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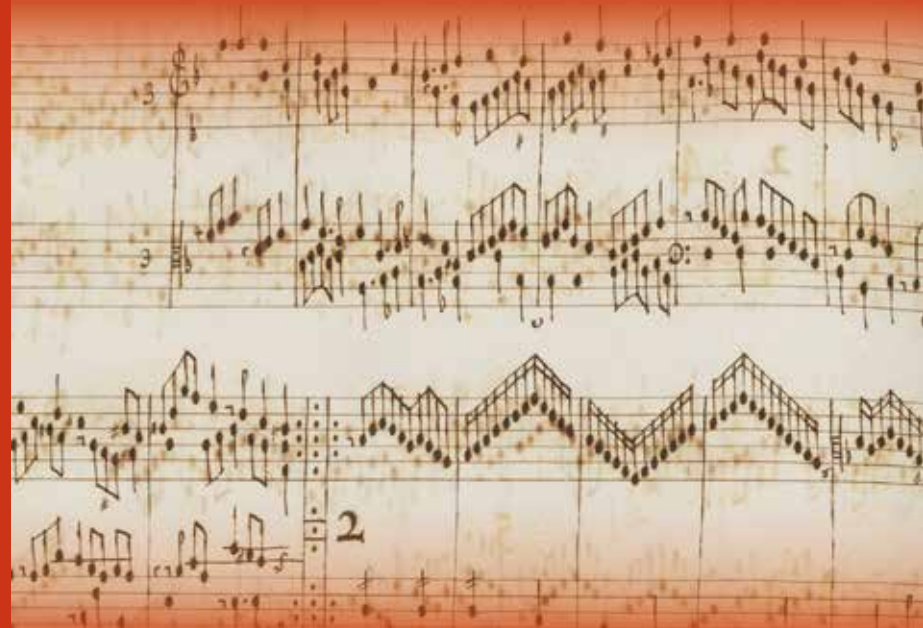


The Fitzwilliam Virginal Book

Volume 6

*Bull ■ Inglott ■ Warrock
Gibbons ■ Tisdall*

BRILLIANT
CLASSICS



Pieter-Jan Belder

The Fitzwilliam Virginal Book Volume 6

Compact Disc 1 48'46

Anonymous

1	Galiarda XXI	2'22
2	Alman XIV	1'57
3	Praeludium CXVII	1'07

John Bull 1562–1628

4	Christe Redemptor CXXV	3'54
5	Dr Bulls Juell CXXXVIII	2'07
6	Praeludium CXV	0'51
7	Galliarda (<i>Vaulting Galliard</i>) XVII	1'25
8	Prelude and <i>Veni Redemptor gentium</i> CVI & CVII	4'06
9	The Spanish Pavan CXXXIX	3'51
10	(<i>Veni Redemptor gentium</i>) XXXVIII	3'20
11	Pavana (<i>Trumpet Pavan</i>) XIII	2'41
12	Galliarda (<i>Regina Galliard</i>)	4'25
13	Praeludium. Dor. CXVI	1'39
14	Salvator Mundi XLV	6'06

Pieter-Jan Belder

Titus Crijnen, 2014, harpsichord after Ruckers, 1624 (CD1)
Adlam Burnett, 1980, harpsichord after Ruckers, 1638 (CD2)
Gerhard Boogaard, 2016, muselar after Couchet, 1650 (CD2)

Anonymous

15	Prelude CXI	0'46
16	An Almain CC	1'05
17	Corranto CCI	0'34
18	Alman CCH	1'06
19	Corranto CCIII	0'41
20	Corranto CCIV	0'43
21	Corranto CCV	0'51
22	Daunce CCVI	1'01
23	[No title] CCIX	0'53
24	Martin sayd to his man CCXII	1'00

Compact Disc 2 74'13

John Bull

1	Galliard CLXXXV	1'24
2	Praeludium D. (<i>Dorick Prelude</i>) CLXXXIV	1'28
3	Ut Re Mi Fa Sol La CXXV	10'45
4	A Gigge (<i>Docter Bulles Griefe</i>) CLXC	0'54
5	A Gigge, <i>Doctor Bulls my selfe</i> CLXXXVIX	1'32
6	Misere in three parts CLXXIX	3'25
7	Galliard CLXXXVI	2'44
8	Duchess of Brunswick's Toy CCLXII	1'42

