstrates a well-defined harmonic scheme that looks forward to the next generation of English composers.

Of the genres Farnaby attempted, his fantasias are conceivably the least successful. Despite a wealth of ideas and figuration that are manifest in precisely controlled sequential passages, antiphony, figures of repetition and deliberately ambiguous rhythmic devices, the intensity achieved by such

contemporaries as Bull or Gibbons is never quite realised, and Farnaby's fantasias rely more on rhapsodic constructions than figurative development. This is most evident in the Dorian-mode *Fantasia* (1:9) where the influence of the Netherlands school, though apparent, is never firmly established.

Richard Farnaby, Giles's son, is represented in the *FVB* by four pieces, which comprise his only known works. Similar idiosyncrasies in each composer's music suggest that Richard received his tuition from his father, but for the most part the four pieces are lightweight in character. The most successful is the set of variations *Nobodies Gigge* (2:4), the melody of which goes by the alternative name of *Fleet Street* which, ironically, led to Farringdon Street, the place of Tregian's incarceration.

William Byrd's contribution to the *FVB* has been discussed at length in other volumes of this series. *Pavana 'Delight'* (2:8) is an arrangement of a lute work of which an early source, the Willoughby manuscript, dates from the 1570s. The *FVB* attributes the original melody to the lutenist Edward Johnson, although this is likely to be the more eminent John. The pavana is in six sections that, like other Byrd pavanas, runs to exactly 96 semibreves: the first, in the G-Dorian tone is superseded by a second strain in F major and a third that ambiguously alternates between B-flat and the mode of the piece's opening. The sprightly *Galiarda* that follows reworks material from the pavana, preserves its tonal structure and might be seen as its triple-time variant. This, though, is a scheme that Byrd tends to avoid in his own galliards.

The two short settings of *Miserere* (2:10 & 11) are possibly among Byrd's earliest known pieces and might date from the 1550s. They are based on the plainsong *Miserere mihi, Domine, et exaudi orationem meam* ('Have mercy on me, Lord, and hear my prayer') and are representative of a quintessentially English practice of composing pieces on the chant, usually as a scholarly, secular exercise. The three-part setting places the *miserere cantus firmus* in the upper voice, its accompanying duet – in faster note values – moves mainly in three-bar phrases. The four-part setting places the *cantus firmus* in the alto voice with its counterpoint, again in faster notes, working in pseudo canon in the first half before becoming oriented towards homophony for its closing section.

Callino Casturame (2:12) is a set of five variations on a popular Elizabethan melody, which is first stated with a simple accompaniment before the left hand is allowed to take up a more prominent role. The melody was arranged multiple times during the 16th century, having been printed as a broadside ballad in *The Stationer's Register* (London, 1582). The title is possibly a reference to a line in Shakespeare's *Henry V* (Act I, Scene IV). The play is set during the Hundred Years' War – a series of conflicts to gain control of France that was fought from 1337 to 1453 between the English

Plantagenet House and the French Valois. In the scene, an English soldier, Pistol, is on a battlefield with his French captive. He addresses the soldier in his native tongue but is answered in French. Unable to understand, Pistol responds with ‘calmie cuture me’, a comical demonstration that, even in the 16th century, the English were somewhat averse to learning foreign tongues.

The Earle of Oxford’s Marche (2:13) falls into a similar category to a Byrd triptych that does not appear in the *FVB*, *The Battell*, *The Marche before the Battell* and *The Galliard for the victorie*. Such pieces represent a vogue for celebrating military victories in music and, in the battle pieces, likely refer to the Irish campaign. The title of this march is linked to Edward de Vere, who became the 17th Earl of Oxford following his father’s death in 1562. A courtier, de Vere never saw military service but was much praised as a poet and playwright. Indeed, since the 1920s, he has been the preferred alternative candidate proposed for the authorship of Shakespeare’s works. The march is found in several versions including one by Thomas Morley (*Consort of Lessons*, 1599).

