

Early Music

REVIEW

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King's Music, Redcroft, Banks End, Wyton,
Huntingdon, Cambs., PE28 2AA

Tel +44 (0) 1480 452076 fax +44 (0) 1480 450821

e-mail clifford.bartlett@btopenworld.com

www.kings-music.co.uk

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Several things struck me while watching the first half of the opening Prom. It was a neat idea to celebrate the restoration of the Albert Hall organ by beginning the season with the best-known piece in the organ repertoire (save perhaps some wedding favourites): the D-minor Toccata by Bach or whoever – and a nice gesture of Nick Kenyon to have it played by Martin Neary. Martin played it in a way that seemed over-spacious at home, but probably suited the acoustics of the hall very well, and with an appropriate degree of freedom. It was followed by Sir Henry Wood's orchestration of the fugue. I don't know the score, though I imagine that Wood marked the various tempo changes meticulously. But the conductor and players seemed terribly self-conscious about playing Bach with the freedom customary a hundred years ago, and there was no fluidity. It was a fine demonstration of the non-specialist concept that baroque music must be played inflexibly: I suspect that the Orchestra of the Age of Enlightenment (who play *Das Rheingold* later in the series) would have made Wood's tempo fluctuations flow much more convincingly.

In fact, the performers had problems with a genuine piece from nearly a century ago: Elgar's *The Music Makers*. The opening seemed stilted – not because of too rigid a tempo but because the tiny nuances the music needs to bring it to life were missing. The mood of the opening theme didn't really work until near the end of the piece. Apart from the opening couplet, I couldn't hear a word: surely TV should show subtitles, even if the text is in English. I doubt if Elgar was aware of the long history of writing music on pre-existing pieces. There is, of course, always a danger that the source material is more powerful than the re-treatment – I always hear the source chanson (by Josquin or whoever) rather than admire the expansion both horizontally and vertically in Morales *Missa Mille regrets* – and in Elgar's work the Enigma theme says more than the new material.

Those who know us will not be surprised to hear that we are late in preparing this issue, despite the extra month since No. 101. Three weeks out of action in July wasn't the best of moves, but we did enjoy visiting the Early Music course in Warsaw, with only four days to recover before my regular week at Beauchamp where, among other things, I discovered how marvellous Willaert could be. CB

REVIEWS OF MUSIC

Clifford Bartlett

CALIXTENUS CHANT

Ad primae vespere in laudibus ad secundas vespere secundum librum dictum Codex Calixtinus. Malcolm Bothwell scripsit, Marcel Pérès edidit. Scriptorium CIRMA, 2003.

I came across a reference to this while looking for repertoire for John Eliot Gardiner's Santiago Pilgrimage project (see also p. 11). I wasn't sure what I was ordering from Alamire, and was puzzled by what arrived. At first glance, it seemed to be a facsimile. But the title page names the scribe – not a 12th-century cleric but someone I've sat next to in the Wigmore Hall: the singer Malcolm Bothwell. His imitation of the notational style of the source is pretty close, though this is an edition, not a pseudo-facsimile, and the point is to provide a performing version that preserves the detail of the source. For *Congaudeant catholici*, the 'imitation' (which doesn't follow such details as the page layout or the placing of the lower two parts on one stave – indeed, the bottom line is given a different clef) is followed by another version in a 14th-century notational style. It is obviously important that singers be aware of the rhythmic implications of the original notation, and it is also useful to have music that would have been located in different service books brought together in one place. But as a publication, I'd welcome a bit more detail on the sources. I suspect that the sort of performer who is capable of using this would expect to consult the facsimile as well and – at the opposite end of the spectrum of expertise – would need a translation of the Latin. (I bought this from Alamire, but the colophon also gives an email address cirma@free.fr)

BUUS RICERCARI

Jacques Buus *Intabolutura d'organo di ricercari*, Venezia 1549. Forni, 2004. €43.00

Buus's recercars are puzzling works, for their length as well as their contrapuntal concentration. He published two books in partbooks (1547 and 1549) and one in keyboard notation (1549), which includes a slightly embellished version of one in the partbook set of that year. The partbook publications were intended 'da cantare. & sonare d'Organo & altri Stromenti', so it is an oversimplification to assume that the music in parts was intended for voices or monophonic instruments only. Presumably players were expected to score up the parts – though if I had spent hours scoring one piece only to find a keyboard version published in a more idiomatic version I'd have felt somewhat annoyed. An unusual feature of Forni's publication is that a single package includes both a

facsimile and a transcription, the latter including a two-stave version of the part-book version of the first recercar for easy comparison – which would have been even easier if the page layouts had been identical. Non-specialists should realise that modern scholars now retain 'tablature' for the Italian keyboard notation, though that is a bit of a quibble, the only distinction (apart from the presence of six lines on the lower stave) being the fact that the upper stave is for the right hand, the lower for the left. For example, in bar 33 of the first piece (the last bar of the third page of the facsimile), the second part is on the upper stave apart from two crotchets. Playing from the facsimile requires mastering the clefs, but is otherwise straightforward; if that is daunting, the transcription is clear and uncluttered. Is there any reason why Recercar 3 is notated in high clefs: the tessitura doesn't seem very different from the other pieces, and there's no notational reason for not writing a piece in G with one flat in D with none. Buus, perhaps born in Ghent around 1500, was second organist at St Mark's Venice during the 1540s, and worked at the court chapel in Vienna from 1550 till his death in 1565. [I only have vol. 2 of Universal's *Orgelwerke* of Buus, a transcription of the 1547 partbooks; vol. I has the same music as this Forni edition, but without facsimile.]

SHAKESPEARE'S SONGBOOK

Ross W. Duffin *Shakespeare's Songbook* Norton, 2004. 528 pp + CD, £27.99 ISBN 0 393 05889 1

In format, this is more book than music, and you'll probably find it categorised thus in bookshops. But it is essentially an anthology of words with their tunes, so it belongs here, not among the books on music. It is far more sophisticated than the usual collections of songs for Shakespeare's plays, in that it shows the background to musical references that go far beyond the explicit songs. At the most extreme, the servant's line in *Winter's Tale* (whether *A* or *The* is avoided by omitting the article)

Why, he sings 'em over as they were Gods or Goddesses

is referred to the Playford dance *Goddesses*, and the tune is given with 12 verses of *The oak and the ash*. Checking the only edition with commentary that I have (the 1963 Arden one by J. H. P. Pafford, my boss at London University Library), I find that the editor has not picked up the reference at all – through ignorance or caution? Duffin quotes no use of the tune name before its appearance forty years later in the 1651 *English Dancing Master*. The tune had appeared earlier in The Fitzwilliam Virginal Book, so would probably have been known to Shakespeare. The words are much later, c. 1675, so are less likely to be relevant, though the scene is a rustic one and they are not

inappropriate. Duffin might have cross-referenced the entry under Sellinger's Round (and vice versa), since that is mentioned in the text. This isn't a case where the play offers an opportunity for singing, just a passing reference. The assumption that *Goddesses* was a familiar tune-name makes better sense of the text, though the shortness of the Shakespeare quotation given as heading removes a clue why that name should have been chosen: the word sounds so like 'caddisses' (garters) in the previous phrase that may have suggested it.

Most references are more obvious and more relevant. Shakespeare (and his audience) would have been aware of the significance of allusions to a wide range of popular music, and the book is invaluable for exposing this background. Where it is less useful is as a sourcebook for performance of the more formal songs. It's fine for an actor to sing a snatch of a tune within a speech, but the songs are musically more significant and need accompaniment. Virtually all the popular songs of the period are based on simple chord sequences, which Duffin prints on p. 481. But he gives no clue how they are applied, and some pieces are tonal without being based on the patterns. I don't think anyone has worked out the exact chronology, but by the time of these plays, the aural image of London's popular music was as chordally based as modern pop. I happened to glance the day before writing this at a chronologically arranged anthology of popular songs of the 20th century, with words and tunes but no basses: the music only makes sense if you can imagine the harmony. It is, however, nowhere made clear that most of the songs here would have had accompaniments (if only a strummed cittern). Further, if a song like 'When griping grief' (used for 'Fear no more the heat o' th' Sun') was sung as a melody, the diminished octave leaps would almost certainly have disappeared. With every line except the last ending on the third, it is not a plausible candidate for unaccompanied singing.

So this is a useful reference work, not a practical document. Lots of information is given on the sources, though perhaps a little more could be said about tunes that may be familiar from other uses. *Robin Goodfellow/Dulcina* crops up several times, but none of the entries mention that the first section survives as a hymn (at least, I think so, but I can't find it anywhere, despite spending a sermon checking all 8.7.8.7. hymns in the current Methodist Hymnbook). But Sellinger's Round definitely became one. It puzzled my why the tune of *Monsieur Mingo* needed to be reconstructed from various secondary sources rather than taken direct from later Lassus editions: one would assume from the commentary that it didn't survive. While I haven't gone through Shakespeare looking for musical references not covered, one came serendipitously: does the 'Tilly Valle Monye Growe' of Clement Matchett's Virginal Book relate to *Twelfth Night*?

Some ideas on performance can be gleaned from the CD, which includes 81 of the songs in 77' 24", so there's no room for complete ballads. It is, like the book, arranged alphabetically, starting with a far too arty rendering of 'Ah Robin' for its *Twelfth Night* context. It has an excellent

cast: Ellen Hargis, Judith Malafronte, Custer LaRue, William Hite, Paul Elliott and Aaron Sheehan, with the essential accompaniment supplied by Paul O'Dette. The 'early' pronunciation sounds a bit half-hearted, and anyway is odd as an accompaniment for a book that uses modern spelling. But at least it shows the 'minus-one' aspect of the edition. Further songs are accessible at www.norton.com/nael.noa (but not when I tried it).

Duffin has produced an impressive book. It falls uneasily between being a scholarly study and a practical tool for the Shakespearean actor, but will be an essential (and surprisingly cheap) purchase for a wide range of actors, theatre companies and singers, as well as those interested in an important aspect of Shakespeare's world.

CORNETTO

Three editions and a CD arrived from Cornetto just too late for the last issue, along with tempting catalogues: I hope UK music libraries have received and are acting on them, even though some of the titles look a little obscure. I hadn't, for instance, heard of Gallus Guggumos, whose *Motecta IIII. V. et VI vocum* were published in Venice in 1612. Cornetto publishes a complete facsimile (CF 00300; €82.00), which I haven't seen, and a separate edition of five motets a4, called vol. 1, so there is more to follow (CP 204). I was a bit put off by the visual appearance: two systems rather lavishly on a page which would easily have taken three, especially if the blank stave for scribbling in a realisation above the organ bass were omitted: playing *colla parte* is quite legitimate in this style, so the player only needs to read the voice parts. *Deus misereatur, Deus in nomine tuo* and *Levavi oculos* are in low clefs, *Puer qui natus est nobis* (the boy is John the Baptist) is in *chiavette*, but not transposed, despite the high opening treble phrase. The volume concludes with a trio for SS/TT B & Bc *Veni sponsa Christe* from *Siren Coelestis* (Munich 1616). Guggumos was a pupil of Gabrieli. But these pieces are inferior as homage to his teacher to Schütz's madrigals, published the previous year. The first piece is full of Gabrielian traits, though they do not work effectively with only four voices, and the other motets have awkward passing notes that might pass muster in the middle of a 12-voice piece but not in exposed four-voice writing. I've been able to find nothing about Guggumos; curiously, a Google check produced one option that listed my name as well, but that was coincidental. Although looking more exotic, the name is a German one.

A selection of *Carmina* (songs without words) from c.1500 from Trent Ms. 1947/4 is edited by Leopold Fendt (CP 207; €7.00). There are six pieces a3, three a4, with facsimiles sensibly interspersed to fill up pages. Some may once have had texts, and the concluding Kyrie can be given one without difficulty. They will appeal to those who enjoy playing the *Odhecaton* repertoire or Tenorlieder, and are suitable for strings (or vocal solmisation) despite the prevalence of windy performances on older recordings of the repertoire.

Paminger's *Primo vero die Sabbathorum* (CP 322; €5.00) is a motet for Easter for SSTTBB from his *Secundus tomus ecclesiasticarum cantionum* (Nuremberg, 1573). At a glance, the score looks as if it is for seven parts, but the tenor is printed twice – once in long notes, once with them split to fit the text. This is a feature of the original edition, not a modern adaptation. The repetition of notes is vocally very odd, and might be a cue for instrumental performance of the whole motet: it would actually fit on trombones, with the top note of the top two parts the D a ninth above middle C. (Why didn't I take it to try with the sackbuts at the Beauchamp summer school last week?) Vocally, the two soprano clef parts are alto range, so this will also be useful for male ensembles. For your five euros you get a set of parts as well as score, so it is good value for a good setting.

MORE FROM WALHALL

Franz Biersack ('Mr Walhall') wasn't so displeased with my comments two issues ago that he has removed me from his circulation list (though he did promise to defend his editions when we meet at the London Early Music exhibition), and has sent more. I won't list them quite so formally this time, giving just edition number and price. Prices include score and parts unless stated otherwise. I'll start with a piece on which we can offer fresh information. Bertali's *O Jesu redemptor corona sanctorum* (EW 374; €14.00 for score only) is for SSATTB, two violins and four lower strings (the introduction, as in many of these editions, suggests viols for the lower parts). The source is a MS score dated 1858, and I wondered whether the term *violetta* (for parts printed in G2 and C3 clefs) was taken from it. Brian Clark, who knows much more about Bertali than I do, happened to walk in while I was looking at it and I asked if he knew the piece. He happened to have another source of it lying on his desk, photocopied from Salzburg Cathedral MS A183. The slightly awkward text of the Walhall edition is a contrafactum of a Marian one: *O virginum Virgo*, with parts for SSATTB concertato, SSATTB capella, two violins, three trombones (doubling alto, tenor I and bass voices), violone and organ. One wonders why trombone 1 doubles the alto, which is already doubled an octave higher by violin 1: allocating the trombones to the three lowest parts would seem more plausible. The published text may have been prepared (whether in the 17th century or the 19th) for a Protestant church; it would seem to be later than the MS one, which is more flowing (though its origin has not so far been traced). Whichever text is used, it's an attractive piece with sections for varying soloists alternating with tutti, though the pervasive triple rhythm could sag if taken too slowly.

There are two issues devoted to instrumental settings of chorales. Johann Fischer's *Hertzlich thut mich verlangen* (EW 397; €12.80) treats the tune (alias *O Haupt voll Blut und Wunden*) as a cantus firmus stated by most of the parts. The scoring is (in terms of original clefs) G1 G1 C1 C2 F4 – two violins, two violas and cello: the edition provides just a treble-clef part for violin III/viola. I puzzle why the editor (Konrad Ruhland, who is responsible for much of

Walhall's baroque output) entitles the work *Sonata*: the facsimile of the *Violino Primo* part is headed *Lamento*, which is more distinctive and appropriate, so why suppress it? A strange feature of the music is the occasional doubling of two of the parts. Sometimes this reinforces the melody, but that doesn't explain the unison violins from bar 111 to 188. Perhaps it points to orchestral performance: it might sound a bit odd one-to-a-part, though the extant set has only one copy of each part.

