

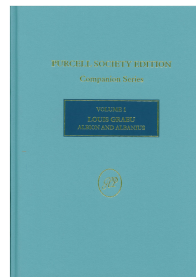
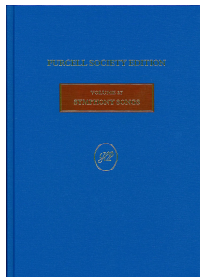


STAINER & BELL
and the
PURCELL SOCIETY EDITION

Stainer & Bell are pleased to announce that they are now publishers to the Purcell Society, and will be publishing all new volumes in the Purcell Society Edition and the new **Purcell Society Edition Companion Series**, a significant contribution to the study of music and theatre in Restoration England which will include the work of composers who were an important influence on Henry Purcell.

The Purcell Society Edition Companion Series presents in modern critical texts – and in many cases for the first time – a varied repertoire of hitherto largely inaccessible work by the composer's contemporaries, which will both illuminate his own achievement and further our understanding of this flourishing yet complex period of musical and theatrical activity as a whole.

This catalogue contains details of recent and forthcoming volumes and performing material, some available in digital form (see back page for details). Subscription to either series may begin with any volume and can be cancelled in writing at any time. Subscribers receive a discount of 10%. For full details please contact the publisher. If commitment to a subscription is impossible, single volumes may be purchased at the full retail price. An order form is enclosed for your convenience.



PURCELL SOCIETY EDITION

PE1 Henry Purcell: **Three Occasional Odes**
Edited by Bruce Wood Price: £65.00

In addition to *Celestial music did the gods inspire* and *Great Parent, hail!*, formerly in *Miscellaneous Odes and Cantatas* which is now replaced by PE27 *Symphony Songs*, PE1 contains The Yorkshire Feast Song, *Of old, when heroes thought it base*, which was the inaugural volume of the series, published in 1878 and edited by a founder-member of the society, W. H. Cummings. The first English score with full Baroque instrumentation, including trumpets and oboes, it is a consummate display of orchestral mastery, and represents the composer's first response to Giovanni Battista Draghi's 1687 setting of Dryden's Cecilian Ode *From Harmony*. Sets of instrumental parts are available for rental: *Celestial music did the gods inspire* (HL394), *Of old, when heroes thought it base* (HL395) and *Great Parent, hail!* (HL396).

PE12 Henry Purcell: **The Fairy Queen**
Edited by Bruce Wood and Andrew Pinnock
Price: £95.00

Presented in a highly praised new production by Glyndebourne Opera in 2009, this edition of Purcell's third semi-opera, *The Fairy Queen*, offers a new and definitive version of words and music prepared by two leading scholars in the field. The play-text, anonymously adapted from Shakespeare's *A Midsummer Night's Dream*, is printed in full, and the role of the various sources, and the relationship of the manuscript theatre score to the printed word-books of 1692 and 1693, are thoroughly reappraised. The other sources include music manuscripts which have not previously been examined, and which prove to have a significant bearing on the musical text. Full account is taken of the varied instrumental resources and conventions accessible to the Restoration composer, reflected in the multi-purpose performing material for the edition which is available for rental (HL390).

PE21 Henry Purcell: **Dramatic Music: Vocal and Instrumental Music for the Stage, Part III**
Edited by Margaret Laurie Price: £85.00

Purcell began writing for the stage in 1680. His work for the two London theatre companies (which merged in 1682, but which in 1695 split once more into two competing factions) constituted an increasingly important aspect of his creative activities in the late 1680s, and became exceptionally fruitful in the last six years of his life, encompassing not merely his four great dramatic operas but also a prodigious quantity of music for more modest stage pieces.

The productions for which the music is included in this volume are: *Oedipus* (1692), *Oroonoko* (1695), *Pausanias* (1696), *Regulus* (1692), *Rule a wife and have a wife* (1693), *Sir Anthony Love* (1690), *Sir Barnaby Whigg* (1681), *Sophonisba* (?1685), *The Old Batchelour* (1693), *The Richmond Heiress* (1693), *The Rival Sisters* (1695), *The Spanish Fryar* (1695), *The Tempest* (1695), *The Virtuous Wife* (1695), *The Wives Excuse* (1691), *Theodosius* (1680), and *Tyrannick Love* (1694).

