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Jheronimus Vinders: Collected Works
Edited by Eric Jas
Part 1: Motets and Secular Works
Part 2: Masses

Jheronimus Vinders is best known as one of the three composers who wrote a lament on the death of Josquin des Prés. A closer study of his works has shown that this limited reputation does not do justice to Vinders and that his works bear comparison with those of his more famous contemporaries. As one of the rather small group of Flemish composers that links the Josquin generation with that of Clemens non Papa and Thomas Crecquillon, Vinders blends old and new compositional approaches, with some works paying respect to earlier traditions and others falling more in line with the musical developments that led to the pervasive imitation of the 1530s and beyond. Vinders’s oeuvre consists of eight motets, the lament for Josquin, three Dutch polyphonic songs, and four or five masses. This edition presents these works in two parts: the first devoted to the motets and secular works and the second to the masses.

Giovanni Maria Nanino: Complete Madrigals, Part 3
Edited by Christina Boenicke and Anthony Newcomb

Giovanni Maria Nanino (1543/44–1607) was one of the most important musicians of late sixteenth century Rome. Active as papal singer, chapel master, composer, teacher, and as one of the protagonists of the newly founded Compagnia dei Eccellenti Musici di Roma, he had a deep impact on Roman musical development in the decades around 1600. It is especially in the madrigal, the most popular genre of the early seicento, that one can admire Nanino’s ability to bring together traditional stylistic elements of the mid-century madrigal with elements of the modern styles commented on by Vincenzo Giustiniani in his Discorso sopra la musica of the early seventeenth century. Most of Nanino’s published music is secular—either madrigals or canzonettas. He published three volumes of madrigals—the second together with his Roman colleague Annibale Stabile. But his leadership in the world of the late-seicento madrigal can most clearly be seen in his presence in virtually all the most important anthologies of newly published madrigals of the time. By some measures he was the most anthologized madrigal composer of his age. The present volume, part 3 of 3 in the Complete Madrigals, includes his third book of madrigals and those madrigals by Nanino that first appeared in anthologies in the years 1588–1610.

The Hymn Cycle of Vienna 16197
Edited by Lilian P. Pruett

The repertory presented in this edition, a cycle of polyphonic hymns for the entire liturgical year preserved in Vienna, Österreichische Nationalbibliothek, Mus Hs. 16197, was created during the turbulent second half of the sixteenth century in the Habsburg homelands, the southeastern quarter of the Holy Roman Empire. Torn apart by the Reformation, the region became the home ground of the Counter-Reformation, which aimed to restore the primacy of the Catholic Church. Musically enriched vespers services played an important role in Counter-Reformatory efforts to attract the populace back to Catholicism. The anonymous hymn settings preserved in Vienna 16197, scored for four through six voices, exemplify the music used at such services and constitute a small addition to the number of known vespers hymn cycles from this period.

Canzoni francese, libro primo
Edited by Paul Walker

Venetian printer Ottaviano Scotto is rarely associated with the development of the Parisian chanson, but his Canzoni francese, libro primo of 1535 played its own crucial role in the early history of the genre thanks to a number of French composers working in Italy in the first third of the sixteenth century. Scotto’s twenty-three chansons offer a representative cross section of this activity, a development rather apart from that unfolding in the north. Although Attaingnant had earlier published eleven of the chansons in Paris, Scotto’s texts make clear that he had no access to these editions, and ten were never published north of the Alps. This volume offers the first modern edition of Scotto’s collection, of which all four parts have only recently become available, and thereby adds to the repertoire seven works—two by Willaert, one by Bridam, and four anonymous—known until now only in incomplete form.