Another issue contains settings from a century earlier of *O Welt, ich muss dich lassen* by Christian Hollander and Paul Luetkeman (EW 454; €15.00). Hollander died, appropriately for the original words of the tune, in Innsbruck in 1568 and his setting is from his posthumous *Neue Ausserlesene Teutsche Lieder* (1570), originally in C1 C3 C4 C4 F4 clefs: it is transposed here up a tone. The score modernises just the two top parts; the parts have the third and fourth parts in three clefs, but the second only in treble. The original was texted, and I don't see the point of the argument that, since the source only included one verse, underlaying further stanzas is not possible: it's a motet-style setting and is likely to have been intended for only one verse. Underlay is a clue to players on how to phrase and is helpful if retained. There are a variety of possible scorings: I don't see why baroque violin (for 1570!) is singled out. Lutkeman's 1597 setting is from an instrumental collection, with original clefs G2 G2 C2 C3 F3, so was probably transposed down by most ensembles. Here the score has three treble clefs, alto and bass, with alternative parts for the alto. The parts, on separate sheets for each piece with alternative clefs also on individual sheets, are a bit confusing: drop the pile on the floor while handing them out and several minutes are wasted! They would have been easier to handle in five part-books. Nevertheless, the music is worth playing: not all instrumental music was secular – though I suspect some listeners at the time may have remembered the Innsbruck words.

There are two instrumental pieces by Vejvanovsky on sacred tunes. The *Serenada a6* (EW 357; €12.80) has no explicit title, but is based on *Resonet in laudibus/Joseph lieber*. In the first movement, two viols (tenor clef) have the melody, mostly in thirds, while the rest of the ensemble (2 violins, viola and continuo) have independent material. There are two short movements without the viols, and all join for a closing Sonatina. This would fit well into any Christmas concert with the required forces. His *Sonata Sancti Spiritus* (EW 368; €12.00), written on 13 June 1666, is for two violins, two violas and bass. It is dramatic, but without any explicit relationship to Whitsun.

Schmelzer's *Sonata variata a 2* for violin, gamba and continuo comes from a MS containing 113 instrumental pieces copied by Jacob Ludwig, a tenor at the Gotha court chapel in 1662 (now Wolfenbuttel 34.7 Aug). There are 20 lively variations on a twelve-note D-minor bass. (EW 439; €12.00). A *Sonata a 2* by Kerll for two violins with continuo alternates mildly contrapuntal sections with more virtuosic solos (EW 458; €11.00).

Kerll gets through his *Laudate pueri* setting with some despatch but without feeling rushed (EW 383; €17.00, including three scores for singers). It is for SSB, 2 violins, 2 violas and bass (again the editor prefers viols to violas). Alberich Mazak is a lesser-known figure – in fact, I hadn't heard of him, although his three volumes of *Cultus harmonicus* (Vienna: 1649, 1650 & 1653) include about 250 items. *Gaudeamus omnes in Domino* (EW 395; €12.00) is for bass solo, two violins and continuo. As befits the text, it is rather lively. Surely the singer, not the organ, should embellish the penultimate bar?

Moving on to the 18th century, we come to an edition of Telemann's *24 teils ernsthafte, teils scherzende Oden* of 1741 (EW 302; €16.50). The editor, Wolf Hobohm, calls them 'his great, momentous contribution to the history of the song'. You probably have to be a student of German literature to appreciate that remark. The music was edited in DDT 57; it should reach a new audience in this practical edition, with several stanzas underlaid and a simple keyboard realisation. The introduction and commentary is rather more helpful than those of most of the editions described above. The two volumes entitled *F. A. M. Pistocchi (1659-1726) Duetti da Camera* contain 18 duets, for a variety of voices, copied mostly by the castrato of that name and now in the State Library at Ansbach. The composers are unnamed in the MS, but many have been traced. Their function is not clear: perhaps for courtly or domestic entertainment. The series title *Seraphic Tunes* may perhaps be an exaggeration, but singers will enjoy them. The continuo part is not realised but the figuring is supplemented editorially and there is a blank stave for your bright ideas (EW 286 & 460; €18.00 each – at least two copies are needed for comfortable performance).

Finally, a concerto for cello and strings in A minor from 1759 by Johann Wilhelm Hertel (EW 398; €24.00 for the score only). It may well have been influenced by C. P. E. Bach's concerto in the same key, but is worth playing in its own right.

MIELCZEWSKI CANZONAS

Like the Vivaldi *Credo* reviewed below, this is a souvenir of my visit to Poland last month for the 13th International Summer Academy of Early Music, held at Wilanow (on the outskirts of Warsaw) early last month. There were nightly concerts (mostly broadcast) and daytime lessons and classes, with a series of lectures (one by me) and visits. I went to sell music and meet a new group of prospective early-music performers. The inspirer and organiser of the course is the baroque violinist Agata Sapiecha, and she gave me a copy of her edition of four Canzonas by Marcin Mielczewski (ISBN 83 87759 29 5). Mielczewski (d. 1651) was one of the leading Polish composers of the mid-17th-century. Most of his works are vocal, but seven canzonas survive. The edition comprises four of them extant in the parish archives at Sevoča in Slovenia, reproduced as an appendix to the edition. Only the treble I and continuo

parts survive; the editor has supplied the second treble part stylishly and convincingly. She heads the treble staves Violino I, II, though the instrument is only explicit in the last piece (the numbering in the MS is 52, 53, 55 & 56). The edition heads no. 52 *Canzon a 2*: unlike the other three, its separate non-figured bass is identical with the figured one. The bass of 53 is for trombone, of 54 & 56 for *fagotto*. The editorial input includes a few corrections (listed in a commentary) and some cadential ornaments in small print. I wonder why the point is changed for vln 2 in bar 126 of no. 52 to anticipate vln 1 in the next bar? The edition is in score only; apart from invisible stave lines on some pages, it should be possible to play from photocopies of the MS parts, and it looks worth the effort.

GRADUATION PIECE

Domenico Allegri *Music for an Academic Defense* (Rome, 1617). Edited by Antony John with Historical and Textual Commentary by Louise Rice and Clare Woods. (Recent Researches in the Music of the Baroque Era, 134). A-R Editions, 2004. xxiv + 57pp, \$44.00. ISBN 0 89579 552 3

The interest in this is as much for its rarity value as for the actual music itself. During the 17th century, thousands of students in Rome achieved their degree by defending a series of theses in front of examiners in public. The event was elaborately formal, and involved a considerable degree of display, often with music. The only surviving case in which the publications made available for the audience included the music was for an otherwise unknown student at the Roman College, Ilario Frumentini, who defended in philosophy in 1617. The introduction to the edition gives a survey of the conventions of the proceedings and explains how the poems related to the imagery of the engraving announcing the event; it is a pity that the complete poems are not printed, only the selections set by Allegri.

There are three double choir 'motets', not perhaps of outstanding quality, but interesting in themselves and also a challenge to the performer, since the instrumental participation is cued in the source but, apart from the continuo, not printed. The editor makes the assumption that there two vocal groups (each SATB) would have been placed on platforms at either side, perhaps thirty feet apart. The editorial instrumentation is for a single ensemble, presumably placed in the middle, which would seem to me to be giving them undue prominence. With the likely time-lag, it would seem more sensible to give each group their own instruments, in which case the editorial squashing of eight parts into four in the tutti is unnecessary, as is the merging of repeated notes: players would probably have had texted parts, a useful guide to phrasing. I suspect that the rubric 'Duo Ten. Cum totidem fidib.' means two strings for each tenor, not two tenors each with a violin doubling at the octave, though other solos are given more inventive editorial accompaniments. I find it annoying that these rubrics are given in English in the score rather than Latin. Were I performing the piece, I would rethink the instrumentation. That apart, though,

this is a useful publication, enabling us to sample an aspect of Baroque music that is otherwise unknown.

CESTI'S *IL TITO*

Antonio Cesti *Il Tito* (Titus). Score/vocal score... Edited by Alan Curtis. Novello (NOV 170378), 2004. xiv + 353pp, £59.95.

Seeing this among the educational and popular output of the Music Sales new-issues leaflet was a pleasant surprise. Cesti is most famous for his Viennese *Il pomo d'oro* (1668). *Il Tito* was written two years earlier for Venice and was performed in various Italian towns in the following decade, only two of which (1670 Naples and 1672 Rome) have any bearing on the edition. There have been two modern revivals. I haven't gone through the score to imagine its dramatic potential, but musically it certainly seems worth reviving, and vocal students who foist Italian arias of uncertain pedigree and implausible piano accompaniments on unsuspecting audiences or are looking for audition pieces might well seek out a song or two from here. The edition is excellent, with no additional accompaniments, apart from full editorial figuring of the bass. I detect a certain inconsistency in the preservation of original accidentals: for example on pp. 84-85, in bar 6, where vln 1 presumably had a sharp before the C on the last note (if it didn't, it should have an editorial one) whereas in bar 12, the sharps are repeated. It is odd that every single title and stage direction is translated, however obvious the meaning, whereas the sung text is left just in Italian: the edition really requires a literal translation at the foot of the page, as in the same publisher's Monteverdi *Orfeo*. (The Curtis/Novello *Ulisse & Poppea* both have singing translations). Quite a large cast is required, but only two violins and continuo instruments. I suspect that most copies will be bought for academic libraries. You need about 20 for performance: I hope the hire rates for amateurs are moderate. I played in an exciting *Poppea* last year: this could well be performed by students or non-professional early-musicians. It is long, but cuts are suggested. Appendices include additional scenes, some perhaps by Stradella. The academic user might wish for a critical commentary, but otherwise this is a fine edition of a work that invites performance.

HACQUART SONATAS

Carel Hacquart *Harmonia Parnassia Sonatarum Opus 2* (1686) for three and four instruments. Vol. I, Sonatas 1-5 for two violins, viola da gamba and basso continuo. Edited by Pieter Andriessen. PRB Productions (Bo34), 2004. vi + 41 pp + 4 parts, \$37.00.

Pieter Andriessen published his book on Hacquart thirty years ago, but the music has been slow to circulate: perhaps an English translation would help. He is a fine composer, though it is perhaps going a bit far to agree with the editor that he 'is undoubtedly the most important composer of the Low Countries in the 17th century' unless

one adds the word 'late' to exclude Sweelinck. PRB has now followed its edition of his gamba works (Bo17) with the first half of his trios – like Bonporti, issuing a set of ten rather than twelve. The first five are all for the same combination (there is more variety in the second half), with a gamba part that elaborates the continuo rather than being completely independent – the sonatas are still worth playing even if your gambist fails to turn up. Unlike some publishers, PRB supplies a separate figured bass. They are interesting pieces, often unpredictable and with a variety that post-Corellian trios often lack. Well worth playing.

DILIGAM TE, GILLES

Jean Gilles *Diligam te, Domine*. Edited by John Hajdu Heyer. (Recent Researches in the Music of the Baroque Era, 135). A-R Editions, 2004. xv 96pp, \$60.00. ISBN 0 89579 554 X

Gilles (1668-1705) had primarily a posthumous reputation, two of his pieces, *Messe des morts* and *Diligam te*, becoming popular in Paris in the mid-18th century: the motet received 51 performances at the Concert Spirituel between 1731 and 1770 and the Mass was performed at the death of kings. He was based at St Etienne in Toulouse from 1697, and it may have been the visit of Louis XIV's grandsons in 1701 that brought his music to the attention of the Parisian musical world. The *Messe des morts* is available from the same publisher (RRMBE 37; \$46.00) and editor (who has acquired an additional name since then). *Diligam te* is a grand motet, setting eight verses, chosen for their dramatic possibilities, from Psalm 17/18; the editor notes subsequent settings of this selection (perhaps under its influence) but not earlier ones. There is no indication of the use of instruments other than strings and organ in the early sources – not that they are very early, since the main one is dated by the copyist 17 May 1731 (does '11 heures du matin' really mean '2 o'clock in the morning', as the editor suggests?) A copy of 1743 is also called on by the editor. I find the use of square brackets for additions from that source most confusing: as I mentioned when reviewing Lassus last month, it is a pity to confuse information that is in early sources other than the copy text with modern editorial additions: round brackets for one, square for the other would be a sensible system. The editorial treatment of the initial *Gratieusement* is a fine example of editorial pedanticism. The MS has *Motet...* above the first stave, *Symphonie* above the second stave and *Gratieusement* above the third: why should *Symphonie* be taken to refer to all parts and *Gratieusement* only to the second stave, requiring to be supplemented by the same word in square brackets below the other parts? I know that the decision on whether to bracket an instruction in one part that obviously applies to the whole score when it is added to each part is difficult one: it is often necessary for dynamics, but surely not for tempo and mood indications. However Heyer notated this in the score he submitted, an experienced copy-editor should have pointed out the problem especially since the indication in the 1741 MS seems to have applied unambiguously to the whole system.

The orchestral layout is for four-part strings (G1, C1, C2, F4), transcribed to look like normal modern orchestral strings. Vocally, the scoring is G2 C3 C4 C4 F4 soli and tutti, with an extra soprano solo needed in ensembles. Performance material is available. It is worth publishing for its reputation, of which it seems deserved.

VIVALDI CHURCH MUSIC

We have received four recent additions to the Ricordi Collected Works (*Fondazione Giorgio Cini: Istituto Italiano Antonio Vivaldi*), all edited by Michael Talbot except for RV 591 (by Paul Everett). Prices quoted are for scores. I'm sure that interested readers will know the editorial practices and format by now, and the availability of the complete church music on CD makes comment on the quality of the music superfluous. It is good that the 'new' *Nisi Dominus* RV 803 (PR 1374; £18.20) has been published so quickly. As I said in my review of the Robert King recording (*EMR* 99 p. 21), the work was not entirely unknown to BC, since he had a microfilm of it. He was unhappy with the source's ascription to Galuppi; but having typeset it for the recording, he is still not entirely convinced by the new attribution. The unusual feature is the wide variety of instrumental soloists needed: viola d'amore, tenor chalumeau, violin in *tromba marina* (in probably meaning 'imitating') cello and organ – but no oboes; vocally, there are SAA soli. The fact that the lowest voice is originally notated in tenor clef is buried in the critical notes: such information, showing at a glance that the two parts presented as for alto are intended for different voice-types really should be more obvious.