Orlando Gibbons 1583–1625

9	The Woods so wilde XL	4'29
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Thomas Warrock c.1565–after 1610

10	Pavana XCVII	4'58
11	Galliard XCVIII	2'11

Galeazzo [?Sabbatini 1597–1662]

12	Praeludium XCIV	2'23
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Martin Peerson 1571/3–1650/1

13	Alman XC	1'24
14	The Primerose CCLXXI	1'19

Robert Parsons c.1535–1571/2

15	In Nomine CXL	3'22
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Robert Johnson c.1583–1633

16	Alman CXLV	1'30
17	Alman CXLVI	1'07

William Tisdale (Tisdall) fl.16th century

18	Pavana CCXX	2'40
19	Almand CCXIII	1'38
20	Pavana Clement Cottō CCXIX	1'37
21	Galliarda CCXCV	2'27
22	Pavana Chromatica <i>Mrs Katherin Tregians Pavan</i> CCXIV	4'43

William Inglott 1554–1621

23	A Galliard Ground CCL	5'56
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Anonymous

24	Alman CCXLIX	1'19
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John Marchant fl.1588–1611

25	Allemanda CLXXXVII	1'58
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Jehan Oystermayre ?–?

26	Galliarda CCLX	2'16
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Thomas Oldfield ?–?

27	Praeludium XLIX	0'52
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John Blitheman c.1525–1591

28	In Nomine L	1'56
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Who wrote the Fitzwilliam Book?

There is a beautiful handwritten manuscript in the Fitzwilliam Museum in Cambridge known as the Fitzwilliam Virginal Book – a ‘virginal’ being a small harpsichord. It is the largest collection of Elizabethan and Jacobean keyboard music, numbering nearly 300 pieces composed during the 50 years before keyboard music was first published in England in 1612.

The book is tremendously important historically, not least for the range and variety of its pieces, dating from a period during which musical theory and notation were going through a great transition into their modern form. (For example, such things as bar lines and accidentals – sharps and flats – were being introduced.) We do not know for certain who wrote it but it seems probable that the creation of this treasured document, an enormous labour of love, was the by-product of a chain of remarkable events.

Along with the rest of the collection housed in the museum that bears his name, the volume was donated by Richard 7th Viscount Fitzwilliam to the University of Cambridge in 1816. He had acquired it from Robert Bremner who had bought it for ten guineas in 1762 at the sale of the collection of J.C. Pepusch (1667–1752), the German-born composer best known for his musical contribution to *The Beggar’s Opera*. Pepusch was a scholar with an unusual interest (for the time) in earlier music and was a co-founder of The Academy of Ancient Music in 1710. The volume’s provenance before that is unknown.

The manuscript has long been reputed to have been compiled by Francis Tregian the Younger, from Cornwall, while he was imprisoned in the Fleet prison for recusancy from about 1608 up to his death, supposed until recently to be in 1619.¹ This incarceration could possibly have given him time enough to carry out such a task, but it raises the question of how he was able to cultivate the taste, knowledge and contacts in order to collect all the music for copying.

The Tregians

There had been many important Cornish musicians before Tregian. The eminent composer William Cornyshe (1469–1523), whose ancestors would have been given that surname because they had come from Cornwall, was a great composer in the time of Henry VII and Henry VIII, and the most eminent of several musicians with the same name at that time. There was in fact another William Cornyshe (c.1430–c.1502) who may have been his father. It is not clear which works are by

William senior and which by William junior. The composers Giles Farnaby (c.1563–1640) and his son Richard were also Cornish. Thomas Tomkins (1572–1656), though born in Wales, was said to be of Cornish stock (from Lostwithiel). The compositions of these three, along with those of Byrd, Dowland, Bull, Morley, Philips and others, feature in the Virginal Book.

Tregian (pronounced Trudgian, which, in this alternative spelling, is also a Cornish surname) is a very interesting figure, and to this day many mysteries remain unsolved regarding how he operated. We know a great deal about his lineage, as he was the son of a much more famous father, Francis Tregian the Elder.