The original Purcell Society edition of this volume, edited by Alan Gray and published in 1917, has long been out of print. This comprehensive new edition – the only one available of most of the music – is based on a fresh examination of all the surviving materials, including newly discovered manuscript sources, carried out by one of the greatest living authorities on Purcell's dramatic music.



PE27 Henry Purcell: **Symphony Songs**
Edited by Bruce Wood Price: £65.00

Like its counterpart the symphony anthem, the symphony song is a distinctive genre of Restoration vocal music. The nine duets and trios in this new volume of the revised Purcell Society Edition were originally distributed in anthologies of duets, trios and catches (Volume 22) and of miscellaneous odes and cantatas (Volume 27), which dated from 1922 and 1957 respectively. In contrast, *Symphony Songs* presents these works as a distinctive musical corpus, and in entirely new editions incorporating several important primary sources recently discovered, with a comprehensive list of variant readings and a textual history that greatly enhances our understanding of these works, how they evolved, and how they were performed. A set of instrumental parts (Y241, £24.50) is also available.

PE29 Henry Purcell: **Sacred Music, Part V:
Continuo Anthems, Part II**
Edited by Robert Thompson Price: £75.00

This volume continues the reordering of the Society's edition of Purcell's anthems, under which all the large-scale verse anthems with strings will be found in Volumes 13 (in preparation) and 14 and 17 (already published); all the verse anthems with organ in Volumes 28 (in preparation) and 29; and the *stile antico* anthems and the Latin motets in Volume 32 (in preparation).

All eleven pieces in the present volume were probably composed for the Chapel Royal, and all appear to belong to Purcell's later years. Four of them are explicitly dated – the earliest 1687 – in an authoritative source which was not available to previous editors of the music: a score-book in the hand of the celebrated bass singer John Gostling, whose cavernous low register Purcell exploited for its dramatic effect in some of his finest compositions for the Chapel.

The individual anthems from this volume are also available in digital form (see back page for details).

PURCELL SOCIETY EDITION
COMPANION SERIES

PC1 Louis Grabu: **Albion and Albanus**
Edited by Bryan White Price: £80.00

Albion and Albanus is the first full-length all-sung opera in English, to a libretto by John Dryden, and produced at London's Dorset Garden Theatre on 3 June 1685. It was composed by the erstwhile Master of the King's Musick, Louis Grabu (fl. 1665–1694), a French musician mentioned by Pepys, who most likely was chosen for the role at the suggestion of the influential actor and impresario Thomas Betterton. A panegyric to James II and Charles II, the score is of particular interest as representing in its recitatives, ensembles and choral and orchestral numbers the French style of Lully, usually encountered in English stage music at the time as only one influence among many, and it is in striking contrast to the score for Dryden's sequel to the work, *King Arthur*, with music by Henry Purcell.

PC2 John Blow: **Venus and Adonis**
Edited by Bruce Wood Price: £65.00

John Blow's pastoral opera *Venus and Adonis*, an important addition to the Companion Series, is another key score from the decade of the 1680s: a stage work that was an important focus of transition between the pre-Restoration masque and the genres of opera and semi-opera. Long recognised as influential far beyond its modest scope, this delightful piece is newly edited by the distinguished 17th-century scholar Bruce Wood, with the original and revised versions of the work printed in parallel text on facing pages – the first time an opera has ever been presented in this way. Full performing material for the opera, including single-version scores, is available for rental (Version 1 – original version, HL391A; Version 2 – revised version, HL391B) or purchase (Version 1: performance score, Y281, £9.95, and set of instrumental parts, Y282, £50.00; Version 2: performance score, Y283, £9.95, and set of instrumental parts, Y284, £50.00.)

PC3 Giovanni Battista Draghi: **From Harmony**
(A Song for St Cecilia's Day, 1687)
Edited by Bryan White Price: £55.00

Never previously published, though surviving in no fewer than five manuscript copies, Draghi's *A Song for St Cecilia's Day* of 1687 impressed his contemporaries, and merits admiration from modern audiences for its intrinsic musical qualities and as a crucial reference point for English music of the period. It is by far the largest of Draghi's surviving works; its rich Italianate scoring includes a pair of trumpets (their first known appearance in an English choral work), and features concerto-like contrasts between voices and instruments. Greatly expanding on its models of court and Cecilian ode, *From Harmony* testifies both to Draghi's reputation amongst his English contemporaries, and to his influence in style, form and instrumentation on the composer of *Hail! bright Cecilia* and *The Yorkshire Feast Song* (included in the new PE1) in particular. Performing material is in preparation.