There are two *Beatus vir*s. RV 597 (PR 1372; 20.90) is scored for SSATB soli, double SATB chorus and two orchestra, one with oboes, the other just strings and continuo. The editor has abandoned his suggestion that this and other later church works were written for Rome, favouring now the idea of Vivaldi creating a repertory of sacred liturgical music for use when required, which seems to me to be uncharacteristic behaviour for a composer of the time. One point in particular puzzles me about the edition. *Jucundus homo* (verse 6) is a soprano solo accompanied by a written-out organ part with the rubric 'Tutti gli organi con principale e flautino'. It would seem from the marking 'organo solo' at bar 30 that the other sections too in which the voice appears should be solo. According to a parenthesis on p. 136, the tutti comprises two organs and two organetti. The use of several is a Venetian speciality documented for the 1608 San Rocco event described by Coryat. But they, we assume, probably played continuo, not a melodic line in quavers and semiquavers. If Vivaldi really meant that, intriguing! But it could alternatively mean that the largest organ plays what is written and one or three others play continuo with 8' and 4' stops. The existence of two organs per choir is implied by 'senza organi' several times in the first movement, though I suppose that one might argue that the plural was carried over from the single-choir original of the movement and could only refer to two instruments. It does seem pointless to write out the violin and viola

parts of Verse 2 when they are in unison with the bass: it's a bit like writing all of the organ part of verse 6 in octaves because it is played with 8' and 4' stops, and it makes life more difficult for the organists since they have far too many page turns if they are using the score.

The other *Beatus vir*, RV 598 (PR 1369; £16.40) is for SSA soli, SATB, strings and continuo. This is an extended single movement of 420 bars, Vivaldi's longest movement in terms of bar-count, held together by a six-note unison phrase, which the editor tells us occurs 55 times. It was written for the Pietà, so women will have sung the tenor and bass chorus parts: the tenor is manageable, and the bass needs some octave transference. There is also material for entry in the Vivaldi Book of Records in the Credo in E minor, RV 591 (PR 1373; £16.40) for SATB chorus and strings: it's 'his only multi-movement sacred piece for a single choir alone, without soloists'. The absence of soloists has some advantages for a cash-strapped choir, and the minor key is an attraction – Vivaldi's church music is mostly in the major. It too was probably intended for female voices only.

These scores (and the accompanying material) are most welcome. There is one missing feature. Most scholarly volumes of this status include a few facsimiles of the source: a picture may not save as many as the proverbial thousand words, but would clarify the descriptions of layout in the commentary (which is better done in recent Halle Händel-Ausgabe volumes with their concise description of stave-layout heading the commentary for each movement).

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A Vivaldi edition from a different publisher is the other *Credo*, in G major RV 592, published by Triangel (ISMN M-801506-03-0). Although the work has an RV number, it has been rejected by Michael Talbot. The specific reason for this is shown by the editor of this new edition to be the result of a misreading of a name on the cover of the set of parts – it is, the editor assures us, Weisse, not Hasse, and may indicate the owner rather than the composer. So the attribution returns to stylistic criteria, and on whether the mistakes in the parts are the result of bad composing or careless copying. It is a useful work in that, like the E minor *Credo* reviewed above, it is for SATB chorus and strings with no soloists or wind, so is easy to programme. A curious feature of the score is a part labelled 'Tenor viola', which begins doubling the bass in a bass clef and continues in tenor clef. The opening must surely be an octave higher: it is a unison passage, presumably not written out on each stave in the score from which the parts were copied, so there is no need for an instrument going below viola C. The edition, by Piotr Maculewicz, has an introduction and commentary in English as well as Polish.

Copies were presented to members of the Warsaw Early Music course who participated in a visit to Warsaw University Library. I missed the visit, but was kindly given a copy by a recorder player who thought it was more use to me than him. The price is 45 zloty, which works out at about £7.00. The publisher's web site is triangel@triangel.com. The source of the edition is Wrocław Wu RM 5046 (formerly Mf1056a).

BACH FACSIMILES

We have received from Zurfluh via UMP two unexpected facsimiles of Bach manuscripts, published in 2000. Neither are primary sources, but both are interesting. In 1993 during a move of the Toulouse Conservatoire, a MS of unknown pedigree turned up containing, to use its own title, *XV Inventions à 2 et XV Sinfonies à 3 pour le Clavecin par Joh: Seb: Bach*. It is on German paper, copied, probably in the 1750s, by one G. M. Darnköhler. He places the Invention and Sinfonia of each key on opposite pages, rather than having all the Inventions first followed by the Sinfonias: this is a feature that might be of practical use now. For a quick comparison with other sources, the first difference from the autograph is the addition of fingerings (2 4) on the first two quavers of the first piece. Pencil corrections to the MS, probably early ones, are listed at the end of the volume, but are mostly visible. The English version of the introduction is unidiomatic. (AZ 1556; £25.60)

Back in the previous Bach year, 1985, two volumes of Bach's music in the hand of A. P. F. Boëly were presented to the Bibliothèque Municipale de Versailles, where they are now Ms musique 356. From these, the Art of Fugue has been selected for separate publication. It has a practical use, since it is two-stave transcription in a legible hand with treble and bass clefs; the large pages minimise page-turns. As a bonus we have Boëly's own completion of the final fugue. Perhaps more important for enthusiasts of Boëly than of Bach, this is a document well worth issuing separately. (AZ 1557; £32.90)

ST. JOHN PASSION

Bach Johannespassion... Fassung II (1725) BWV 245/BC D 2b... edited by Peter Wollny... Carus (31.245/50), 2004. xii + 192pp, €80.00.

I wrote enthusiastically about the companion volume to this edition, containing the 1749 version with what survives of the 1739 revision, last April (*EMR* 89, p. 4-5). Those who only know the standard version of the work may be surprised that this begins with *O Mensch beweine* (from the St Matthew Passion) and ends with *Christe du Lamm Gottes*. It has been possible to assemble this version from existing editions, but it is much better to have it presented as an entity. I haven't seen the performance material, but it looks as if it will be less clear than the score, since we are told that only sections differing from the 1749 version will be issued. In these days of computer technology, that seems regrettable, even if the material of this version (less likely to be performed) were to look more home-made than Carus's normal smart output. I requested in my previous review that the abbreviated English introduction should be replaced by a full translation of the German one: sadly, it hasn't, and what we get seems to be for an all-purpose vocal score. The new scores are essential additions to any Bach library. I don't have any of the source material at hand, so am not in a position to evaluate them. But the reputation of the editor encourages confidence and, whether or not it is performed as an entity, the availability of this edition enhances awareness of Bach's changing performances.

EASTER BACH

Bach Easter Oratorio.. BWV 249... Vocal score. Edited with a new English translation by Neil Jenkins. Novello (NOV 090849), 2004. 64pp, £8.95.

Performances of this work are surprisingly rare. If there was an earlier Novello vocal score, I never acquired one, and I think I first heard it as recently as on Andrew Parrott's recording, for which I had concocted the edition. This new one should encourage wider performance, though some will be discouraged by orchestral material only being available on hire. Apart from the clear layout and a sensible piano reduction, the main point of interest is the new translation (placed above the original German). This seems to be as good as we can expect, unless you replace *Yes* for *Ja* on tenor top FGA by the nautical *Ay* (as in 'Ay, ay, sir') (p. 40). Whether there is a market for an English-text version remains to be seen: my feeling is that choirs likely to tread slightly off the beaten track will prefer the original language (which is easier done when there is no English in the way). There is also a slight problem of legibility in a gloomy church. To get two systems of six vocal staves plus piano part onto a page for the opening chorus, the print size is just a bit small. But I hope the publisher's faith in the edition is rewarded.

We have also received from Novello various volumes of the Purcell Society edition which we will review in the next issue.

BACH CONCERTO

Bach Concerto for Violin, Strings and Basso Continuo in E Major BWV 1042 edited by Klaus Hofmann. Breitkopf & Härtel (PB 5355), 2004. 24pp, €18.00.

Edition for Violin and Keyboard (EB 8694). €13.00.

The problem with editing and performing this work is that the main source is a copy of c. 1760 with particularly erratic slurs, and Bach's harpsichord transcription (BWV 1054), while being helpful in confirming the orchestral parts, is not necessarily a guide to details of the solo line. Not that Bach's placement of slurs is always explicit anyway, and one can well believe that the ambiguities could carry over from his autograph. NBA phrases the semiquavers of the first half of the third bar 3+1 3+1, Breitkopf prefers two groups of 4. For what it's worth, the MS would seem to have 1+3 3+1 here but 4 3+1 at bar 17. You can check in the facsimile of the c. 1760 violin part appended to the score, though the MS score (not reproduced) may be subtly different. The decision must ultimately be made on an assessment of Bach's violin style. The violin/piano version prints three violin parts: the facsimile, an urtext and an interpretation by Sigiswald Kuijken. The last is helpful, though occasionally he prints his suggested slurs without showing the MS ones (e.g. movement three bars 27-28). But the part has its own commentary, and the note on this passage concludes 'It is up to the performers to find their own way'. Our readers are likely to prefer the facsimile, which conveniently has marginal bar numbers. The score is more squashed than the Bärenreiter, with four systems rather than three per page. Each violin part is set out on two six-side spreads, and there is a cello part included with the violin-piano version as well. String parts are available separately.

HANDEL OPUS 4

George Frideric Handel *Six Concertos for the Organ and Harpsichord Opera Quarta*. Performers' Facsimiles (220), 2004. 10 partbooks, \$85.00

A 'performers' facsimile' of Walsh's edition of Handel's first set of organ concertos is virtually a contradiction in terms. Except for opus 6, Walsh's prints of Handel's instrumental music are not models of conscientious publishing, and opus 4 is particularly frustrating – despite the presence on the title page of a note proclaiming

These Six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self, and to Him only I have given my Right therein. George Frideric Handel.

'The most useful part is the solo organ, which can be used for playing through the music at home, since it contains a reduction of the ritornelli as well. But you can get that for £7.50 from King's Music. Twenty years ago, before there were any Urtext parts available (the early Bärenreiter parts were heavily bowed), we tried to make a usable version from photocopies of Walsh's parts. The result was not very satisfactory, so we always warned customers about

them, and now recommend Breitkopf or Bärenreiter.

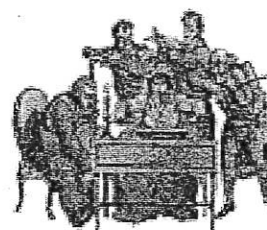
The new facsimile explains in detail how the part-books are made up in terms of headings and page numbers, giving a full table by concerto and instrument. But there is no suggestion of inadequacy in the musical text, so players will wonder what has happened to the continuo part in the first movement of no. 3 and the viola part in movements 2 & 3 of no 4. The absence of *con sordini* and *pizz.* in No. 6 is easily remedied if you know, but one can imagine performers correcting modern editions because they believe the facsimile. There is, however, one interesting feature of the facsimile: the presence of separate ripieno parts. This was evidently how the music was played outside Handel's circle, and it is possible that it represents his own practice. The parts do look attractive for performers who favour facsimile: but use with care.

I have managed to catch up with most of the music awaiting review (apart from a batch of Purcell Society editions), but at the expense of the books. I've been more perfunctory than I would have liked on pitch and the orchestra, and have deferred till the next issue Barra Boydell A History of Music at Christ Church, Dublin (Boydell Press), Alexander J. Fisher Music and Religious Identity in Counter-Reformation Augsburg 1530-1630 (Ashgate) and Richard Maunier The Scoring of Baroque Concertos (Boydell Press), having carried them across Europe without reading much more than I had before we left home. Other books are reviewed on pp. 20-21.

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DUBROVNIK INTERNATIONAL MUSIC FESTIVAL

Andrew Benson-Wilson

Dubrovnik is the sort of place that one would assume had hosted an Early Music Festival for years, so it was a surprise to find that this (4-12 June) was the first. There can be few more attractive old cities to visit, even without the music. The two main venues, both featuring concerts in open air renaissance courtyards (the Rector's Palace, the Dubrovnik equivalent to Venice's Doge's Palace, and the Sponza Palace, once the customs house), proved to be outstanding, both acoustically and visually.

Because of rain, the opening concert was relocated to the imposing and cavernous Fort Revelin (where many Dubrovnik citizens sheltered during the shelling of the city just 12 years ago). Camerata Trajectina gave a programme (one of three concerts sponsored by the Netherlands Government) that one might have thought to have had more interest for Dutch listeners, but in fact was very well received by the Croatian audience and this English reviewer – I even found that Dutch is a surprisingly expressive language in song. Under the heading of 'Orpheus from Utrecht', they combined songs from the Dutch Golden Age with recorder variations on the same melodies by Jacob van Eyck. The latter were played with eloquent fluidity by Saskia Coolen, demonstrating excellent control of breathing and intonation, and imparting an expressively breathy quality to the sound. Of the two singers, tenor Nico van der Meel was by far the more impressive, beautifully expressive and with a particularly effective high lyrical register; he also provided good introductions to the pieces, in English. The soprano was less so, with an unsteady grasp of phrasing, tone and intonation. She had three distinct and different timbres, a rather strained upper register, a reasonably pleasant middle register (but over a very narrow range) and a fairly nondescript lower register. There were very sensitive accompaniments on gamba and lute.

Guitarist Paul Pleijsier has made a special study of the works, and associated techniques, of Fernando Sor. He played Sor's *Twelve Studies* (op. 6, c. 1815) and the extended *Introduction et Variations* (op. 20 c. 1823) on a guitar from 1823 by Lacote. The *Studies* are charmingly inventive little pieces, generally in Classical idiom, but with occasionally baroque ornaments and flashes of romanticism. The final *Andante* had some elements of the Music Hall in its introduction, the *Moderato* included a snatch of 'God Save the Queen' (with some very bizarre harmonies in the coda), and the second *Allegro moderato* would make a good film score. The *Introduction et Variations* are in true Romantic style and at times are almost operatic, or even symphonic, in scale. Paul Pleijsier's playing was extremely expressive, included cadential notes that were so quiet that I wasn't quite sure if they had sounded at all – at the

end of the first *Allegro*, he gently shook the whole guitar, giving an additional warmth to the resonance. The inclusion of two movements from Bach's *Violin Partita* (1004) on guitar seemed a curious choice, given the programme and instrument, but the stylistic divide was made less noticeable by the application of a very romantic sense of rubato and some distinctly un-Bachian ornaments. Perhaps this was how Sor might have played Bach. Finally a couple of practical points: as with many solo lute or guitar concerts, it was sometimes difficult to tell when the improvised tuning ended and a piece started, and the often exaggerated rhythmically nodding head movements made this a less-than-relaxing visual experience.

Under the appealing title of 'Noble but Naughty: Renaissance music for collectors, tradesmen, intellectuals and snobs', the Egidius Kwartet gave us a selection of the naughtier polyphonic songs that emanated from the wide ambit of the Low Countries in the 15th and 16th centuries. In England, small male *a capella* groups are two a penny, so I was interested to hear how the Dutch would do it – and I was very impressed. The four singers (Peter de Groot *alto*, Marco van de Klundert *tenor*, Hans Wijers *baritone* and Donald Bentvelsen *bass*) produced an extremely coherent consort sound: articulate, expressive and with rock-steady intonation throughout. Although using a full range of expressive devices (and even the occasional swoop up to, or between, notes became forgivable), their voices are largely devoid of the inner tension that excessive vibrato produces – this was most notable in some extraordinarily peaceful cadences (for example, in *Je suis plus aise*). Without drawing too much comparison with English groups, one of the strongest factors in their sound was the way the alto voice blended with the rest of the ensemble, with his clean and open vocal timbre helping to produce a consort sound that was far closer to a recorder consort than loud winds. Their line up has one tenor, baritone and bass, rather than the more English two tenors and baritone, so the range was wider both literally and in terms of vocal timbre. They were also very well choreographed in some animated, and often very amusing, presentations. They included some jovial Latin student songs by the Slovenian, Jacobus Gallus Carniolus (1550-91), who travelled around central Europe and spent some time in Croatia before dying in Prague, including vivid depictions of church bells, battles and two very funny linked songs about what a rooster and hen, respectively, do before, during and after sex. Their encore even included kazoos.