Recent Researches in the Music of the Baroque Era

Arie a voce sola de diversi auttori (Venice, 1656)
Edited by Paolo A. Rismondo

This edition of Arie a voce sola de diversi auttori (Venice: Alessandro Vincenti, 1656), a collection of secular monodies for voice and basso continuo, complements the edition of the exactly contemporaneous sacred collection Sacra Corona
(Venice: Francesco Magni, 1656; B189), already published by the same editor. It contains short arie by various authors, some of whom had also contributed to Sacra Corona (Barbara Strozzi, Francesco Cavalli, Pietro Ziani, Orazio Tarditi, and Maurizio Cazzati) and some of whom did not (Giovanni Battista Chinelli, Francesco Lucio, Luigi Pozzi, and Giovanni Battista Agnelletti). As in Sacra Corona, distinct Venetian and non-Venetian groups of composers can be identified within Arie a voce sola, and the printers, compilers, and dedicatees of both anthologies occupied similar social and economic milieus. Furthermore, at least three of the “new” composers—Lucio, Pozzi, and Agnelletti—shared the patronage of families recently raised to Venetian nobility (e.g., the Widmann and the Savorgnan), who, like those composers, resided in Venice’s eastern Terraferma territories. 

Arie a voce sola can be seen not only as a continuation of the early seventeenth-century vogue for strophic arie, which were published in quantity in booklets during the first two decades of the seventeenth century (exemplified especially in the works by Chinelli, Strozzi, and Tarditi), and as the forerunner of the trend toward shorter operatic arie, observable in Venetian opera a few decades later (exemplified in the pieces by Lucio and Ziani).

Pierre Gillier: Livre d’airs et de symphonies mélez de quelques fragmens d’opéra (1697)
Edited by Kathleen Gerrard
B199P Parts (fl. 1, 2; ob. 1, 2; vn. 1, 2; b.c.) $44.00

The appetite for amateur music making in late seventeenth-century France led to an unprecedented demand for published chamber music. Pierre Gillier’s Livre d’airs et de symphonies mélez de quelques fragmens d’opéra (1697)—comprising sixty-four small-scale vocal and instrumental works with basse continue accompaniment—was one of a number of publications designed to meet this demand. The collection is unusual in offering a variety of genres and is especially noteworthy for Gillier’s strategy of organizing the pieces “in order to make small chamber concerts out of them.” This volume presents the works of this impressive collection for the first time in a modern edition.

Francesco Barsanti: Sacred Vocal Music
Edited by Jasmin Melissa Cameron

Francesco Maria Barsanti (ca. 1690–1775) was born in Lucca but worked for most of his career in England and Scotland. During his time in London, Barsanti was increasingly drawn, as a copyist and as a composer (the first activity acting as a vehicle for the second), into the cult of “ancient” music, as represented by the Academy of Ancient Music, of which he probably became a member, and the Madrigal Society, which he joined in 1759. The culmination of this involvement was the publication of his Sei antifone, Op. 5 (ca. 1760), a collection of neo-Palestinian motets for five and six voices (with instrumental bass support) that are far more “antique” in style than the normal stile antico product of the time. Intended for concert or recreational rather than liturgical use, they were well regarded in their time. This is the first modern edition of opus 5 (together with four miscellaneous motets), noteworthy for a highly original and distinctive musical language.

Samuel Michael: Psalmodia Regia (Leipzig, 1632)
Edited by Derek L. Stauff
B201F1 Parts: Ach Herr, wie ist meiner Feinde so viel $5.00
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B201F8 Parts: Das Gesetze des Herrn ist ohn Wandel $2.00
B201F9 Parts: Der Herr erhöre dich in der Noth $6.00

The sacred concertos in Psalmodia Regia (1632), composed by Samuel Michael (ca. 1599–1632), organist at the church of St. Nicholas, Leipzig, set selected texts from the first twenty-five psalms scored for a variety of vocal and instrumental forces. The publication is an early example of the growing interest in Protestant Germany for Italianate concerted musical styles, especially those featuring obbligato instruments as well as basso continuo. It also reflects political and confessional sentiment in central Germany at a key turning point during the Thirty Years’ War. Many of Michael’s texts allude to the recent harrowing events of the war, and in the preface to his collection, the composer points out the contemporary significance of his pieces, casting them as responses to the unrest of his time and invoking the model of King David, who composed some of his best psalms during times of suffering.