Francis senior came from a rich, land-owning family. His father had married into the Arundell family, and Francis himself married a Stourton (Mary, daughter of Charles, the 8th Lord Stourton) which linked him to the Dudleys, the Howards and the Stanleys (the Earls of Derby). They owned several manors in Cornwall, including *Golden*, the family home in the parish of Probus. (‘Golden’ was a corruption of Wolvedon, sometimes spelled Volvedon, which had been the name of the branch of the family from whom it had been inherited.)²

The Tregians, then, were well connected and well off. Despite this, in the religious and political turmoil of the Tudor era they were vulnerable, because they held to the old Roman Catholic faith. The story of Francis senior’s recusancy and downfall is well documented. He harboured Cuthbert Mayne (later Saint Cuthbert Mayne, canonised in 1970), a Roman Catholic seminary priest, who had been at the English College in Douai during 1573–6, and who, in 1577, was arrested by Sir Richard Grenville (he of the warship *Revenge* and a Tennyson poem), convicted of high treason and hanged, drawn and quartered in the market square at Launceston. Francis’s own death sentence was remitted to a punishment which included the confiscation by the Crown of his Cornish lands and goods and perpetual imprisonment. He was kept in the Fleet prison from about 1580 to 1601, when he was paroled to Chelsea. He finally left England in 1606 and lived in Portugal, on a pension from the King of Spain, until his death in 1608. He was buried in Lisbon – standing upright to symbolise his struggle for his faith against Queen Elizabeth.

Francis junior was born at *Golden* in 1573 or 1574, but on the conviction of his father in 1579 his family was evicted and moved to London. Francis was educated in France (at Eu, then Douai) and later worked in Rome as steward of Cardinal Allen, after whose death in 1594 Francis junior was described as ‘a talented and noble layman, knowledgeable in philosophy, music and Latin’.³

In 1594 he may have returned to England to attempt to reclaim his father's Cornish estates, and in 1603 he was in Brussels. The earliest documented evidence of his return to England is dated December 1606.⁴ He got into debt buying back *Golden* from the wife of George Carey, later Lord Hunsdon (the Lord Chamberlain to whom the estates had been conveyed). It seems that it was this debt, aggravated by the penalties for recusancy, which led to his being imprisoned on the orders of King James.

The conundrum

Did Tregian's work while in prison include compiling and copying what was to become known as the Fitzwilliam Virginal Book? Did he have the time? The book is only one of four manuscripts (totalling around 2000 pieces across a wide range of composers and genres) which have been attributed to Francis Tregian. (The others are Egerton MS 3665 in the British Museum; New York Public library MS Drexel 4302; and some of Christ Church, Oxford, Music MSS 510–14.) Their choice of pieces reflects a broad and cultivated taste: many Catholic composers are represented, though not exclusively.⁵ Assuming that Francis Tregian was in prison for about eleven years he would have had to complete copying out a piece, on average, about every two days. But how would he have been able to select and collect the music?

It now seems that Tregian couldn't have been 'inside' all that time. If it was indeed debt for which he had been confined, rather than recusancy offences, he may well have been at liberty until later than thought. The date of the summons (for debt) was not until 27 July 1611 and, furthermore, there is much documentary evidence in the Courtney Library in Truro that he was regularly down in Cornwall during the period from then up to 1616, which would suggest that either the summons wasn't carried out until after that date, or that Tregian was allowed time away from his jail, a practice which was permitted (at a price). So it seems Tregian had less time in prison to do the work than has been thought, but, on the other hand, more freedom to assemble the music.

We now know that Tregian died in the Fleet in 1617,⁶ and that there were 'many hundred volumes' in his chamber.⁷ However, no inventory has ever been found in the document of Administration arranged for his unmarried sisters Catherine and Dorothy to take care of his estate. Tregian was buried in St Bride's Church, Fleet Street, on 11 August 1617.⁸

Because of the gap in the provenance of the Fitzwilliam Virginal Book prior to the 18th century, identification of Tregian as the author has never been firmly established, though it is generally accepted. Despite extensive study of the handwriting, paper, etc of the four manuscripts, uncertainty

remains as to how much confidence there can be in the attributions. Nevertheless, the cultivated taste of a connoisseur and a great knowledge of contemporary music both in England and on the Continent would have been required to make these compilations – qualifications Tregian certainly possessed. The annotations in Italian are further circumstantial evidence, as Tregian had worked in Italy. Furthermore, he had mobility and was not confined to the Fleet prison for the whole of a decade or more. This makes it probable that he had the opportunity to pursue his musical interests, while still having many hours of confinement to undertake the marathon task of copying.