The Festival had been organised in conjunction with the Dubrovnik Symphony Orchestra, an impressively large group of local professional musicians who so far seem to have avoided most of the niceties of historically informed

performance. Notwithstanding their lack of period music credentials, they put on a reasonably impressive show under the sensitive direction of Frano Krasovac, their former chief conductor and currently head of Dubrovnik's Luka Sorkočević Music School, in a programme of Mozart and Beethoven. Although the orchestral playing (Mozart's *La Clemenza* and *Don Giovanni* overtures and Beethoven's 7th Symphony) was a distinct improvement on the extraordinarily forthright Mozart concert I heard them give just before the opening of the Early Music Festival, they still have a long way to go in terms of music's more subtle moments, although they produced some effective crescendos and do 'loud' very well. Looking at the conductor more often would help them impart more light and shade into the proceedings. Frano Krasovac did his best, and elicited some good moments in the Beethoven, notably the delicate linking passage between the *Poco sostenuto* and the *Vivace*, the build up from the viola opening of the *Allegretto*, and the playful *Presto*. But the star of the evening, and possibly of the entire Festival, was the young Croatian mezzo-soprano Renata Pokupić in Mozart arias. I raved about her singing as Dejanira in *Hercules* in the last *EMR*, calling her a 'true Handelian singer'. Well, she is also a true Mozartian singer. She sings with real emotional power and grabs the attention of the audience by her total commitment and involvement in the music. Her voice combines the range of a soprano with the warmth of a mezzo, and features a clean grasp on notes and intervals and an impressive range of expression, including some wonderful breathy moments on the very edge of her voice (in 'Deh, per questo istante solo'), balanced by the ability to project her voice above the entire orchestra playing *con belto*. Her singing of 'Dunque sperar poss'io' (from *Lucio Silla*) ranged from fresh faced innocence to an extraordinary sensuality. She broke a lot of hearts that evening. (She is appearing in the B minor Mass at the Proms on 15 August).

With the first few concerts dominated by the Dutch, it was the turn of England to close the Festival. Catherine Mackintosh had the good fortune to be one of the teachers of Maja Žarković (a Croatian violinist who went on to work in concert promotion and was the guiding light and programme manager for the first Dubrovnik Early Music Festival). Over the past few years, this has brought her a number of concerts and teaching engagements in Croatia, alongside other English musicians, including Laurence Cummings, who joined her for a concert of violin sonatas and harpsichord solos (9 June) in the courtyard of the Rector's Palace. The opening of the concert was curious. Laurence Cummings came on, to applause, and started playing the slow descending ground bass of Schmelzer's *Sonata Quarta*. Only after a while did we hear the crescendoing sound of the violin from a side room as Catherine Mackintosh walked out into the courtyard. Although processional can be good ways of starting some concerts, I am not sure why this was done for this piece – it had no apparent musical sense behind it, and appeared contrived. That is my only whinge in what was other

wise a good concert. Laurence Cummings was particularly impressive as harpsichord soloist and accompanist. He showed a commendable sense of the architectural structure of Handel's *Passacaille* (from Suite 7) and was delightfully fluid in Purcell's Suite in C. The *Almand* sounded like the sea, with ebbing and flowing ripples in between the regular pulse of the waves. The violin tone was warm and colourful, and there was a good application of gentle vibrato at appropriate moments. Both players gave strong performances, combining conviction with a sense of delicacy and playfulness and also showing how it is possible to play close to the edge, without ever venturing over the top. The best example of this was in Biber's impassioned Sonata V (1681), with the opening violin shriek gradually melting into held notes (with a nice vibrato effect produced by rocking the bow between the strings sounding the two unison notes). Handel's Sonata 2 in A and Bach's Sonata in B minor (BWV 1014) produced a similar range of expression. In the latter piece, it was refreshing to hear a violinist who recognized when the violin should be subservient to the obbligato harpsichord.

The Festival closed with the Dufay Collective presenting 'The Art of Minstrelsy: song and dance from medieval Europe' (or 'Umjetnost Minstrelstva: pjesme i plesovi srednjovjekovne Europe' in Croatian), and the only attempt by any of the Festival's performers to speak Croatian. This was a well balanced and extremely professionally presented and performed programme of music from Spain, France, England, using a wide range of instruments, including one of the Collective's hallmarks – Paul Bevan's long trumpet. Singer Vivian Ellis is a very welcome addition to the group's permanent line, and was most effective in portraying the varying moods of the songs through her warm and rather folksy voice. She used her score merely as an aide-memoire, keeping very good eye contact with the audience. The others played from memory throughout. There are many groups who play this repertoire, but I still think that the Dufay's interpretations remain the most convincing. However well rehearsed it all is, they still manage to project an air of spontaneous improvisation. It was a shame that they were not on a stage so that more people could see them.

I am sure this will be the first of many Dubrovnik Early Music Festivals – plans are afoot for next year's Festival, on roughly the same dates in 2005. The venues are magical, with excellent acoustics, and the city, and those working to develop music in Croatia, deserve as much international support as they can get. Maja Žarković, the administrator, the Dubrovnik Symphony Orchestra and the many sponsors are to be congratulated on getting this venture started.

Bouzignac

Recent King's Music publications include three motets prepared for John Eliot Gardiner's Santiago pilgrimage:

<i>Clamant clavi</i>	S S S/A T B	£1.00
<i>En flamma</i>	S A T T Bar B	£2.00
<i>Jesu propitius</i>	S S A/T T/Bar B	£2.00

MUSIC IN LONDON

Andrew Benson-Wilson

During one of his engaging chats, Andrew Manze mentioned that the surviving parts of Biber's *Missa Christi resurgentis* appear to be unused, raising the question of whether it was ever performed. Possibly written for the investiture of the nephew of the Archbishop of Salzburg in 1674, or for Easter, it has an appropriate air of grandeur and is scored for two four-part choirs and a free-range bass, with large instrumental forces, divided into strings and brass. It is likely that a Salzburg performance would have used the four organ galleries surrounded the large central space (new organs have recently been built on the surviving galleries) with the consequent spatial possibilities. So it was a shame that The English Concert chose to perform the work in the Wigmore Hall (25 May). The Radio 3 broadcast of the Bath Abbey performance the previous evening was a more appropriate acoustic, and was far better performed. The addition of instrumental pieces was appropriate, although Andrew Manze's playing of Biber's 'Crucifixion' Sonata was below par. An oddity, at least to me, was Biber's *Die Pauern Kirchfartt* (which, to my relief, translates as the 'peasants' church procession') before and after the Mass – a raucous affair and at odds with the solemnity of the occasion for which the Mass was composed. Even more raucous was the concluding 'Nightwatchman's Serenade', with bass player Peter McCarthy in a cameo role.

The Barbican's tradition of concert performances of operas that have been staged on the continent is beginning to grow on me. Shorn of costume and props, one can concentrate more on the roles developed by singers. The latest was by Concerto Köln, under René Jacobs with *Figaro* (29 June). An excellent vocal cast produced notable performances from Rosemary Joshua, demonstrating her excellent acting ability as the sparkling and coquettish Susanna, the expressive bass Luca Pisaroni, the lively mezzo Angelika Kirchschlager, and baritone Pietro Spagnoli, with soprano Annette Dasch winning the audience prize. René Jacobs set a sensible pace for the recitatives, and made good use of the available orchestral colour, notably from the woodwind and continuo forces. The (un-named) fortepiano player distractingly camped-it up, intruding both musically and physically – the few moments of genuine comedy would have far more effective if they had not been clouded by his continuous high jinks, an example well taken by the two continuo cellists.

The Dutch gamba player, Ralph Meulenbroeks, gave a solo lunchtime recital at St James' Piccadilly (2 July), playing Schenck, Telemann, Tobias Hume and Marin Marais. His shoulder length blond locks and flamboyant white cuffs gave him an appropriate Charles I look for the Hume pieces, although his instrument was more suited to the later repertoire. His playing is fluid, eloquent and

expressive, but within well defined limits, avoiding excess. He had a generally good control of tone and intonation. His introductions were appropriate for a passing lunchtime audience, and even managed to include references to his sister's wedding and Michael Jackson.

The concert by Musically Compass of four of Handel's Chandos Anthems (Purcell Room, 2 July) displayed some of the factors that made me rather critical of their first concert a few years ago. The acoustic was not friendly for consort singing, but there are vocal issues relating to the four singers that also prevented a coherent sound. They and the players seemed hesitant and lacking in confidence. Although I cannot quite say that things were frequently out of tune, there was a general sense of not quite being in tune. Director Crispian Lewis left large gaps between each section, losing a sense of momentum in the process. There were also a number of practical issues that need to be resolved for future concerts: for example, letting instrumentalists finish tuning before directing the singers to stand, and coordinating the final bows.

William Lawes' Masque, *The Triumph of Peace* was presented in the Banqueting House in 1634, and was partially reconstructed and performed again in 1964 by Concertante of London at the building's restoration. They returned (lunchtime, 5 July) with a completed reconstruction of the work by Nicholas Jackson, involving adding Shirley's text to other music by Lawes and his collaborator, Ives. The result was generally successful, although there were times when the singers' lines were not entirely vocal, and some of the words didn't quite fit the pulse of the music, notably in having two syllable words on a single cadential note. But the performance was lively enough, with some attractive singing and playing from the young cast (four singers, violin, cello and harpsichord). Sadly, the harpsichord playing was weak throughout, with a number of losses of concentration and a general inability to set or retain a steady pulse. [A bit disappointing for any in the audience who were expecting the 15 violins, 12 wind instruments, 11 trumpets, etc who participated in 1634. CB]

I Fagiolini – The Full Monteverdi

It can be argued that madrigals should best be kept as an activity between consenting adults in the privacy of their own homes, or under a tree somewhere remote. Those that aren't of the 'Hey Nonny No' variety (which shouldn't really be sung at all) can be unduly introverted, and their intense emotions can make listening akin to intruding on private grief. At a recent performance of Monteverdi's Book IV madrigals, I found myself sitting opposite an attractive young woman who, over the period of two or three madrigals, dissolved into tears. She was

clearly in dispute with her partner, who had earlier walked out in a similar state of distress. It is difficult to know how to react in such situations. Being English would mean quietly passing over a handkerchief or ignoring her altogether; but being a bit of a softie made me want to give her a big hug. But this was in the middle of a concert. Indeed, this was the concert – a hugely imaginative interpretation of Monteverdi's 1603 Book, thought up by opera director John La Bouchardière, and developed and performed by Robert Hollingworth's *I Fagiolini*. The audience sit at tables, chatting amongst themselves. Although they have not yet realised it, around the room are six couples, all in the process of ending their relationship. People quieten and start looking around as a somebody begins to sing a long held note, soon joined by somebody else on another table. Gradually three others join in, as *Ah, dolente partite* begins to revolve around the space. As the 19 madrigals proceed, each couple (each with one singer and one actor) go through differing stages of grief, anger, violence, erotic passion and rejection. Each couple's scenario develops at their own pace, but there is a wider architecture to the performance, reflecting the emotional highs and lows of the text, and culminating in all the couples parting, one by one over the last few madrigals, leaving only the singers for the final dolorous *Piagn'e sospira*. As well as producing an extraordinarily emotional response from the audience, this production also had musical implications, exposing the often hidden spatial structure of the madrigals and making the interplay of motifs clearer. The enormous task of singing entirely from memory and rehearsing and acting out such intense scenes within inches of the audience (but many yards away from the other singers) was enormously challenging for the performers. On musical grounds alone, the result was the finest performance I have heard from *I Fagiolini* – indeed, of any madrigal programme I have ever heard. Anyone who has lived and loved cannot fail to be moved by this performance. The catchy programme title, 'The Full Monteverdi', is not as trite as it might appear, for this is a performance when the emotions of the music, and the audience, are stripped away, leaving many in the audience (and, I would imagine, most of the performers) emotionally exposed. Having completed an international tour (I heard the dress rehearsal on the stage of the Painted Hall at Greenwich and a public performance in the appalling acoustics of a tent at a noisy Henley Festival), *I Fagiolini* will be performing this again in the foyer of the Queen Elizabeth Hall on 17 September. This will not be an easy production to repeat in future years, so a television, film and/or DVD is an essential next step.

Lufthansa Festival of Baroque Music
29 May–18 June

The Lufthansa Festival celebrated its 20th anniversary this year with 12 concerts, mostly in St John's, Smith Square, with many reflecting the *Commedia dell'arte* tradition. I was abroad for many of them, but caught the first one and the last few. One of the strongest features of this festival

has been the inclusion of performers making their first UK appearance. The first of these was the very impressive French group, 'Ensemble européen William Byrd', directed by Graham O'Reilly (29 May), with a programme of sacred and (very) secular music by Charpentier. The 11 singers and 12 players produced a strong, coherent and musical sound with, for example, some very expressive readings of the choruses 'O pavor, o tremor, o portentum!' and 'Et factus est subito sonus' from the dramatic *histoire sacrée Extremum Dei judicium*. The second half was the *Ouverture* and staged versions of the three *intermèdes* composed for Molière's swan-song comedy, *La malade imaginaire*. The mugging of Polchinelle by four night-watchmen is followed by anguished reflections of young love, sung by four 'Moorish' women, and concludes with a wonderfully irreverent burlesque lampooning the medical profession, whose answer to any ailment is 'Apply a clyster, then bleed, and finally purge'. A most impressive group which deserves to be better known in the UK.

Ensemble Clément Janequin are regular visitors to these shores. Their concert (14 June) of madrigals by Marenzio, Vecchi and Banchieri showed how composers broke away from the isolated madrigal to larger scale groupings telling a story (an early pointer towards Italian opera), and gave the group plenty of opportunity to do what they are best at – making funny noises, notably in Vecchi's *Bando del asino* and Banchieri's *Barca di Venetia per Padova*. I have expressed my concerns about the countertenor voice of Dominique Visse before, and this concert did little to convert me. Although there were moments when he managed to sing in consort with his five colleagues, for most of the time it sounded as though a viol consort had been joined by a shawm. The acoustic made the lower voices rather indistinct, which made the prominence of the upper line the more disturbing.

