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Editorial

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Well, here we are in our elegant office at the Faculty of Music in Cambridge (please note the new address), with a view over the history and divinity faculties—which seems perfectly appropriate—and a staircase between us and the excellent Pendlebury Library of Music. My heartfelt thanks go to Professor Roger Parker and the Faculty Board for finding us space and making us welcome here. As I'm sure our readers can imagine, it has been an enormous upheaval to sort and pack up everything that had accumulated in the London office over more than 30 years, and it has taken a while before access to our databases and various other not insignificant factors were sorted. It has also had major implications for the personnel working in the small editorial team that somehow conspires to make each issue happen.

Helen Price has found a new London-based job with Youth Music, and her replacement as Editorial Assistant in Cambridge is Ann Lewis, whom some of our contributors and readers may already feel they know through her work over many years as a copy editor of music books and journals for Cambridge University Press. Although I only overlapped for a relatively short period with Helen due to my research leave, I was and am very aware of her highly valued contribution to the journal and the many skills she will now bring to her new position. Many thanks to Helen, and a warm welcome to Ann.

We also have a new Books and Music Reviews Editor: Stephen Rose. Stephen, whose own research field is early Baroque German music, has already contributed many times to *Early music*, and has done sterling work to shift the backlog of review material we inevitably accumulated with all the upheavals of the past months. I am extremely grateful to John Milsom for his invaluable contribution, both as Acting Editor and a reviews editor, and hope that he will always continue to be closely involved with the journal, as, indeed, he has been since the very first issues. David Roberts continues as Assistant Editor, and has produced this issue—though from his home in Lewes rather than the London editorial office; however, the August issue will be subject to a new production process super-

vised in-house by OUP. With all these changes I'm afraid it was inevitable that this issue would appear unusually late, and August will almost certainly be affected too. Please bear with us.

Almost all the articles in this issue are concerned in some way or other with the interface between scholar and performer and questions of performance practice: several of these questions are now being reappraised in the light of new evidence or as a result of further thoughts on them. Andrew Parrott's response to Roger Bowers's recent article (Nov 2003) persuasively defends downward transposition by a 4th, not only in parts of Monteverdi's Vespers, but in much other repertory of the early 17th century, broadening out the debate in exemplary fashion. Hiroyuki Minamino and Patrick Tröster draw on iconographical sources to explore respectively the extent to which the Spanish *vihuela* was found and favoured in Italy in the early 1500s, and the use of the slide trumpet and possibly related instruments in the second half of the 15th century. Similarly, Robert Seletsky, in the first section of his two-part survey of the history of the early bow, traces its development with the aid of a variety of evidence, including iconography. This important survey dispels various myths about the kinds of bow used in Baroque Europe.

Ruth Lightbourne and Bernadette Nelson present institutional-based studies, in the first instance of two important churches in Rome and in the second of the ducal court in Valencia. These articles bring together a lot of new information, much of which has a direct bearing on the repertories pertaining to these important Renaissance musical centres and the performance of it. A specific aspect of the performance practice relating to music for Morales's Office for the Dead is explored in Grayson Wagstaff's article, which also has much broader implications regarding the need to understand the evolution and exploitation of the contrast between solo and choral sections and the liturgical structure behind texts rendered in a more or less complex pattern of chant and polyphony. Finally, a small but significant discovery of some fragments of Spanish song is noted by Ángel Manuel Olmos.

TESS KNIGHTON