Andrea Cima: Il secondo libro del concerto (Milan, 1627)
Edited by Christine Suzanne Getz

Andrea Cima was among the most celebrated organists active in Milan during the early seventeenth century. Cima’s Il secondo libro del concerto of 1627 not only records the convergence of the composer’s skills as an improviser with his experience of collaborating with the city’s solo singers, but also stands as one of the only living documents of music heard at Santa Maria delle Grazie and Santa Maria della Rosa, two of Milan’s leading Dominican churches, during the early seventeenth century. Cima’s Il secondo libro del concerto (Milan: Lomazzo, 1627) contains twenty-three sacred concertos for two to four voices and organ; the organ part is notated in partitura. Although Il secondo libro del concerto lacks a Magnificat, its featured texts suggest a volume intended primarily for
use at vespers. The psalms, when taken together, do not form a single common cursus; they rather offer options for use on a variety of feasts. Also characteristic of the Lomazzo prints in particular and Milanese collections more generally is the dedication of selected concertos to individual singers who either had sung or were capable of singing them. Aside from the twenty-one concertos by Andrea Cima that comprise the bulk of the collection, Il secondo libro includes a concerto a 3 by Andrea’s brother Giovanni Paolo Cima (ca. 1570–1630) and a concerto a 4 by his nephew Giovanni Battista Cima (1596–1654).

John Eccles: The Judgment of Paris
Edited by Eric J. Harbeson

John Eccles’s opera The Judgment of Paris was one of at least four operas on the same libretto (written by William Congreve) composed for the 1701 Prize Musick competition sponsored by the London’s Kit-Cat Club with the aim of promoting native English, all-sung opera; it won second place in the competition, after John Weldon’s setting (Recent Researches in the Music of the Baroque Era, vol. 94, ed. David W. Music), though it later became the most popular of the settings composed for the competition. Scored for soloists, chorus, strings and continuo, with individual movements featuring transverse flute, recorders, and trumpets and timpani, the opera unfolds within a single act and depicts the mythological story of Paris and the three goddesses. This is the first publication of the opera in a critical edition.

Jan Dismas Zelenka: Six Settings of “Ave regina coelorum” (ZWV 128)
Edited by Frederic Kiernan
B204 ISBN 978-1-9872-0053-9 (2018) xvii + 64 pp. $120.00

Dresden-based Bohemian composer Jan Dismas Zelenka (1679–1745) is now regarded as one of the leading figures of early eighteenth-century German musical life. His six settings of the Marian antiphon “Ave regina coelorum” (ZWV 128), written in 1737, belong to his late period, when he composed some of his most celebrated works. Offering stylistic variety and flexibility of ensemble, they also exemplify key elements of Viennese liturgico-musical practices, which were emphasized in Dresden following the arrival of Habsburg archduchess Maria Josepha, and her influential brand of religious pietas austriaca, upon her marriage to Friedrich August II. This volume presents, for the first time, a critical edition of the complete set.

William McGibbon: Complete Sonatas
Edited by Elizabeth C. Ford
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B205P4 Parts: Six Sonatas for Two German Flutes [1748] $18.00

Now better known for his collections of Scottish tunes with variations, William McGibbon (1696–1756) was the best-known and most popular violinist-composer in Edinburgh in the eighteenth century. His three volumes of trio sonatas—one of which survives only in fragmentary form—combine fluidity of writing with Corellian influence. The 1729 set was the first music published in Scotland for the transverse flute, and its sixth trio sonata features virtuosic violin writing as well. This edition contains twelve trio sonatas, six solo sonatas, six flute duets, and the surviving first flute part of the fragmentary third volume of trio sonatas.

Recent Researches in the Music of the Classical Era

NACHAL’NOE UPRAVLENIE OLEGA (THE EARLY REIGN OF OLEG)
Edited by Bella Brever-Lubovsky

NACHAL’NOE UPRAVLENIE OLEGA (The early reign of Oleg), which premiered in 1790 at the Hermitage Theater in St. Petersburg, is a musical spectacle based on the eponymous play by Empress Catherine the Great (1729–96; r. 1762–96). Its music was composed collaboratively by Carlo Canobbio, Vasilij Pashkevich, and Giuseppe Sarti, all of whom were active in and around the Russian court. Recently, this emblematic work has started to attract the interest of cultural historians concerned with Catherine’s epoch, though before now it has been only superficially known even among experts. This edition contains the full musical text of Oleg in its original form, in addition to the various contemporary explanatory texts and the rejected chorus composed for the spectacle by Domenico Cimarosa. Its goal is to make this fascinating composition available to modern scholars and performers, and thus to enable its contextualization within late eighteenth-century European culture.