Another newcomer to these shores was Le Poème Harmonique, founded in 1997 and directed by Vincent Dumestre. The four singers and six players gave an excellent concert (16 June) of 17th century Italian songs of carnival and commedia by the mysterious 'Il Fasola' (possibly Giovanni Fasola, Francesco Manelli, another unknown member of the *Accademia de' Capricciosi*, or even a combination of all three) and Benedetto Ferrari. Of the singers, soprano Claire Lefilliâtre was particularly effective, with her clean, direct and slightly mezzo-ish tone and expressive use of hand gestures (a feature of all the singers), notably in Ferrari's *Chi non sà come Amor*, and *Grida l'alma a tutt' ore*. The accompaniments were impressive, including some imaginative, and generally sensitively unobtrusive, deconstructed post-modern percussion. Stage lighting by candles gave an attractive glow on the performers' faces.

The final concert was Handel's *Jephtha* (18 June – Westminster Abbey) with the Choir of Westminster Abbey and St James's Baroque directed by James O'Donnell. However splendid the setting, the acoustics of the Abbey mean that few get the chance to hear the music with any precision. James O'Donnell is Director of Music

there, so knows how to play the building. He set sensible speeds and kept the instrumental playing light and delicate. Their was fine singing from all the soloists, particularly Paul Agnew (whose lyrical tone prevented the usual blast of bombastic ego that 'Goodness shall make me great' often produces), Carolyn Sampson (beautifully projecting Iphis's air of naïve innocence as she accepts her fate of eternal virginity), James Rutherford (a very dependable and solid bass) and the boy treble, Benjamin Sheen (whose clean and shiny voice avoided the uncertain intonation and strained tone of many trebles). Countertenor Charles Humphries took a while to get his voice in gear, taking a variety of not always pleasant routes on his way to individual notes but, once there, sang with pleasant clarity. One amusing diversion was watching the antics of a very young choirboy, presumably on work experience, who had a bit of a cold and had been kept up well past his bedtime.

Spitalfields Festival 7-25 June

The Spitalfields Festival remains peripatetic while its normal Christ Church home is being restored. Whilst retaining its interest in early music concerts, it has otherwise become one of the widest-ranging of any music festival, concentrating this year on music from Bangladesh, alongside Jewish and Huguenot music, and continuing its impressive educational and outreach activities.

The ten singers and five players of Ex Cathedra Consort, directed by Jeffrey Skidmore (17 June), presented an imaginative programme based around solo settings of Psalms from the Geneva Psalter together with works on the same Psalms by Sweelinck, Monteverdi, Le Jeune, Charpentier and others. I am usually impressed by this choir, and this was no exception. The singers have the rare ability to take solo roles as well as blending well into a consort sound. The sopranos were particularly effective, with clear and bright voices and well controlled vocal timbre and volume. They seem a good humoured gang, with lots of little grins and glances between them. There were some lovely directional moments, notably in Monteverdi's *Beatus vir* where the fleet-footed sections were beautifully contrasted by some telling moments of repose (and some delightful gnashing of teeth in *dentibus suis fremet et tabescet*). But I did wonder if Charpentier intended rather more frequent, and obvious, vocal ornaments in his works. In an often exposed role, Silas Standage's organ playing was excellent throughout, with plenty of ornaments and flourishes.

The early evening concert on 22 June was a programme of Handel Trio Sonatas and a Harpsichord Suite given by Sonnerie. Monica Huggett's violin playing was rather more restrained than I am used to hearing from her, and I much preferred it that way. Still enormously expressive, fleet, flighty and occasionally fiery, it lost some of the edginess of tone that can get in the way. She was very well balanced by Emilia Benjamin's more grounded and

mellow tone and playing, with both of them demonstrating an exquisite sense of the shaping and shading of individual notes and short phrases. Matthew Halls gave a powerful performance of the 7th Harpsichord Suite, separating out the majestic concluding *Passacaglia* in a later part of the programme. He also showed an impressive range of expression, notably in the relaxed *Andante* and the limpid *Saraband*. It was good to hear the *Gigue* taken at a sensible pace.

The later concert of Charpentier *Leçons de Ténèbres* just didn't do it for me, although the concept was sound. The singers (Julia Gooding, Mhairi Lawson) had such strong and persistent fluctuations and pulsations in tone as to make the line, and any ornaments, indistinct, although there were one or two beautifully steady cadences which proved that they could control this aspect of their voices if they had wanted to. There were also issues with the organ and theorbo continuo (Gary Cooper, Paula Chateaufort) with a few curious harmonies and some organ counter-melodies that did not quite fit. The brave attempt to recreate the declining candle-lit setting of the original didn't work. A enigmatic 'man in black' processed rather noisily around the stage after each section, extinguishing the candles by a variety of means – rather more theatrical than liturgical in mood and just a bit intrusive. One practical point for candle-lit concerts is that performers faces, when lit only by the reflections from their music-desk lamp, do not always look the most flattering. But it all added to the slightly scary mood set by the mysterious candle-snuffer.

All the Spitalfields concerts I heard were in the very impressive acoustic of Shoreditch Parish Church – a musical venue with great potential. This was most prominently demonstrated with The Academy of Ancient Music's concert (24 June), which included no fewer than 8 trumpets. Zelenka's 'Cavalry Fanfare' set the mood, contrasting with more lyrical trumpet playing in Vivaldi's concerto for 2 trumpets (RV 537), wonderfully played by David Blackadder and Philip Bainbridge. An interesting inclusion was four Sonatas from Biber's *Sonatae tam aris quam aulis servientes*, each one preceded by one of the duos from the end of the volume, played antiphonally from the galleries at the back of the church. Meals with Archbishop Maximilian must have been splendid occasions. Pavlo Beznosiuk gave an excellent performance of Vivaldi's 'Storm at Sea' concerto, keeping the momentum up well in the tricky (and rather repetitive) final movement. The concert finished with Biber's entertaining *Battalia* and his *Sonata S. Polycarpi*.

Trying to cram two months' worth of concerts into the space previously available for a single month will mean the omission of some concerts or a reduction in the words for each concert, or both. I will try to avoid the former, but would reassure performers that omission does not imply any criticism, although it is equally unlikely to mean that the concert was the finest I have ever heard.

AB-W

DELLER DISCS

David Hill

Alfred Deller – Portrait of a Legend 4 CDs
 Harmonia Mundi HMX 290261.64

An oft-repeated Deller story:

Enthusiastic concertgoer to Alfred Deller after concert in Ludwigshafen: 'Herr Deller – you are absolute eunuch!'

Alfred: 'I think you probably mean 'unique', old chap'.

Fan: 'Ja, Ja. Eunuch!'

It is difficult to believe, in this age when outstanding countertenors can be found on virtually every continent, that there was a time (within living memory) when there was, quite literally, only one.

The 'eunuch' anecdote (one of Alfred's favourites), is a reminder of the struggle which Alfred Deller faced in presenting the 'concert alto' voice in the late 1940s and early 1950s. Startled and outraged critical reaction to this tall man with more than a dash of Errol Flynn in appearance, singing in a high register (and with qualities that made it sound much higher than it actually was), was inevitable – the worst, shamefully, coming from the music profession itself. 'This voice can best be described as the soulmate to Mr. Hoffnung's tuba' wrote a Daily Telegraph critic; 'I see we have the bearded lady with us tonight' (leader of an orchestra conducted by Sargent); 'If my mother heard me sing like that in public she'd disown me' (wind player in the Liverpool Philharmonic), etc.

That Deller overcame these and countless other examples of such stupid prejudice is remarkable, but the sheer quality of his voice and his musicianship were so exceptional that with him as its vanguard, the revival of the male alto as soloist became inevitable. In the words of Jack Westrup: 'Until Deller, the alto was regarded as a sort of vice that one had to put up with'.

There are several other facts to remember about Deller's contribution to what we now call 'the Early Music Movement' (a phrase and concept he would surely have hated). With the founding of the Deller Consort he was the first person to record and, more importantly, to perform around the world, a vast range of madrigals and choral music – always with one voice to a part. These consort recordings and performances were groundbreaking, although they nowadays sound somewhat dated in comparison with modern interpretations. But then, who else was regularly touring, performing and recording, for example, Gesualdo, Monteverdi and Purcell, and so many others in the 1950s and 60s, or even the 1970s?

This four-CD set, released to co-incide with the 25th anniversary of his death in 1979 should help a whole new generation who may be unfamiliar with his work to begin to assess his remarkable contribution to renaissance and baroque music, and remind the rest of us of some quite outstanding performances. Deller was a direct inspiration to countless artists such as David Munrow, Nikolaus Harnoncourt, Gustav Leonhardt, René Jacobs (as the

latter three testify in the booklet) and many, many others. All of the recordings here are drawn from the years 1967 to 1979, and it is no exaggeration to say that Deller's recordings helped place the then fledgling Harmonia Mundi label in the forefront of early musical recording.

Disc one consists entirely of Purcell opera and stage music, over half of which is from *The Fairy Queen*. Deller directs a sprightly performance which still compares favourably with the best of today's recordings, and was clearly a labour of love for all involved. One small error I noticed: although Deller did record 'Wake Quivera, wake' from *The Indian Queen*, the version here (Disc 1 Track 12) is not sung by Alfred, but by his son Mark. The compiler of the set seems to have believed it to be Alfred, since no credit is given to Mark for this track in the booklet, whereas soloists for each item are carefully named throughout. At just under 42 minutes of playing time, Disc 1 does seem rather mean, considering the vast amount of Purcell that Deller recorded for HM.

The second disc is entitled 'Sacred Song'. The highlight is, for me, the 'Ave Verum' by Palestrina (in a version ornamented by Bassano, which the booklet neglects to mention). It embodies the 'quiet, agile, precise singing' described by Robert Spencer in his Deller obituary. (Sadly, not one of Deller's later Dowland recordings accompanied by Bob are included here, but fortunately they are still available).

In a radio tribute of 1980, James Bowman remarked that, despite his long career, Deller's voice never really deteriorated. This is true, although with advancing years the range of his falsetto register became more restricted (the 2^{me} *Leçon de Ténèbres* of Couperin, also included on disc 2, although sung almost entirely falsetto, is actually at tenor pitch, as were Deller's last recordings of Dowland and Purcell), which had the effect of exaggerating certain mannerisms of his singing (the notorious 'Dellerisms'), which were not to every critic's taste. Nevertheless, even in Deller's very last recordings, such as some of the Purcell songs on the first disc, the innate musicianship always shines through, and the results are seldom less than excellent. Deller's art, although based on a solid choral training, was largely intuitive, his technique developed almost entirely through experience in actual performance (he disliked rehearsal, to the frequent distress of many of his colleagues).

As far as I know, no recordings of Deller the master raconteur exist, but fortunately many true Deller stories still circulate:

Elderly concert organizer, asking Alfred if he would contribute some songs to garden party at Westminster: '...and do bring along that banjo-fellah'.

He meant Desmond Dupré, of course. Dupré is now largely forgotten outside of lute circles, but his contribution is almost as important as Deller's. We should not

forget that when Dupré began to accompany Alfred in the early 1950s he was the only professional lutenist in the world. That's right – the only one. Others may have been standing in the wings at the time, but Dupré was the first, and proved quite an inspiration to the many that have followed. Like Deller, Dupré was seldom seen without his pipe. Robert Tear (himself a former Deller Consort member) remarked that on their 1955 recording of Campion's 'Never weatherbeaten sail' (Decca 448 247-2), Dupré can clearly be heard smoking away merrily. (It's true!)

Disc 3 consists of English and Italian songs, mostly accompanied by Dupré, but without audible pipe. Deller's 1969 rendition of Dowland's 'Flow my Tears' is breathtaking – from the first note one is simply compelled to listen. He really does make time appear to stand still, and the listener is held fast. For five and a half minutes nothing else seems to matter, such is the mesmerising effect of this extraordinary interpretation. We've all heard this song so many times, but when I hear Deller sing it here, it really does feel as if I'm hearing it for the very first time. Although I have had copies of this recording since it was released, I hadn't played it recently and I was amazed to find that this performance still has such an arresting effect on me, even after more than thirty years. Trust me – this CD set is worth the asking price for this track alone.

The fourth disc is a straight re-issue of the 'Folksongs' album from 1972. Deller's interpretations of some of these songs are truly matchless. (At under 40 minutes, it is even meaner than disc 1, however).

The 75 page booklet contains full English, Italian and Latin texts, but all are translated into French only. No recording dates are given whatsoever, which could be a bit frustrating for the new listener.

Deller was undoubtedly one of the most important figures in the whole early music revival, and we must never forget him and his achievements. If you are a younger performer or listener, and haven't come across Deller before, I urge you to discover him now, and this splendid set, despite its minor flaws, is one of the best possible starting points.

Jawohl, Herr Deller. Unique.



There was an earlier English madrigal group: the English Singers. The sextet was established in London in 1920 and sung also in Europe and the USA. Peter Pears was a member in 1936-8, by when it had become the New English Singers.

As well as being a pioneering lutenist, Desmond Dupré was also a gamb player, providing a more authentic alternative to Ambrose Gauntlett in Bach's St John Passion in the 1950s and 1960s. CB

PISENDEL RECENT ISSUES

Brian Clark

Georg Pisendel (1687-1755) has a year to wait for his anniversary. He was undoubtedly one of the most important figures in musical life in mid-18th-century Germany. His solo playing style set new trends in performance, and his disciplined mastery of the Dresden court orchestra lent it an international reputation.

Three discs have recently been released that concentrate on his works for solo violin (previous recordings have featured his fine concertos). Each one has a different slant: one features solely music by Pisendel, the second puts his music in the context of pieces written for him by other composers, and the third includes pieces by other Dresden composers.

Anton Stock's Pisendel (Johann Georg Pisendel Violin Sonatas, 61' 11", cpo 999 982-2) is a fiery character with breakneck speeds and dazzling virtuosity. As well as the A minor unaccompanied sonata (which may well have been inspired by Bach's works in that genre), he plays four sonatas with harpsichord accompaniment, including two which have only recently been attributed to the composer.

By contrast, Adrian Chandler's Pisendel is (of course) a highly accomplished musician, whose dexterity is never allowed to detract from an air of elegant confidence. The stylised playing in sonatas by Vivaldi and Albinoni is the perfect foil for Pisendel's own music, and I feel that adding Gareth Deats's cello to the continuo sound only helps to make the performances seem that much more wholesome – altogether a more stimulating listening experience. La Serenissima's disc (Per Monsieur Pisendel, 79' 09" Avie AV0018) includes the E minor and D major sonatas.

Both of these, as well as the E flat sonata and the A minor unaccompanied sonata feature on the third disc (Pisendel & Dresden, 78' 31" Carus 83.162), where the violinist Martina Graulich is joined by cello, lute, theorbo, guitar and harpsichord (not all at once – there is only one plucker). She adds sonatas by Hasse and anon (a four-movement piece in E flat scordatura), and the harpsichordist plays a W F Bach sonata. Violinists interested in following the cause should note that editions of the Pisendel sonatas recorded here are available from Carus Verlag. Graulich is not a violinist whose name I recognise, but she is a formidable musician, easily able to pull off the tricky passages and lyrical, even passionate in the slow movements. [Carus Verlag also publishes editions of the music.]