Let us suppose that Tregian was in and out of prison between 1611 and 1617. Could he have averaged about one piece of copying a day to complete all four manuscripts? No better rival claimant or scriptorium group has emerged to supplant him, and he remains credited with the achievement of preserving the most significant extant body of late-Elizabethan and early-Jacobean music. If his father had not let Cuthbert Mayne into the house, British musical history might have been very different!

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¹ *The Grove Concise Dictionary: New Updated Edition* (London, 1994).

² M. Joyce Taylor, compiler, *Historical Notes* (unpublished manuscript deposited in the Cornwall Family History Society, Truro, 1984), Set 2, *The Parish of Probus*, page 2.

³ Ruby Reid Thompson, 'Francis Tregian the Younger as Music Copyist: A Legend and an Alternative View', *Music & Letters*, Vol. 82, No.1. (Feb. 2001), pp. 1–31, referring to Records of the English Catholics under the Penal Laws, ii: *The Letters and Memorials of William Cardinal Allen (1532–1594)*, ed. Thomas Francis Knox (London, 1887), p.376: 'molto nobile, di 20 anni, secolare di ingenio felicissimo, dotto in filosofia, in musica, et nella lingua latina'.

⁴ Royal Institution of Cornwall: HC/3/9 (1 December 1606).

⁵ In his volumes in toto Tregian's aim may have been to preserve European contemporary music most acceptable to a Catholic audience. Egerton 3665 has numerous madrigals by Italians as well as works by composers of Italian origin at the English court (the Ferraboscas and Bassanos).

⁶ The National Archives, PROB 6/9, 134 (1 September 1617). This information was seen by Group Captain T.P.F. Trudgian at the Public Record Office in 1984 and placed by him in the Cornwall Family History Society, Truro, in 1992.

⁷ Alexander Harris, *The Economy of the Fleet*, ed. Augustus Jessopp (London, 1879).

⁸ Guildhall Library MS 6538.

The Fitzwilliam Virginal Book (Volume 6)

In this sixth volume of the complete recording of the *Fitzwilliam Virginal Book* I concentrated on the remainder of John Bull's contribution to the manuscript. Together with William Byrd and Giles Farnaby, Bull is one of the main contributors to the collection.

Bull was born in 1562, probably in Radnorshire (Wales). After his training as a singer and organist, he was appointed organist of Hereford Cathedral in 1582 and master of the choristers the following year. Meanwhile he studied music at Oxford University, where he was awarded the degree of Doctor of Music on 7 July 1592. In 1586 he was appointed organist of the Chapel Royal until his involuntarily leave in 1613. Bull was also active as an organ builder.

Bull got himself into trouble repeatedly. In 1613 Bull left England, never to return, to escape persecution 'for incontinence, fornication, adultery and other grievous crimes'. He settled in the Low Countries, where he consistently claimed he left England because of his Catholic faith. The Archbishop of Canterbury, however, had said of him that 'the man hath more music than honesty and is as famous for marring of virginity as he is for fingering of organs and virginals'. Bull settled in Antwerp, where he became organist of the cathedral, and remained there until his death in 1628. For a more elaborate biography of Bull please see the liner notes to Volume 4 in this series (Brilliant 95254).

CD1

The pavan and galliard usually appear as a set, making use of the same musical material. There are quite a few exceptions to that rule, however, and on these discs there are multiple examples of solitary pavans and galliards. The opening galliard [1] is one of these cases. Although anonymous, some scholars suggest that Bull may have composed the piece due to stylistic elements, as well as the demanding technical skills required to play it. The piece stands apart from most of the other anonymous works for its quality, whereas a lot of the other anonymous pieces in the manuscript seem rather crude. The anonymous *Alman* and *Prelude* [2–3] are perhaps not the clearest examples of this crudity, and are in fact quite pleasant.

The *Criste Redemptor* [4] is written in the rather old-fashioned *bicinium* style, which Bull adopts quite often. This results in rather rigid music, distant it would seem from the pleasant dances and song-variations that make virginal music so appealing. The piece is based on the Gregorian plainsong *Christe redemptor omnium*, which is presented in long note values. One would expect

these plainsong pieces were composed for liturgical use, but in fact this composition, as well as the other plainsong compositions like the *In Nomines* [cf. CD2:15, 28], were merely opportunities for a composer to exhibit his skills.