PC4 **Restoration Trio Sonatas**
Edited by Peter Holman and John Cunningham
Price: Not yet fixed

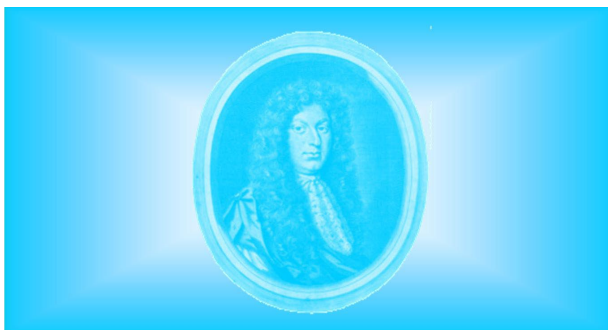
Highly appealing to scholars and amateur and professional performers alike, the eight pieces in this collection comprise all the known trio sonatas that survive complete and appear to have been written in England during the reign of Charles II by composers other than Purcell. John Blow's G minor Ground and Sonata in A, and a G minor sonata by Draghi, not only stand comparison with music of the younger composer, but also, in their varied approach to form, throw fascinating light on his more Italianate approach to the genre. All the sonatas – works by Robert King (a *Sonetta after the Italian way*), Johann Gottfried Keller, Nicola Matteis senior and Gerhard Diesineer – are attractive to play and listen to, and the collection, also including surviving violin parts from works by Blackwell and Eastwick, significantly extends our understanding of the historical context in which Purcell's famed sonatas arose. *In preparation*

PC5 **Odes on the Death of Henry Purcell**

Edited by Alan Howard Price: Not yet fixed

An extraordinary acknowledgement of the esteem with which the composer was regarded in his lifetime, the three surviving odes on the death of Henry Purcell are also in themselves among the finest works by his English contemporaries. John Blow's extended elegy 'Mark how the lark and linnet sing', which sets a poem by Dryden, modestly scored for two voices, two recorders and continuo, is a masterpiece displaying both the contrapuntal skill which Blow had taught Purcell and the florid declamatory style which Purcell had brought to perfection in such numbers as 'Tis Nature's voice' in *Hail! bright Cecilia*. Henry Hall's 'Yes, my Aminta', laid out for similar forces, is an eloquent and finely crafted pastoral dialogue in the pathetic style, with words probably written by the composer himself. Grandest in conception is 'Come, come along for a dance and a song', by Jeremiah Clarke. Setting a conventional pastoral elegy penned by an unknown hand, it marshals three solo voices, chorus and full baroque orchestra in a sequence of contrasting movements – including both the song and the dance to which the title refers – which together form a lament at once arresting and poignant. The three works have not hitherto been presented together, and the Clarke appears for the first time in a modern critical edition – together with Godfrey Finger's hitherto unpublished 'Farewell' Suite in G minor, probably from his own lost ode on Purcell's death.

In preparation



PC6 **English Keyboard Music 1650–1695**

Edited by Andrew Woolley Price: Not yet fixed

This wide-ranging anthology offers performers and scholars both a musical context for the keyboard works of Henry Purcell and a generous selection of fascinating repertoire from the period. All the selected music is of fine quality, and the works published here either for the first time, or for the first time in modern editions, include harpsichord suites by John Blow, Albertus Bryne, John Cobb, Giovanni Battista Draghi and Francis Forcer, a setting of Lully's *Scocca Pur*, and organ verses and voluntaries by John Hingeston and Anon. *In preparation*

DIGITAL PUBLICATIONS

Individual titles from Purcell Society Edition Volume 29 (Sacred Music, Part V: Continuo Anthems, Part II) are now available for purchase as **Adobe Acrobat PDF** files. Delivered to your inbox by email, each PDF file is sold with a licence to print up to ten copies (or multiples thereof by the purchase of additional licences) for use by your choir.

The PDF files are available through the secure Stainer & Bell online shop at www.stainer.co.uk/acatalog/pe29.html, which gives full details of each title together with a free sample of the first page. Titles from further volumes will be added in due course, so please check the website for updates.

For further information about the volumes listed, please contact the publisher or consult the website. Full information about the complete series may be found at www.henrypurcell.org.uk, the official website of the Purcell Society.

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