It is extraordinary both that three discs devoted to the same relatively obscure composer should appear at the same time, and that each should be so distinctive: if nothing else, it proves how subjective the very notion of HIP is. In an ideal world, I would recommend all three, but I must confess that my personal preference is for Adrian Chandler's superb performances.

BIBER & MUFFAT FAVOURITES

Brian Clark

Following David Hansell's round-up of recommendable music by Charpentier earlier this year, Clifford asked me for a similar survey of this year's other anniversary composers, Biber and Muffat – something of a labour of love, as you can imagine.

Biber's output ranges from solo violin sonatas to opera, and from small-scale motets to enormous mass settings, most of which has now been recorded. The most famous pieces are arguably the *Rosary Sonatas*, the *Battalia* and the 'Salzburg' Mass. Of the various recordings of the first, my preferred version is by Cordaria (Walter Reiter with Cordaria Signum Classics, SIGCD021) which is a slightly understated reading of this immensely complex music. An outstanding CD of other solo violin music is John Holloway's *Unam Ceylum* (ECM New Series 1791, 472 084-2), featuring four of the *Sonatae Violino solo* of 1681 and two unpublished works – breathtakingly beautiful.

Biber's chamber music is possibly his best. Two groups stand head and shoulders above the rest in this repertoire: The Purcell Quartet and The Rare Fruits Council. Their approach couldn't be more different. For want of a better word, the former are quite 'English', while the latter are slightly looser and more risk-taking – but I really wouldn't like to say which I prefer: it depends as much on my mood as anything else, although I do listen more to the British group, especially their *Sonatae tam aulis quam aulis servientes* (Chandos CHAN 0591). They use three violas while the Rare Fruits use two violas and tenor viol. The middle parts pose that perennial problem of what the term *viola* meant during Biber's lifetime. Personally, I think it means larger members of the violin family, the uppermost tuned like a violin, the next as the modern viola, and the third a fifth below that. The clefs then allow stringed instrument players to play any of the parts without much more bother than the odd slight stretch. (It seems to me incredible that the top viola part should be technically more challenging than the two violin parts!)

As for the church music, let's start with the biggest piece of all. There are two good recordings of the 'Salzburg' Mass (published by King's Music), but neither of them is ideal. The problem with the piece (of course) is the size of the group (which is itself a matter for discussion) and the enormity of the space in which the recording is made. I doubt if a wholly satisfactory performance could ever be pulled off in Salzburg Cathedral (especially playing and singing across galleries). My preferred version is Ton Koopman on Erato. Koopman's Requiem a 15 (the larger of two settings, in the rather strange key of A major! and available from King's Music in Alan Lumsden's Beauchamp Press edition) is highly recommendable (ERATO 4509-91725-2). My favourite version of the more familiar F minor Requiem (Ricercar RIC 081063) is by the Capella Sancti Michaelis and the

Ricercar Consort, directed by Erik van Nevel, and paired with Johann Caspar Kerll's equally striking *Missa pro defunctis*. The 'Brussels' mass (which I have just edited for Paul Goodwin and the AAM's Prom – the smallest discrete section is printed on page 36) is available on disc from Jordi Savall (Alia Vox AV 9808): it's a striking piece, though less obviously by Biber than the Salzburg mass (both survive anonymously). Several excellent recordings have come from Konrad Junghänel and Cantus Cölln. Their *Missa Alleluia* (dhm 05472 77326 2) is particularly spectacular. (There is an edition from Carus Verlag).

Georg Muffat's non-organ output (I'm not what you'd call a keyboard player as such, so I don't often comment on such matters!) consists of mostly lost choral works (Jesuit operas and the like) and some wonderful chamber music (or orchestral music, depending on how far you go along the road of following his instructions for expanding the basic pieces into larger-scale works).

The sole example I know on disc of his surviving vocal music is the 24-part *Missa In labore requies* (the text coming from the Whitsun sequence 'Veni Sancte Spiritus') in a fantastic performance by Konrad Junghänel's Concerto Cölln with Concerto Palatino (*harmonia mundi* HMC 901667). The disc is completed by Biber's *Litaniae Sancto Josepho* (another stunning work) as well as two sonatas, and two further sonatas by Bertali (whose anniversary is not so far away) edited by a certain Brian Clark.

As for the instrumental music, I have to report a dismal lack of outstanding recordings. The 12 *Concerti Grossi* of 1701, which include many re-workings of earlier pieces, are available in fine performances by Musica Aeterna Bratislava with Peter Zajíček (Naxos 8.555743). I don't know if the old Academy of Ancient Music recording of parts of *Florilegium*, or The Parley of Instruments' important set of *Armonico Tributo* (both of which were among my earliest experiences of the delights of early music) are available on CD nowadays – I hope they are!

A new CD will hopefully be the first of many: the OPUS X Ensemble, directed by Petri Tapio Mattson, give an excellent account of themselves in the 1682 set of five sonatas *Armonico Tributo* (ALBA ABCD 183). The booklet notes are informative about the music's background, but say almost nothing about the performers, who I assume play one to a part. The sound is bright and clear, with a liberal helping of improvised ornamentation that is both to be welcomed and always tasteful. The crowning glory of the set is, of course, the great *Passacaglia* at the end of the final sonata – it is surely impossible to hear this and not rate Muffat as one of the most important composers of the period, especially when played as well as it is here.

THE QUEEN ELISABETH SINGING COMPETITION

Paul Goodwin

In Britain when one thinks of singing competitions, one thinks of The Cardiff Singer of the World. Outside Britain, the most famous competition is the Queen Elisabeth Competition, held in Brussels every four years. It has a truly international jury, ranging from Andreas Scholl to Joan Sutherland, and a wide spectrum of international competitors, though sadly with virtually none from Britain. This is a shame because all the continental agents, promoters and opera impresarios are there to check out the latest talent.

I was there along with the Academy of Ancient Music for a second time because the competition had wanted to keep up to date with today's demands on singers and felt that they should present two disciplines for the finals, baroque music (with the AAM) and later music (with the Orchestra De La Monnaie) alongside a Lieder round. I think that this was an inspired move and meant that every aspect of a singers craft could be heard – bel canto beauty for the romantic repertoire, and accuracy, intonation, technique and interpretation for the baroque repertoire.

So, to the singers:–

There were some fine 'modern' singers who had no experience of early music and must have felt that we had come from Mars, but with a bit of TLC from me and the orchestra, they made the most of their exceptional voices. Two competitors stood out; a Moldavian mezzo, Diana Axenti, with very dark vowels (or should I say wovels) who sung the slowest Dido's Lament I have ever experienced, but who moved us all to tears; and a Russian bass, Vladimir Baykov, who terrified and thrilled the whole auditorium with his high octane 'Why do the Nations'. I had to stand right to one side to avoid ringing in my ears from the decibel level!

There were three singers though who showed great expertise and beauty in the baroque repertoire; a German bass, Johannes Schendel, a very cultivated voice for Bach and Schubert lieder, a Romanian soprano, Teodora Gheorghiu, (one of the orchestra's favorites) whose clear high voice, wonderful articulation and charming interpretation won us all over in her Purcell, Handel, Bach and for me in Strauss's Zerbinetta; and finally a charismatic French Canadian soprano, Helene Guilmette, whom I tipped to win, but eventually came second. She had something special, a sweet but clear voice and a strong personality, equally good at Handel and Stravinsky.

So who won? Well, true to all competitions, the winner was a singer who we all felt (except for one astute AAM violin player) should have come around sixth! She had an old fashioned 'sugary sweet' voice that must have pleased

the older members of the jury (of whom I feel there were far too many).

How did the orchestra feel? Very happy I think as they were on prime TV for four consecutive nights with wonderfully creative camera work. There was pressure of course – we only knew the choice of repertoire a week before our rehearsals started and we had limited time with each of the twelve candidates. That, though, is what an English orchestra is so good at; adaptation, good humour and playing under pressure to the highest of standards. Oddities? There was one; three out of five basses chose to sing 'the cold song' from King Arthur. (The one where Cold Genius sings tremulando throughout the piece). Quite what this shows about singing technique is beyond me! Why did they sing it? I really don't know, except for the fact that apparently it was very popular in Belgium forty years ago!

As for me, did I enjoy myself? Well, put it this way; I spent two weeks with one of Britain's top orchestras playing the repertoire they like best, accompanying Europe's finest young singing talent, based in Brussels, a town of culture, elegance, good food and chocolate. What more can I say!

Unlike some competitions, the conductor was not a member of the jury (why not?) so was in a position to write without risking betraying any secrets of the judging process. Paul mentioned that the choice of repertoire was only known a week before. That's where King's Music came in. Luckily, we have a fair repertoire of baroque orchestral material, but the total number of sets to be produced over a bank holiday weekend was quite high, and BC needed to do some quick typesetting of arias which we didn't have. There was a temptation to short cut – 'surely we can risk using Chrysander for this aria?' Then something looks suspicious and a check of the microfilm of the autograph reveals some overlooked detail.

CB



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RAVENS VIEW

Simon Ravens

A couple of years ago, when the programme for Lufthansa Baroque announced a visit from the Russian Patriarchal Choir, a friend of mine unilaterally decided to boycott the entire festival. However intemperate this may sound, this friend was no Disgusted of Tunbridge Wells: he could be more accurately described as Free Thinking of Crouch End. Be that as it may, what he perceived, and what made him uncharacteristically bilious, was the encroachment of world music into yet another province of early music.

I reminded my friend of this episode a couple of days ago when he e-mailed me to ask if I could obtain for him a CD of an obscure Cuban vocal group he had heard. It really does seem that world music – whatever it is – is gaining a tenacious grip. I have more than anecdotal evidence for this observation, since the sales figures from Grove Music's world music section form an exponential curve.

If only I knew what on earth world music is, I think I would feel happier about this line on the graph. What is it? Well, one thing the term 'world music' is, is patronising. Patronising, because as far as I can tell, this particular 'world' doesn't include the First World. The avoidance of music from the First World (or Second, if there is such a place) in a magazine such as *Songlines* makes 'world music' sound to me like a euphemism for Alan Clark's Bongo-Bongo-Land. I would like to ask the person who devised this classification whether, if he were laying out a CD shop in darkest Irian Jaya, I would look for the Art of Fugue in its world music section. I wonder.

But let me move on from this semantic quibble to ask what people are buying when they walk out with a CD of Rokia Traoré singing in Malian accompanied by a balaba and ngoni. Fundamentally, unless they have done time with VSO or MSF, they are likely to be getting something they won't understand. The fact that few people here speak Malian is a relatively minor problem, since translations are provided (although I have my doubts about how many people read these). It's more the culture and sound-world that will be entirely foreign to us here. In other words, it's not *what* she's singing about, but *how* and *why* that are ultimately likely to prove tricky questions.

All this calls to mind the quip Beecham once made about the English; that they didn't like music as much as they liked the sound it made. I think our enthusiasm for world music wouldn't surprise Beecham.

And before I sound like an arch-conservative myself, let me come clean and say that I quite like the sound a balaba makes. Like most new experiences, it's immediately diverting, and to me at least, immediately meaningless. That may sound harsh, so let me explain myself. When I

talk about extending my own musical vocabulary, the key word is 'extending'. From a musical language I know – let's say that of a late Tallis motet – I can set off in a number of directions, either towards other works by the same composer, or perhaps motets by his near contemporaries. Gradual steps in a new direction will introduce me to new words, perhaps even a new musical dialect, but it's unlikely to leave me listening to a completely new language. In other words, music I hear through extending my vocabulary is likely to have meaning in a way that a sudden exposure to the Malinese balaba cannot.

A while ago I heard a pundit on Radio 4 describe buying the CDs of soft jazz stars such as Jamie Cullum and Norah Jones as 'musical opting out – people deciding that they can't decide what to listen to, so they will buy the same old standards done by someone else'. A disgraceful comment, I would suggest, even for a journalist. I'm no lover of the singers in question, but surely those who buy their music are doing so from a position of knowledge: they are familiar with the style, and have probably heard these 'stars' on the radio. Compare that to the virtual lucky-dip of a person buying the more esoteric world discs, and I know who I think is closer to 'musical opting out'.

An increasing number of early music recordings are flirting with world music. In recent months we have had in the shop (and sold) a Chinese Vespers, Afro-Peruvian music from the manuscript of a Spanish missionary, Corsican chant, Mexican masses... I could go on. It shouldn't surprise any of us that the orbits of world and early music seem to be colliding since they are, in reality, closer than we might think. 'Early' might appear to define a time, and 'world' a place, but actually both terms describe an aesthetic position. Perhaps I will find myself in hot water for saying this, but I think of Rostropovitch playing the Bach cello suites less as early music than, say Pierre Laurent-Aimard playing Ligeti. Likewise, a disc I recently sold with the New Zealand National Youth Choir singing Maori songs I consider less as 'world' music than the French group Les Witches performing Playford's English Dancing Master.

Perhaps early music and world music mean one thing – fidelity.

Since, uncharacteristically, Simon hasn't filled an exact page, I'll add that Elaine and I enjoy exotic music when we encounter it – in Bali (where it is pervasive and utterly different), in New Zealand (where Maori music sounds far too western), at an American Indian summer fete; but we don't find ourselves playing any of the recordings we've taken home. Perhaps the place is part of the Simon's 'fidelity'. CB

REVIEWS OF BOOKS

Clifford Bartlett

ANDREW HUGHES

Music and Medieval Manuscripts, Paleography and Performance: Essays dedicated to Andrew Hughes Edited by John Haines and Randall Rosenfeld. Ashgate, 2004. xxxiv + 438pp, £59.95. ISBN 0 7546 0991 X

I'd spent several months working through the volume of Machaut essays I wrote about last month and had forgotten what I was going to write before I set fingers to keyboard; so I'm afraid I went off at a tangent and didn't give much idea of what the book was like. I'm much more on top of this one, which is also far more user-friendly. If one is browsing in a book of this sort with no duty to read it from cover to cover, the author's name that draws immediate attention is that of Margaret Bent. Her contribution here is to question what the famous phrase *contenance angloise*, familiar to anyone who sings, hears or studies 15th-century Burgundian music, might really mean. She suggests that we have mostly been looking in the wrong place: at the notes rather than at the manner of performance. Most recent studies of composers of the period have commented that they were paid for singing rather than composing. Martin Le Franc, from whom the phrase comes, is saying that Tapissier, Carmen and Cesaris (composers of the past but within living memory) did not perform as well as Dufay and Binchois; the quality of the composition (whether pre-notated or improvised) was part of the totality of the rhetorical experience. (Quite how the mensural games composers played fit into this is another matter.) The other contribution of particular interest to the non-specialist is similar. Timothy McGee inspects several 15th- and 16th-century compositions for evidence of any subtle use of rhetorical figures and finds very little of any significance, even in Lassus's motet *In me transierunt* analysed by Burmeister in 1606. Again, the mistake of scholars has been to look at composition rather than performance: I would suggest that the more explicitly rhetorical style of the 17th century may be the result of incorporating aspects of performance into the compositional stage of creation, comparable to the spelling out of ornaments, addition of dynamics and stresses, and all the notation devices that make 20th-century music look so different from that of the 16th century. [I hear that Judy Tarling's book on music and rhetoric will be launched during August, so this is a topic that will recur.]