The fact that Bull liked to present himself as a Doctor in music underlines his tendency to regard music as a science rather than something which is necessarily pleasant. Bull was definitely able to compose agreeable music as well. In particular, the short works composed as miniature self-portraits are very attractive little compositions, of which *Dr Bulls Juell* [5] is arguably the best example.

Although the preludes in the *Fitzwilliam Virginal Book* are not usually connected to another piece, of course one could, and maybe should, use them that way. The single *Galliarda* XVII, known in other manuscripts as the *Vaulting* or *Jumping Galliarda*, is preceded by a very nice *Prelude* CVX, which has a kind of pavanish atmosphere [6–7]. The *Veni* CVII has no attribution, but it is quite obvious that the preceding *Praeludium* belongs to the composition, based on the plainsong *Veni Redemptor gentium* [8].

The *Spanish Pavan* [9] is based on a popular tune, which was actually known as *Pavana Italiana* by Cabezón. It is in fact based on a bass pattern and could therefore be regarded as a ground. The tune was quite popular in England as well as in Holland. Jan Pieterszoon Sweelinck composed another famous *Pavana Hispanica*.

The second *Veni Redemptor* [10] is another example of a composition based on Gregorian plainsong. The long notes of the actual plainsong are woven into a fabric of contrapuntal techniques, which become more dense and virtuosic towards the end of the composition.

The *Pavan* XIII [11] occurs in the manuscript as a single piece. In other sources, however, it appears to part of a Pavan and Galliard pairing, known as the *Trumpet Pavan and Galliard*.

The *Regina Galliard* [12] seems to be an isolated galliard without a preceding pavan. The piece was presumably composed for Queen Elisabeth I, whose delight in dancing galliards in her old age led to many a furrowed brow.

The *Dorick Prelude* [13] is one of three preludes by Bull with this title, with one other example included in this volume [CD2:2].

The *Salvator Mundi* [14] is another of Bull's typical plainsong compositions. Again, it seems rather unlikely this piece is meant for liturgical use or to be played on the organ. The complex left hand figurations wouldn't work very well on the organ.

The anonymous *Prelude* CXI [15] is possibly the bluntest harpsichord piece ever recorded. It consists of a three-part chord progression, and seems to be an exercise in harmony rather than a musical composition. The anonymous sequence of dances (CC–CCIX) [16–23] might have been composed by the compiler of the manuscript (Tregian?), since the overall quality of these dances is not very high, and now and then even a bit clumsy.

CD2

The *Galliard* CLXXXV [1] was included in the first edition of *Parthenia or the Maydenhead of the first musicke that ever was printed for the Virginalles* in 1612 and in several reprints including the last in 1659. The collection features eight pieces by Byrd and six pieces by Gibbons, along with seven by Bull. Because of the popularity of the publication, this galliard was probably one of the best-known of Bull's pieces during his lifetime.

The keyboard fantasia is probably the most serious musical form after the plainsong settings. There are several hexachord fantasias in the *Fitzwilliam Virginal Book*, and they differ substantially in character. The Hexachord Fantasia by Sweelinck (in Volume 3, Brilliant 94449) is probably the most transparent of the entire collection, being pure four-part counterpoint that becomes more complex as the piece builds up. The other Hexachord Fantasia by Bull (in Volume 4) is also strict four-part counterpoint but was probably originally intended for gamba consort. It is very special because of its modulating character (each hexachord entrance is presented in a different key) and so does not lend itself to being played in a meantone tuning, the accepted keyboard tuning of the time. It would be quite unbearable using this keyboard temperament, based as it is on pure thirds. The *Ut Re Mi Fa Sol La* CCXV (MB 18) [3] is also based on the hexachord, but is treated stylistically as a plainsong composition. This piece is of considerable length and is probably one of the most challenging pieces in the manuscript. It is divided into different sections, starting out in two part *bicinium* writing, and adding one extra voice in each section, before going back into a kind of harmonised *bicinium* writing again, then finally developing into dense four-part writing. The tempo changes and cross-rhythms make this fantasia an attractive piece, but Bull demands a lot from performer as well as listener. Lasting almost 11 minutes, the piece resembles the two Tallis plainsong compositions from the *Fitzwilliam Virginal Book*, which might have had a great influence on Bull.

