

## NEW FROM BREPOLS

Clifford Bartlett

## PANCIATICHI 27

Florence, *BNC Panciatichi 27: text and Context* Edited by Gioia Filocamo. (Monumenta Musica europea, III Renaissance, 1.) Brepols, 2010. xx + 988pp, €150.00. ISBN 978 2 503 31518 2

Brepols is a famous name in the world of cultural publishing, established in 1796 and based in Turnhout, Belgium. I was disappointed that they didn't send me David Fallows' *Josquin*, despite David's help.<sup>5</sup> But the firm has responded to a recent email circular and sent these two items. I'm afraid that the space I put aside for them has proved inadequate.

This is a monumental volume. I suspect that the warning received with the *Eton Choir Book* not to stand it upright is appropriate here as well: the pages will sag. I like the way that the editor's acknowledgements give a personal description of how her research proceeded and the way she thinks of 'my' Panciatichi which also becomes 'his', her husband's. The academic convention of separating work completely from life can be overdone.

I love editions of anthologies, such as those in Edward Lowinsky's series *Monuments of Renaissance Music*, where a wide range of scholarship is brought together for the study of a series of individual pieces – and the involvement of Bonnie Blackburn as help and translator in this project makes that reference particularly appropriate. Sadly, the intrinsic quality of the music in *Panciatichi 27* does not match that of the volumes in that series, but it is a fascinating document for the various repertoires that it embraces. Much of it is very simple – and anonymous. Back in the days when I had more leisure and tried to keep in touch with what for me started as the hinterland to *Odhecaton* I jotted down references to modern editions against some of the MSS listed in Bianca Becherini's catalogue of musical MS in the Florence National Library and updated any attributions I noticed. But unlike some other MSS, I had no concept of what sort of MS it was: who used it, why it was compiled, and why the music was so mixed. The type of repertoire is sketched out at the beginning of chapter 4, in descending order of quantity. First come liturgical and paraliturgical Latin pieces, then pieces with Italian secular texts or incipits, then laude, then French texts, then Latin texts (5), textless (3) and Flemish (1 – Obrecht's *Meiskin es u*).

The extent to which the texts were sung is another matter. It is easy to assume that a simple homophonic piece in score with one part texted can be read by singers of other

parts. The obvious response is that the parts were written separately, so that is impossible. But many texts are simple, metrical and rhymed: they can easily be memorised, or can even stick in the mind with no conscious effort. (I'm useless at learning by heart, but in my teens, I could sing a vast number of hymns from memory!) The MS is in choirbook format, so a singer can glance at the texted part anyway. I'm not arguing that you *have* to sing such pieces, but leave the options open. This is unlike *Odhecaton*, where most of the pieces would have foreign words if underlaid. I suspect that the scribe underlaid what was in his source without considering convenience of performance.

The introduction occupies 143 pages: the rest is devoted to editions of every piece, preceded by texts and full information on sources, editions, references and remarks. This edition differs from comparable earlier studies by a much more thorough investigation of the sources of the texts. The editor deduces that the MS probably had a connection of some sort with a confraternity and was mostly copied in 1505-6, coincidentally begun the year after the very different *Eton Choirbook* was completed. The editor has produced a brilliant piece of work: many congratulations. Libraries that habitually throw dust-jackets away should paste the Titian on the front somewhere inside the volume, to preserve the memory of that fine scholar Albert Dunning.

## FARINA

Aurelio Bianco «*Nach englischer und frantzosischer Art*» *Vie et oeuvre de Carlo Farina [avec edition des cinq recueils de Dresde]* Brepols, 2010. 299pp + CD, €60.00. ISBN 978 2 503 53365 0

Farina is very much a one-piece composer, his *Capriccio stravagante*, with its onomatopoeic effects, of which we publish an edition based only on a secondary source. This is a thorough study of an Italian composer who worked in Germany and published five collections of four-part string music between 1626 & 1628. As the title suggests, he moved away from the style of his youth and absorbed French and particularly English influences. Until now, it has not been extensively published. One great merit of the book (and a model that I hope others will follow) is the inclusion of a CD with all five books in good modern scores (though no parts – facsimiles would have sufficed). Bianco discusses the influences and also follows the course of illustrative music through to Schmelzer's *Fechtschule*, Vierdanck's *Capriccio auff Quotlibethische Art* and J. J. Walther's *Serenata* imitating organ tremulant, guitar, trumpet, etc. (all transcribed in the appendix). I hope our baroque players will add more of his music to their repertoire.

5. The recent collection of articles by him is reviewed on p.12.