The other contributions do honour to this distinguished scholar. He first came to notice for his work on the Old Hall Manuscript: we are told in the biographical chapter that Hughes and Bent, the joint editors of the CMM edition, did not meet until after it was published. His more recent work has mostly been connected with chant. His *Medieval Manuscripts for Mass and Office: A guide*

to the organization and terminology (Toronto UP 1982, pb 1985) is a marvellous aid to finding your way around the MSS, whether face to face or on film. There is rather less here than I would have expected on the topic that has absorbed him for the last quarter-century, the rhymed office. The book opens with two chapters on a subject basic to any medieval scholar: handwriting. Petrarch's hand was apparently not as original as some have led us to believe, and Randall Rosenfeld, co-editor of this volume, sets out how scribes held their pens. The other editor examines what can be learnt from erasures in a MS. The extensive list of Hughes's publications ends with an intriguing list of ones to come. *Bent Melodies* (not a pun) will be a study of the representation of madness in Western music, and the liturgical studies include one that is perhaps relevant to a recent correspondence in *EMR*: 'The Eleven Days of Christmas'. While I doubt if I could persuade many readers to buy this, it is well worth dipping into: you will probably read more than you intended.

THE STORY OF 'A'

Bruce Haynes *A History of Performing Pitch: The Story of "A"*. The Scarecrow Press, 2002. lvii + 568pp, £61.00. ISBN 08108 4185 1

This important work has already been in circulation in its previous form as a PhD Thesis from the University of Montréal, which was available comparatively cheaply (about \$50) from UMI and advertised, presumably by the author, in *Early Music*. The published version has been edited, reorganised and expanded. It is easier to read, not just because of the reorganisation, but because it is a normal book rather than the wide-margin, double-spaced large paged thesis. The typeface was off-putting at first sight, but one gets used to it eventually, though the standard of typography is not up to scratch (e. g. poor layout at the bottom of 69, '...' split between lines on p. 79, duplication at the bottom of page 93 and the top of 94).

I suspect that most readers will know the plot, at least in outline. Haynes argues that, at least for the late renaissance and baroque periods, pitch was more-or-less fixed. There could be different standards for different purposes, but they all fit onto a grid measured in semitone intervals that more or less coincide with the current standard based on A=440. The evidence is from three types of source: measurement of surviving instruments, written accounts, and musical notation. The introduction makes it clear that any nominal pitch can stand a certain margin of error: instruments vary with temperature or from playing even within a performance. And he has a nice story (urban myth?) of someone playing at 440 before the interval of a concert and at 415 after it on the same bassoon (p. 27) – one is reminded of the alleged possibility of fingering an upscales

on a serpent while playing a down one. Transposition of a tone or a minor third between two pitches was common, but not of a semitone, which causes problems of temperament. Some instruments, particularly the cornett and recorder, were sufficiently invariable to carry their pitch standard across Europe (and presumably to America, though Haynes ignores the Hispanic world on both sides of the Atlantic). Only England and the court (but not opera) of Louis XIV regularly used pitches in the cracks.

The evidence is extensive, and generally convinces. Early terminology of pitch can be confusing: *Chorton*, for instance, could cover a range of a minor third in the early 18th century. It is puzzling that Florence and Mantua were a tone apart: did Rasi know that *Orfeo* would be perhaps a tone higher than he was accustomed to in Florence? Mantuan pitch was the same as Venice, +1 to use Haynes's symbol (A=440 is standard, with higher or lower levels indicated by plus or minus and the number of semitones different). The theories are upheld by a variety of interlocking deductions, some well founded, others tenuous. Few conclusions depend on a single piece of evidence, so the demonstration of specific errors or discovery of conflicting information is unlikely to bring the whole edifice tumbling down. But some conclusions seem firmer than others. Were special cornetts made for the Venetian players who came to England, or is it easy to change the pitch of an instrument by a quarter tone?

A particular value in the book is the help it gives to sorting out what the notation means when parts in the same piece are written at different pitch levels. Bach's practice is dealt with in detail, with most cases individually discussed. More generally, it is an essential companion for performers who wish to consider not just the pitch at which a piece of music might have been performed but how the singers and players of the time might have perceived and adjusted to it. I'd like to write a much longer review, since the book is rich in detail as well as having a broad sweep. But I have, I hope, said enough to show that it is a worth every penny and deserves the widest circulation.

THE ORCHESTRA

John Spicer and Neal Zaslaw *The Birth of the Orchestra: History of an Institution, 1650-1815*. Oxford UP, 2004. xviii + 614pp, £95.00. ISBN 0 19 816434 3

This is an expensive month: this is as essential as Bruce Haynes on pitch, though is more a consolidation than a revelation. Despite its comparable pagination, it is about 50% heavier. There is a vast quantity of tabular information – I suspect that these will often be used to short-circuit the time-consuming act of reading. On page 19, seven characteristics are listed that define a baroque orchestra. I'm happy that it is drawn up to exclude such ensembles as are listed for Monteverdi's *Orfeo*, but less willing for the larger dance ensembles to be excluded, especially as the authors ignore the evidence for such orchestras before the formal constitution of the French 24 violins. These neither had keyboard continuo nor 16'

pitch, though they fit the other criteria. Like so many books on the baroque, it imposes later criteria on the earlier part of the period.

There is, however, a wealth of information on offer for the repertoire covered by the standard period band (though Wagner creeps into the index only for *Rienzi*, which uses natural wind). Most of my notes of criticism are on the earlier period: they diminish as the book proceeds. There is far more information about the classical orchestra than the baroque, and the proportions of the book show this. I suspect that Richard Maunders's *The Scoring of Baroque Concertos*, which I haven't read yet, questions whether much music that we assume to be orchestral really was so in essence, even though it could be performed by larger ensembles: I'll write about that in the next issue. Meanwhile, if you are involved in assembling or conducting period orchestras and can afford this, buy it. It is well written, sensibly arranged and easy to consult: if only it were half the price. Both this and Haynes should be in all music reference libraries.

AVISON'S ESSAY

Charles Avison's *Essay on Musical Expression with related writings by William Hayes and Charles Avison*. Edited by Pierre Dubois. Ashgate, 2004. xlviii + 222pp, £45.00.

Avison comes over very well here. He may not be a great composer or a profound theorist, but he was an effective organiser of the musical life in a provincial town who has left us a sizeable amount of enjoyable music and wrote a practical book that tells us much about how music was seen by an undoctinaire practitioner of the mid-18th century. He doesn't fit neatly into the pattern of conservative or progressive, unlike his critic William Hayes, Oxford's Professor of Music and a man of more limited musical sympathies. Pierre Dubois deftly sets both in the intellectual climate of the time. Avison is best approached as a man who has absorbed fashionable ideas but is not over-concerned with all-embracing theories – a man of my own heart. His essay differs from most of the treatises that we read in our attempts to understand how to play early music in that it is aimed at the general public. As with most treatises, the reader can draw conclusions about contemporary practice by noting what Avison disapproves of: his dislike of harpsichordists tinkling away during silences, for instance, could be taken as a reminder that it was normal practice (p. 49). His suspicion of the da capo aria (p. 33) may be taken as provincial, but is also progressive: one wonders how he would have solved the problem of musical coherence if he had written an opera himself. Apart from the Hayes's invective and Avison's reply, the volume also usefully includes the prefaces to Avison's musical publications, including his version of Marcello's *Psalms*, which are also full of practical information. Avison may have some quirky ideas, but he presents them extremely clearly (far more so than the Professor) and offers insights into how one composer understood his art.

For a note on books not yet reviewed, see p. 9

CD REVIEWS

MEDIEVAL

Quem queritis? Un Drame Liturgico nella Firenze Medievale Ensemble San Felice, Federico Bardazzi 73' 10"
Tactus TC200001

From a glance at the package, I thought I was going to hate this, with so prominent a mention of instruments for a form that is generally accepted to have been instrument-free. However, the way they were used calmed my fears. For the *laude*, they were appropriate and convincing, and their use for introduction to the more ecclesiastical chant was imaginative and powerful (sometimes in both senses) in terms of a modern recording, effective if not authentic. The programme is based on a Florentine Easter matins including a dramatic sequence from the *Cantari della Passione e Resurrezion* by Nicolò Cicerchia of Siena: the music is adapted from the *Laudario Fiorentino*. This is a fascinating disc, with a variety of performance styles that make an effective entity. CB

Peripheries Dorothee Oberlinger rec 58' 23"
marc aurel edition MA20011
Music by Hildegard & Thibaut de Champagne, and modern composers

This is fairly peripheral to us (excuse the pun), but Dorothee Oberlinger is a fine recorder player (she's recently been playing with *Musica Antiqua Köln*) and the early material here (Hildegard and Thibaut de Champagne) comes over very well, partly I think because of her wise decision to use a tenor recorder (which was kindly supported by her local government authority – would Cambridge-shire like to buy me a bass viol, please?) As a recorder player myself, I was interested by the modern pieces, too, but I don't think I'll be rushing out to buy any of them. BC

'Tous esforciez': Trouvères en Lorraine, XIIIe Siècle Ensemble Syntagma, Alexandre Danilevski 63' 47"
Pierre Verany PV704041

There's a contrast between the booklet notes, about poets, and the list of performers (backed by their importance on the recording) of 2 singers and seven instruments. Somehow the continual accompaniments, especially the emphasis on the editorial rhythms, diminishes the individuality of the melodies and draws attention from the texts – fine if you are playing to modern audiences and can't afford to print programmes with mul-

tilingual translations, but hardly doing the poets or composers justice. Nice as background music, and the anonymous *Dous Jhesus* is quite mesmeric, but it's odd that the group is happy to treat the music so freely yet doesn't dare to make a fully-fledged poem out of a fragment. In the next piece, *Amercis mi vous*, Agnieszka Kowalczyk-Lombardi, the soprano, is allowed considerable freedom, and sings beautifully. CB

14th CENTURY

Machaut Motets The Hilliard Ensemble
ECM New Series 1823 472 4022 62' 33

Having been sent a replacement copy, the original one turned up: my apologies for the late review. There are two lines I could take about this disc. One is that such beautifully-sung performances of the bulk of Machaut's motets on a single disc is such a remarkable achievement that there can be only the highest praise: buy it at once if you haven't already. The other would modify that, still retaining the enthusiasm and recommendation to buy, but drawing attention to the fact that the music could also benefit from a more rugged performance, one that emphasises the individuality of the lines rather more, with their different poems; this would place more emphasis on Machaut the poet rather than the composer. Would his pen-girlfriend have waited till she had gathered some singers before investigating his latest offering, or would she first have read the individual musical parts (presumably not set out in score) as independent songs? Perhaps we need a recording in which the listener can decide how many parts of each song to play. This isn't the last word, but it presents one aspect of the oeuvre to perfection. CB

15th CENTURY

Josquin Missa Hercules aux Ferrariæ, motets De Labyrintho, Walter Testolin Stradivarius STR33674 59' 09"

This spectacular Mass in honour of Duke Ercole d'Este is the jewel in the crown of the music composed by Josquin during his stay at Ferrara. Built upon the constituent syllables of the Duke's name, the Mass is at the same time an extraordinary window upon the pretensions of Italian rulers as well as being a remarkable musical achievement in its own right. The Duke employed thirty singers (to which should be added unpaid trebles) and clearly could field a substantial choir.

One previous recording of the work by the New London Chamber Choir from 1986 (Amon Ra CD Sar 24) employs some twenty singers, but lacks the focus of the present performance. With only eleven voices De Labyrintho achieves a much more powerful impact, while the very high quality of the individual voices, the superlative blend and the intelligent approach to tempi makes for an extremely impressive performance. Framing the Mass are powerful accounts of the five-part *Salve Regina* which Josquin composed for Ercole around 1502 and the epic five-part *Miserere* specially commissioned by the Duke. Finally there is a work which I had not hitherto come across, the non-liturgical motet *Virgo salutiferi* by the Ferrara Court poet Ercole Strozzi, set by Josquin in three delightfully florid parts with further cantus roles for the tenor and superius. For this sacred song, Josquin adopts a style of composition quite distinct from the ostentation of the Mass, and which De Labyrintho encompasses with ease. Excitingly, the main strength of this Italian ensemble is the singing of three stunningly accomplished male altos, whose rich tone and intonational precision once again confirm the very healthy state of alto singing in Italy.

D. James Ross

I could use as an excuse for not publishing this in the last issue that it wasn't released till June 7th; but in fact, James sent his review back so quickly that it got overlooked. CB

16th CENTURY

Music for Charles V Chapelle du Roi, Alistair Dixon dir 75' 49"

Signum SIGCD 019

Music by Crequillon, Don Fernando de las Infantas, Gombert, Josquin, Lassus & Morales (*Missa L'homme armé*)

The cornerstone of the programme is Morales' *Missa L'homme armé*, preceded by the eponymous song, and followed by several sacred pieces which have a real or conjectural connection with Charles V. The booklet notes, by the conductor Alistair Dixon, give an interesting account of the historical sequence of events in the reign of this particular Holy Roman Emperor. The performances are clear and well crafted. The group sound is well polished and balanced. The different composers represent the wide travels (geographically and in time) of such a powerful man. The pieces are nevertheless not differentiated by performance style. I say this for information rather

than as criticism, since it is a perfectly justified choice. The shaping of the pieces gives variety of expression, but comes from the dynamics of the group as a whole rather than from rise and fall of individual voices following the direction of the lines. Allowing or encouraging more of this here and there might have added variety to the pace and tension of the music.