The two *Giggs* [4–5] are self-portraits, like *Dr Bulls Juell*. I played *Docter Bulles Griefe* on the solo four-foot register of my Adlam Burnett Ruckers copy built in 1980, which I was lucky to acquire recently. The setup of the instrument fits the repertoire in a perfect way. The four-foot register is plucked the furthest away from the bridge and has an extraordinary sound resembling that of the many ottavino instruments around in the 17th century.

The *Galliard* CLXXXVI (MB 73) [7] is another of Bull's galliards lacking a preceding pavan. Thurstan Dart in his *Musica Britannica* edition suggests that the piece may in fact be the 'lost' *Galliarde*, *Mlle Charlotte de la Haye*, which appeared in a lost manuscript once owned by Pepusch. The *Duchess of Brunswicks Toy* [8] is one of Bull's elegant character pieces, known in other sources as *Most sweete & fayre*.

The remainder of the disc is dedicated to compositions by composers who are represented in the *Fitzwilliam Virginal Book* by only a few pieces.

Orlando Gibbons (1583–1625) appears only twice in the manuscript. That is a rather poor score, since Gibbons is among the most important of virginalists along with Byrd and Bull. His pavan, also published in *Parthenia*, was recorded on Volume 1 (Brilliant 94303). Of his variations on *The Woods so wilde* [9] only the first four are handed down in the manuscript, and the piece breaks off after the first bar of variation 5. But since it is in fact a magnificent piece, I decided to record it complete, as it can be found in its entirety in other manuscripts.

Thomas Warrock (c.1565–after 1610) is represented in the *Fitzwilliam Virginal Book* with only one pavan and galliard [10–11]. He was an organist at Hereford Cathedral, perhaps serving as Bull's assistant.

The prelude attributed to Galeazzo [12] is the single piece by this composer. It is not clear who Galeazzo actually is. It could be Galeazzo Sabatini (1597–1662), but how he would be connected to England remains a difficult question to answer. He would be, along with Giovanni Picchi, the only Italian composer in the entire manuscript. The piece is, however, stylistically not alien to the virginalist style at all.

Martin Peerson (1571/3–1650/1) is represented four times in the manuscript. The *Pipers Pavan* is probably best known, since Bull added a galliard and variations to the piece (Volume 4). *The Fall of the leafe* was recorded in Volume 1. The *Alman* and the *Primerose* [13–14] are the remaining pieces. Peerson was held in high esteem during his lifetime, despite the fact that he had Roman

Catholic sympathies and was convicted of recusancy (the statutory offence of not complying with the established Church of England). He composed several books of consort songs and was known as a keyboard player. Only four of his keyboard pieces have survived, however, all of them in the *Fitzwilliam Virginal Book*.

Robert Parsons (c.1535–1571/2) was known for his church music. It is believed he was one of William Byrd's teachers, although proof is lacking. They must have met at Lincolnshire, where both composers lived and worked. After Parsons drowned in the river Trent, William Byrd took Parsons's place as a gentleman of Chapel Royal. The *In Nomine* setting [15] was originally composed for viol consort. William Byrd, however, set the keyboard version, according to another source.

Robert Johnson (c.1583–1633) was lutenist to Elisabeth I, and his works are closely connected to the plays by William Shakespeare. These pieces are originally lute pieces in transcriptions for virginals. In addition to the two *Almans* here [16–17] there exist two other Johnson pieces, transcribed by Giles Farnaby.

No conclusive evidence about William Tisdale (written Tisdall in the *Fitzwilliam Virginal Book*) has yet been discovered. Two William Tisdales have been found in London at the turn of the 17th century: one died in 1603 and the other in 1605. All that is known of Tisdale's music are five pieces in the *Fitzwilliam Virginal Book* [18–22] and just two pieces in the so-called *John Bull Virginal Book*. Tisdale appears to have known the Tregians: *Mrs Katherin Tregians Paven* was possibly written on the death of Francis Tregian the Elder's mother, Katherine Arundell. This link is one of the reasons why Francis Tregian the Younger has been suggested as the compiler of the anthology.

Unfortunately, we also know very little about William Inglott (1554–1621). He was a chorister at Norwich Cathedral under his father Edmund Inglott in 1567–8, and he was the organist there from 1587–91 and again from 1611 (or earlier) to 1621. During the intervening period, from 1597 to 1609 or later, William Inglott – presumably the same man – was organist of Hereford Cathedral. Inglott is represented in the *Fitzwilliam Virginal Book* by two pieces of high quality: *The Leaves be greene* (recorded in Volume 1) and this *Galliard Ground* [23]. The ground bass is divided into two sections, which are repeated in all five of the strains, resulting in a piece of considerable length.