Joseph Weigl: Venere e Adone
Edited by John A. Rice
C110 Forthcoming

Prince Anton Esterházy, faced with staging important festivities in 1791 in the absence of his court composer Haydn, turned to the young Viennese musician Joseph Weigl. He commissioned a dramatic work on a libretto by Giovanni Battista Casti to be performed by members of the Viennese court opera. Inspired by these musicians (including three soloists who had created roles in Mozart’s operas) and by the
prospect of an audience that included some of the Habsburg monarchy’s wealthiest and most influential patrons, Weigl produced a well-crafted score that contains moments of extraordinary beauty and dramatic power. The libretto of Venere e Adone calls itself a cantata; the composer himself, in his memoirs, referred to Venere e Adone as “eine grosse Cantate.” But in both text and music it conforms closely to the subspecies of Italian serious opera known as the azione teatrale or festa teatrale—typical features of which are brevity, a small cast, an important role for chorus, a plot based on Greek mythology, and a celebratory function.

Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries

Charles Villiers Stanford: Orchestral Song Cycles
Edited by James Brooks Kaykendall and Edison J. Kang

Charles Villiers Stanford wrote two cycles of songs for baritone with orchestra and chorus, setting nautical verses by the popular poet Henry Newbolt. From its premiere at the Leeds Musical Festival in October 1904, Songs of the Sea was a great success; Songs of the Fleet followed in 1910 and was transparently modeled on it (even quoting from the earlier work). Both works became very popular among amateur choral societies. Songs of the Sea was published in full score a year after its composition; it now appears in a critical edition for performance. This critical edition is the first to establish in print the corrections Beach made for the 1892 premiere and to correct errors that are present in the original source materials.

Recent Researches in American Music

Amy Beach: Grand Mass in E-flat Major, Opus 5
Edited by Matthew Phelps

The Grand Mass in E-flat Major by Amy Beach was the first large-scale choral and orchestral work to be premiered in the United States by an American woman composer. Despite a successful premiere in 1892, the piece was never published and has been relegated to obscurity save for a small number of performances since the 1980s. Its performance materials have been housed in the New England Conservatory of Music and exist in manuscripts that are difficult to use in performance. This critical edition is the first to establish in print the corrections Beach made for the 1892 premiere and to correct errors that are present in the original source materials.

Music of the United States of America

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Noble Sissle and Eubie Blake: Shuffle Along
Edited by Lyn Schenbeck and Laurence Schenbeck

The Broadway musical Shuffle Along—with book by Flournoy Miller and Aubrey Lyles, lyrics by Noble Sissle, and music by Eubie Blake—premiered on 23 May 1921 at the Cort Theatre on 63rd Street and became the first overwhelmingly successful African American musical on Broadway. Langston Hughes, who saw the production, said that Shuffle Along marked the beginning of the Harlem Renaissance. Both black and white audiences swarmed to the show, which prompted the integration of subsequent Broadway audiences. The dances were such a smash that choreographers for white Broadway shows hired Shuffle Along chorus girls to teach their chorus lines the new steps. “Love Will Find a Way,” the first successful unburlesqued love song in a black Broadway show, was so well-received that audiences demanded multiple encores. The show’s influences went far beyond Broadway: some of the period’s most influential black musicians, including dancer Josephine Baker, vocalist Paul Robeson, composer Hall Johnson, and composer William Grant Still, all got their start in Shuffle Along. The editors have assembled the full score and libretto for this critical edition from the original performance materials. The critical report thoroughly explains all sources and editorial decisions. The accompanying scholarly essay examines the music, dances, and script of Shuffle Along and places this influential show in its social, racial, and historical context.

A-R Special Publications

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Edited by James R. BriCoe
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compositions for woodwinds, brass, and harp in music history, being composed nearly annually for each instrument beginning in the 1830s. The wealth of musical treasures resulting from this systematic accumulation of works represents the historical core of these instrumental repertories today.

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By Katie Buehner and Andrew Justice


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Recent Researches in the Music of the Middle Ages and Early Renaissance
ISSN 0362-3572
Rebecca Maloy, General Editor

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