The Jesuit priest William Bray, to whom *Pavana ‘Bray’* and its accompanying *Galliard* (2:14 & 15) are possibly linked, was a member of a covert Roman Catholic network and was described in the document *Prisoners in and about London and their Guilt* from 30 September 1588 as a ‘Common Conveyer of p’reests and recusantes, & of naughtye bookes over the seas’.¹⁰ The pavana probably dates from the 1580s, although a version for the orpharion (a plucked instrument related to the cittern) has been dated as c.1596. Like *Pavana ‘Delight’*, it is contained within 96 semibreves, with the outer strains in F major (or, rather, the transposed Ionian mode) flanking a central section in B-flat. The pavana is unusual in that it contains long melodic lines as well as links to the ensuing galliard through the use of rising and descending tetrachords. The version in the *FVB* is the only complete source that has come down to us, although another fragmentary copy was discovered during the 1990s.

Fortune (2:16) (which appears in another source under the extended title of *Fortune my foe, Farewell delight*) is based on the ballad *The Lover’s complaint for the Loss of his Lass*. Its melody was adapted to several ‘Lamentations’ – ballads that were supposed to recount the final words of notorious criminals and that were sold as broadsides at their executions. The melody was used by Sweelinck (*Engelsche Fortuyn*) and by his pupil Samuel Scheidt; it is also found in a number of Dutch ballad books. The pavana-like melody is twelve bars in length, after which come three variations that increase in complexity as the piece progresses.

¹⁰ *Miscellanea II* (London, Catholic Record Society, 1906) p.284.

The title of the two versions of *Monsieur’s Alman* (2:19 & 20) probably refers to François, Duc d’Alençon, who was one of several unsuccessful suitors for Elizabeth’s hand in marriage. The courtship commenced in 1579, when Alençon was 24 (Elizabeth was 46) but despite this difference, the two became close, with Elizabeth dubbing him ‘my little frog’. The first version is thought to have been written in the mid-1590s, which finds parity with other Byrd compositions of that decade. The opening strain of the first version is 16 semibreves long – twice the length of other Byrd almans – and is more reminiscent of a pavana in terms of its figuration. A varied repeat gives way to a second 16-semibreve phrase, itself repeated, after which the basses of both strains are restated replete with new melodic material and ornaments in the upper parts. Marked *Variatio* in the *FVB*, the second version contains an extra variation, so the whole 64-semibreve structure is repeated three times.

A Gigg (3:1) is one of the aforementioned pieces that carries the annotation ‘F. Tr.’. The dance might be a simple interpolation of a popular tune since it bears few of the hallmarks of Byrd’s style, and Tregian’s attribution may be incorrect. In a similar fashion, the first strain of *Corranto* (3:7, entitled *Jigg* in another source) is likely to be an arrangement of an existing melody, although its variation is clearly of Byrd’s invention.

The fantasia *Ut, mi, re* (3:3) is known only in the Fitzwilliam source. It demonstrates a broad variety of contrapuntal techniques and cross-rhythms that appear to have been made ambiguous by design as the music progresses before a concluding statement towards the end that re-establishes order.

Of the remaining Byrd pieces, *Pescod Time* (3:8) is Byrd’s second composition in the book that uses the melody. The first, *The Hunt’s Up* (Vol.2, 2:3), employs the same ground bass, which is itself the bass of a popular song that refers to the season during which peas were picked. Byrd was not the only composer to use the melody, and a similar setting by Orlando Gibbons and a two-lute work by John Johnson, *The New Hunt’s Up*, are also known. The title of *The Ghost* (3:9) refers to the human spirit rather than anything supernatural and takes the guise of an alman. Its form is unusual with a second strain that is twice as long as the first; it begins in the supertonic minor and is followed by a varied repeat. *O Mistris myne* (3:10) is one of Byrd’s finer settings of a popular ballad, although it appears to have no connection with the song of the same name in Shakespeare’s *Twelfth Night*. The music is built around a series of fragmented phrases that allude to the melody (the ear is expected to fill in the missing parts). It has a 14-bar structure, rather than the usual 12 or 16 bars, and phrases within these are subject to considerable repetition and variation.

The eight pieces that finish this volume are anonymous. *A Medley* is a setting of lutenist Richard Johnson's piece of the same name which also appears in *Will Forster's Virginal Book*. Tregian attributes this to Byrd, although there is little to suggest it is his work. *Heaven and Earth* (3:16) carries the attribution 'Fre' (see above) and is, like the two short *Praeludia* (3:17 & 21), somewhat slight and demonstrates little compositional skill. The preludes are much in the vein of the north European school but are perfunctory and share none of the hallmarks of such known composers as Sweelinck or Peter Philips. *Why aske you* (3:19) is a bi-partite piece in which the first two bars of each strain are immediately varied and while of little particular interest, it does contain a passage of *campanella* in its pre- and penultimate bars that brings to mind the *brisure* enjoyed by lutenists. In addition are two slight dances, a three-strain *Allemanda* and a short *Corranto* (3:20 & 22).