Not much is known of John Marchant. A letter endorsed 8 December 1611 from William Frost to Robert Cecil, Earl of Salisbury, states that 'Mr Marchant is latelie deceased who taught the princes [Elizabeth] to play uppon the virginalles'. The *Allemanda* [25] is the only piece in the entire manuscript to bear the composer's name.

About the composer Jehan Oystermayre nothing is known. He is represented only by this *Galliarda* [26] in the *Fitzwilliam Virginal Book*.

The same applies for Thomas Oldfield. The *Prealudium* [27] recorded here is the only known piece attributed to this composer.

The *Fitzwilliam Virginal Book*, which includes the third of Blitheman's *Gloria tibi Trinitas* settings [28], refers to the composer as William Blitheman. However, Chapel Royal records from 1558 to 1590 consistently refer to John Blitheman, and there can be little doubt that this was the composer's name. Nothing is known about his early life. In 1555 he was chaplain at Christ Church, Oxford, becoming master of the choristers there in 1564. From 1585 until his death he succeeded Thomas Tallis as organist of the Chapel Royal, where John Bull was both his pupil and eventual successor. Blitheman died in London in 1591. He is represented by 15 pieces in *The Mulliner Book*, which was probably compiled in the 1560s. For this recording I relied on the text of *The Mulliner Book* since, as is unfortunately often the case, the reading in the *Fitzwilliam Virginal Book* seems quite corrupt.

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Recording: 2016, Reformed Church of Mijnsheerenland, The Netherlands

Recording and editing: Peter Arts

Cover image: © The Fitzwilliam Museum, Cambridge

Artist photo: © Rudi Wells

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Pieter-Jan Belder (b. 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, fortepianist and recorder player.

He has appeared at many international festivals, including the Utrecht Early Music Festival, Berlin Musikfest, Flanders Festival, Festival Potsdam Sanssouci, Bremen Musikfest and 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, working with conductors including Frans Brüggen, Ton Koopman, Masaaki Suzuki, Jos van Veldhoven and Philippe Herreweghe. Belder has also accompanied soloists such as Johannette Zomer, Nico van der Meel, Harry van der Kamp, Sigiswald Kuijken, Rémy Baudet and Wilbert Hazelzet. He 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 at the Amsterdam Concertgebouw, and he has since regularly conducted performances with soloists such as Michael Chance and Sarah Connolly (*Dido and Aeneas*) and the choir Collegium Vocale Gent.

He has made over 140 CD recordings, most of them solo and chamber music. In 1999 Belder began work on his complete recording of the Scarlatti keyboard sonatas, which was released on Brilliant Classics in 2007 (93546). Since then, also for Brilliant, he has recorded Bach's *Well-tempered Clavier* (93892) along with the complete harpsichord works of Rameau (93903) and Soler (95143). Belder's recent Brilliant releases include the five previous volumes of harpsichord music from the Fitzwilliam Virginal Book (94303, 94362, 94449, 95254 and 95308) and a recording of the *Kenner und Liebhaber* series by C.P.E. Bach (94486), recorded on the fortepiano and clavichord.



Pieter-Jan Belder

Belder has also recorded several orchestral and chamber music albums with Musica Amphion: Telemann's *Tafelmusik* (92177), the complete works of Corelli (94112), Bach's Brandenburg Concertos (93125), Bach's Concertos for two, three and four harpsichords (93187), and the complete chamber music of Purcell (93647).

He also initiated the concert and recording series 'Bach in Context', dedicated to performing Bach cantatas in their thematic context and with incorporation of the organ repertoire. This series was given in collaboration with the Gesualdo Consort Amsterdam and issued on the label Etcetera.

Pieter-Jan Belder is currently working on recordings of the harpsichord works by J.S. Bach and Dandrieu and the works contained in the *Fitzwilliam Virginal Book*. With violinist Rie Kimura he is working on recording the Mozart violin sonatas for the English label Resonus.

Belder's new recording of Bach's Goldberg Variations has recently been released on Brilliant Classics on both compact disc and vinyl (CD: 95471 / 2LP: 90008).

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