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Artist photo: © Rudi Wells

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Pieter-Jan Belder

Pieter-Jan Belder (1966) studied recorder with Ricardo Kanji at the Royal Conservatorium of The Hague, and harpsichord with Bob van Asperen at the Amsterdam Sweelinck Conservatorium. He has pursued a flourishing career as harpsichordist, clavichord player, organist, forte-pianist and recorder player.

He has appeared at many international festivals, such as the *Oude Muziek Festival Utrecht*, the *Berlin Musikfest*, the *Festival van Vlaanderen*, the *Festival Potsdam Sanssouci*, *Bremen Musikfest* and the *Leipzig Bachfest*.

He regularly plays solo recitals and is also very much in demand as a continuo player with such ensembles as *The Orchestra of the Eighteenth Century*, *Camarata Trajectina*, *Bach Collegium Japan*, *Gesualdo Consort Amsterdam* and the *Netherlands Bach Society*. He has been working with conductors such as Frans Brüggen, Ton Koopman, Masaaki Suzuki, Jos van Veldhoven and Philippe Herreweghe, amongst others. Belder has also accompanied soloists such as Johannette Zomer, Nico van der Meel, Harry van der Kamp, Sigiswald Kuijken, Rémy Baudet and Wilbert Hazelzet. Belder conducts his own ensemble *Musica Amphion*.

In 1997 Pieter-Jan Belder was awarded Third Prize at the Hamburg NDR Music Prize harpsichord competition. In 2000 he was winner of the Leipzig Bach harpsichord competition. In 2005 he made his debut as a conductor in the Amsterdam Concertgebouw and has since then regularly conducted productions with soloists such as Michael Chance and Sarah Connolly (Dido & Aeneas) and the choir Collegium Vocale Gent.

He has made over 140 CD recordings, most of them solo and chamber music productions. In 1999 Belder started working on his integral recording of the Scarlatti keyboard sonatas, which was released in 2007. Since then he has recorded Bach's *Well-tempered Clavier* along with the complete harpsichord works by Rameau and Soler. Recently, Brilliant released two volumes with harpsichord music from the Fitzwilliam Virginal Book and a recording of the *Kenner und Liebhaber* series by C.P.E. Bach, recorded on the fortepiano and the clavichord.

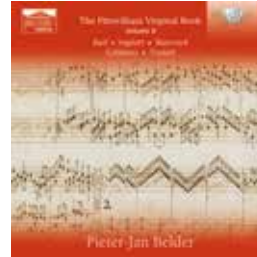
Belder has also recorded several orchestral and chamber-music productions with *Musica Amphion*: Telemann's *Tafelmusik*, the complete works of Corelli, Bach's Brandenburg concertos, Bach's concertos for 2, 3 & 4 harpsichords, and the complete chamber music of Purcell. He also initiated Bach in Context, a concert and CD series, performing Bach cantatas in their thematic context and into which the organ repertoire was also incorporated. This series was in corporation with Gesualdo Consort Amsterdam and issued on the label Etcetera.

Pieter-Jan Belder is currently working on recording the harpsichord works of J.S. Bach and Jean-François Dandrieu. Recordings of the works for harpsichord by William Byrd are also planned. Most recently, Brilliant Classics has released Belder's recordings on the harpsichord of Bach's *Kunst der Fuge* (96035) and 7 Toccatas BWV 910–916 (96059) .

Pieter-Jan Belder teaches at the Musikhochschule Lübeck (Lübeck Academy of Music) in Germany.

www.pieterjanbelder.nl

More from Pieter-Jan Belder, on Brilliant Classics



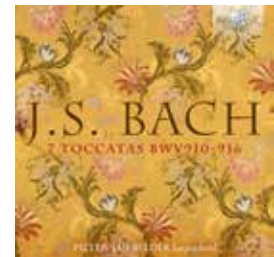
The Fitzwilliam Virginal Book, Volume 6
95458 2CD



Basso Ostinato: Passacaglias & Chaconnes
95656



Music from the Golden Age of Rembrandt
95917 2CD



J.S. Bach: 7 Toccatas BWV 910–916
96059