Stephen Cassidy

Palestrina *Missarum Liber Primus* Coro Polifonico dell' Accademia Nazionale di Santa Cecilia, Roberto Gabbiani *dir* 160' 31" [3 SACDs in a box]

Fonè 033

Italian choral performances of renaissance music tend to be dire, so it is pleasing to welcome so well-sung set. The choir comprises 21 singers – at least, 21 are named, though the group picture has 23. They make a good sound, and in many respects give convincing performances. But all five masses in Palestrina's first book of Masses (1554) are in *chiavette*, and would not need the seven sopranos who are listed had they been transposed suitably. (The sole five-part mass, *Ad coenam agni*, has a F4 clef for the bass, but the other parts are standard *chiavette*: G2 G2 C2 and C3.) The note on performance relates to the new edition of Palestrina's music by Francesco Luisi and to me reads as a mixture of sense and nonsense: as embedded in the performance, I find the degree of expression considerably less than that which the miscellaneous group of singers I've either been accompanying or joining last week aimed at – and we created expression while strictly following the *tactus*. I am suspicious of sudden dynamic and tempo changes, especially in the *Credo* (sung with no introductory intonation) which is a factual, not an emotional text: when needed, they are written out with longer note values. This is an interesting set, but sounds a bit old-fashioned despite its pretensions. CB

The Tallis Scholars sing Thomas Tallis Peter Phillips *dir* 159' 10" (2 CDs)
Gimell CDGIM 203 ££ (rec 1985-98)

There seems to be an unseen agenda for writers on Byrd that their composer can be compared with Palestrina, Victoria and Lassus while Tallis implicitly has a lesser status. But listen to the opening of the first disc here: *Spem in alium*, *Sancte Deus*, *Salvator Mundi I & II* and *Gaude gloriosa*. The first and last of these are surely among the among the outstanding compositions of the renaissance, and the other three are pretty good and all are utterly different in style, form, function and effect. They come over impressively on this disc,

apart from a rather effete *Sancte Deus*, provided you are happy with *Spem* up a tone – which is nearer the recently proposed Tudor pitch than untransposed. The shorter pieces are less good: some of the English anthems are a bit parish church-ishly expressive and don't benefit from hearing one after the other. The hymns are, as in the recent *Chapelle du Roi* disc, ruined by not allocating time for more than one verse each: a single-verse hymn is a contradiction in terms. When there are soaring sopranos, the music flows well, but Peter Phillips seems to feel the need to make the lower parts more 'interesting' and the impetus sags: the *Lamentations* are disappointing. My favourite Tallis collection is still the Taverner Choir pair of discs (recently reissued), but there's a lot to be said for this well-filled package. CB

Breugel: Music of his Time 76' 15"

Naxos 8.558147 £

Music by Clemens non Papa, Janequin, Lassus, Sandrin, Sermisy, Tallis, Willaert etc

This is an enjoyable anthology from seven Naxos discs, with a good booklet note, but not really impinging on Breugel in any significant way. If you want the music, get it – performances are good and it's cheap. What I have learnt from it chiefly is how underestimated Shirley Rumsey is as a singer, and whether you buy this or not, definitely buy her 'Music of the Italian Renaissance' 8.550615. CB

Flute Music of the 16th and 17th Centuries

Nancy Hadden, Janet See, Rachel Beckett, Lisa Beznosiuk *fl*, Andrew Lawrence-King *harp*, Colin Tilney *hpscd*, Erin Headley *gamba* 61' 52"

Helios CDH55096 ££

Music by Arcadelt/Ortiz, Castello, Clemens. Crequillon/Henestrosa, Festa, Frescobaldi, Gervaise, Gombert, Hofhaimer, Janequin, Marini, Riccio, Rore/Rogniono, Senfl, Sermisy, van Eyck

This is a super disc offering a real variety of renaissance and early baroque flute music, both solo and in consort. Much of the repertoire played here by Nancy Hadden is more often heard on recorder, and it is a refreshing change to hear it on the renaissance flute. The virtuoso divisions by Ortiz on *O felici occhi miei* and by Rogniono on *Ancor che col partire*, for example, and Castello's *Sonata Prima*, are perhaps naturally more forgiving on viol, cornett or recorder, but are played here with real skill and sensitivity. Likewise, Van Eyck's variations are traditionally recorder territory, but work well on flute too; I loved Hadden's rendition of *Onder te Linde groene*, played on a high treble instrument with a real 'military fife' feel

to it. The consort music also works well: the French bransles by Gervaise and Senfl's *Taundernaken*, amongst other pieces, are all played with excellent ensemble, great style and well-nigh perfect intonation. The final piece on the disc, Marini's melancholy *Passacaglia*, is played here on two flutes with gamba and harp; its sombre, 'sighing' feel beautifully sums up the sound world of the early flute. A real gem of a disc.

Marie Ritter

Pour ung plaisir: Renaissance Keyboard Music on the Clavichord Paul Simmonds, Ars Musici AM 1378-2 68' 13"

Music by Binchois, Brumel, Buchner, Crequillon, A Gabrieli, Hofhaimer, Merulo, Philips, Redford, ap Rhys, Sweelinck & anon

I was, when I typed in the heading for this disc, surprised at the repertoire being appropriated for the clavichord, but after hearing it, I am utterly convinced. Apart from some sudden leaps in style (going straight from Hofhaimer to Sweelinck is too sudden), I've nothing but praise for this programme and playing: if you associate the clavichord with JS & CPE Bach, open your mind with this. CB

17th CENTURY

Buxtehude Complete Works for Organ Vol. 2 Bine Bryndorf (Organ at St Mary's, Elsinore) 51' 04"

Dacapo 8.226008

BuxWV 136, 142, 151-3, 178, 180, 206, 214-5, 220-2, 224

Volume 2 of Bine Bryndorf's complete Buxtehude recordings alternates some of his most dramatic free Praeludia with groups of chorale preludes. As I said of the first volume, her playing is exemplary. She eschews hollow mannerisms and empty rhetoric and concentrates on the subtle but unbelievably musical delivery of a line, helped by her meticulous articulation and superb control of touch. Her registrations are well chosen – listen for the solo Principal with tremulant (a normally underused registration) in *Ach Herr, mich armen Sünder*, the Manualwerk Trompete with Quinte in *Von Gott will ich nicht lassen* and a typical North German consort registration including 8' pedal Trompete for the first fugal section of the opening Praeludium in E minor. She demonstrates a splendid sense of the rhetorical gesturing in the free works, and reveals Buxtehude's more contemplative side in her reading of the chorale preludes. And all this on a organ that Buxtehude himself presided over. Buy.

Andrew Benson-Wilson

£ = bargain price ££ = mid-price
All other discs full price, as far as we know

Jerónimo de Carrión *Calendas. El tiempo en las Catedrales* Capilla Jerónimo de Carrión, Alicia Lázaro dir 70' 42"
Verso VRS 2008

The early music renaissance in Spain has hitherto focussed on the Golden Age of polyphony and the mystical Middle Ages, so it is interesting to see renewed interest in early Baroque music such as this project focussing on the music of Segovia Cathedral. It is divided into four sections: Matins for Christmas, Passion and Laments, Corpus Christi and finally two more Christmas pieces (one of them incongruously from Galicia) and a piece entitled 'The verguer and the barber' (the former intones in Latin, the latter 'translates' into Spanish). There is plenty of scope for 'interpretation' here: the texts seem strange (for example, Track 2 tells the story – complete with funny voices and mooing – of black people trying to get to the side of the manger: they've brought hot water to make chocolate sent by the Peruvian viceroy, and a parrot to sing to the baby!) There is percussion more or less throughout the disc, and repetitive patterns in the bass and rhythmic ostinati give a sort of hurdy-gurdy feel to some pieces. If I don't sound terribly enthusiastic, it's not that the disc is not enjoyable. I'm afraid I couldn't engage very well with the music, that's all. BC

Charpentier *Musique sacrée* Musica Antiqua Köln, Reinhard Goebel 71' 06"
Archiv Produktion 474 507-2
H. 508, 513-15, 522, 24, 545, 547/1-2, deest.

A word appears to be missing from the title: *instrumentale*. Apart from the *Messe pour plusieurs instruments au lieu des orgues* H. 513 (which is the longest piece on the disc at a little over 21 minutes), there are no voices at all. Even in H. 513, the vocal participation is restricted to plainchant verses 'pour les prêtres'. Don't get me wrong – I enjoyed almost every minute of the recording! It opens and closes with triumphant music for full band with trumpets and drums. In between, there are several pieces 'pour un reposoir' (a stopping point at an altar during a procession), a couple of instrumental offerings (one of them 'non encore exécuté'), and the familiar 'Concert pour quatre parties de violes', played by five violins and six violas – I should have thought that the composer's indication was clear enough. But it is the music that wins the day: Charpentier's instrumental sacred music is rarely less than inspired, and there are a couple of unexpected harmonic turns that had even my ears (which I thought were quite well attuned to his music) perking up. A definite pleasure. BC

Dowland Ayres Gérard Lesne A, Jacob Heringman lute, Ensemble Orlando Gibbons Naïve E 8881 65' 54"

There are plenty of reasons for buying this disc, but the crucial one is whether you enjoy the sound of Gérard Lesne. I am not convinced, and all the skill of the viol consort and Jacob Heringman does not extract a recommendation out of me. If your taste differs, though, this is a well-designed programme, with excellent booklet notes by Liz Kenny and, of course, some of the most expressive music of the period, however much the famous melancholy may be self-conscious posturing. CB

Frescobaldi *Il Primo Libro di Capricci* Francesco Tasini, Organ (75' 14")
Tactus TC 580605

Playing on the organ of 1524-6 by Giovanni Battista Facchetti in S. Michele in Bosco, Bologna, Tasini presents Frescobaldi's eleven *Capricci* from 1624. These are extended sectional pieces based around the hexachord and other soggetti such as the call of the cuckoo, or the *Aria di Ruggiero*, and show Frescobaldi at his most inventive while wearing his learning lightly. Tasini's strong playing shows off this fine organ to full advantage, with good registrations and clearly-directed musical lines. He adds a trombone played by Stefano Tincani, rather than a singer, for the extra obbligato part in the tenth capriccio; this stands out well against the organ. All in all, this is a very good introduction to the sound-world, virtuosity and musical thought-processes of Frescobaldi at his best. Noel O'Regan

Frescobaldi *Harpsichord Works* Aapo Häkkinen hpscd 75' 22"
Alba ABCD 178

I was initially put off by the harpsichord on this recording, a double-manual instrument at low pitch (A=349). Very closely-miked, its heavy resonance and pitch give Frescobaldi a different sound to what I am used to. However, it is a copy of a 1590 double-manual instrument by Domenico da Pesaro and the notes make a good case for the plausibility of its pitch. Häkkinen plays a very generous selection from all the genres found in the composer's 1615, 1624 and 1627 publications, adding the *Cento Partite* and *Capriccio sopra la Battaglia* from 1637. As a player he is challenging and exciting, presenting an individual view of the music which is always thoughtful and often highly virtuosic when the music calls for it. His readings follow Frescobaldi's own instructions for flexible tempi. He is occasionally perhaps too aggressive and

rushed, but this is a performer who has grown on me and one who has much to say about this repertoire. I'm not sure why the booklet should have chosen to reprint a polemic 1994 article by Richard Taruskin on the 'modern sound' of early music – it doesn't seem to have any connection to Häkkinen's own very laudable enterprise here. Noel O'Regan

Froberger *The Unknown Works Vol. 2* Siegbert Rampe hpscd, clavichord, org 76' 11"
MDG 341 1195-2
FbWV 116a, 503a, 605a, 606a, 638, 642, 643, 648-51

First, a warning: if you turn the sound up after the clavichord pieces, make sure you turn it down again before the organ plays the last two tracks! I have a problem with Froberger. I've played and heard much of his music, but give me an unidentified keyboard piece from his period, and I'd have no idea if it were by him or anyone else. Luckily, others have ears and minds more attuned to the style, and the attributions here come from a combination of documentary and stylistic arguments. Rampe, a distinguished performer as well as editor, is an ideal exponent for a disc like this, whose justification is primarily musicological but which must survive on its musical merit. I might not be able to distinguish Froberger from anon, but at least I can confirm that this is convincing playing and that the music is worth hearing – not just the scrapings of a barrel of dubious attributions. CB

Monteverdi *Il ballo delle ingrate, &c* Red Byrd, The Parley of Instruments 69' 26"
Hyperion Helios CDH55165 £

This first-rate recording does not need much recommendation from me: it is a re-release of very fine performances of *Altri canti d'Amor*, *Volgendo il ciel* (one of my favourite Monteverdi madrigals), *Tancredi e Clorinda* and *Il ballo delle ingrate*. This is one of my 'feel good' CDs – if the British weather is getting you down, this will pep you up in no time. CB

In view of Lionel Sawkins' recent attempt to bankrupt Hyperion (aided by a senior musical writer who, as a CD reviewer, should have known the knife-edge economics of the small record company), it is worth stating that the editions used were new and did NOT cost thousands of pounds, and that the Parley of Instruments recordings have been subsidised by Hyperion for a figure that it would be embarrassing to state! CB

Muffat *Armonico tributo* OPUS X Ensemble, Petri Tapio Mattson dir 76' 07"
Alba ABCD 183 see page 17

Pachelbel *Easter Cantatas* La Capella Ducale, Musica Fiata, Roland Wilson dir cpo 999 916-2 77' 26"

Christ ist erstanden, Christ lag in Todesbanden, Deus in adjutorium, Hallelujah! Lobet den Herrn, Jauchzet dem Herrn, Magnificat in C

As we now come to expect from Roland Wilson's form, his Pachelbel is a very important new release. The pieces chosen range in scale from soprano, violin and continuo, to an enormous ensemble (SSATB solo and ripieno, two violins, three violas, 2 oboes, harp, five trumpets, timpani, trombone and continuo). From the opening *Deus in adjutorium* to the splendour of the closing Magnificat, the performances radiate brilliance and polish. *Christ lag in Todesbanden* is a wonderful piece, and I'm surprised no-one has combined it on CD with the setting by J. S. Bach (at least to my knowledge).^{*} *Christ ist erstanden* (the above-mentioned soprano solo piece) is also worthy of note – the violin is scordatura. The harp, by the way, has a solo: in his setting of *Lobet den Herrn!* Pachelbel opts to use most of the instruments mentioned in the text. Highly recommended. BC

^{*} Peter Holman paired them in a Prom programme in 1978 CB

Le Sieur de Sainte Colombe 3 *Suites pour viol seule; Concerts a deux violes esgales* Jonathan Dunford, Sylvia Abramowicz 77' Accord 465 582-2

This appears to be a reissue, originally recorded in 1995, and is altogether more enjoyable than the solo recording reviewed below, although recorded earlier. The repertoire includes three suites (in d minor, C major and g minor) for solo viol, from the Panmure Manuscripts, which are all interesting music and display many of the features which give the well-known duets such impact. Again the playing of the solo suites lacks the variety they really do need, but is deft and dextrous, and at times, for example the *Gigue* from the g minor suite, arrestingly virtuosic. Although the acoustic is more resonant than in the other recording, I still missed the holds. For the duets, Jonathan Dunford is joined by Sophie Abramowicz, and their ensemble is very good, with evenly matched instruments. They include *Le Meslé, Les Roulades, Le Varié* and the famous *Tombeau les Regrets* finishing not, as other recordings do, with the joyful *chants d'Elizées*, but as the MS directs, with the mournful *Les pleurs*. Robert Oliver

Sainte Colombe le Fils 5 *Suites pour viole seule* (from *Prebendary Falle's MS, Durham Cathedral Library*) Jonathan Dunford Accord 465 581-2 74'15"

I received this after my enthusiastic review of Jordi Savall's recording of this important repertoire, and was surprised to see that it was originally recorded and issued in 1997. It is a far more literal rendering of the material. Where Savall fills out the harmonies, Jonathan Dunford just adds a few cadential chords, which makes the comparison interesting to those who want to know what actually was written. However 75' of unaccompanied viol does need a virtuoso of the stature of Savall. Jonathan Dunford's playing here lacks variety of sound, articulation and colour, and he has mannerisms which begin to obtrude. For example, he often plays the strongest note of the phrase softly, as if shrinking from the climax, but emphasising the journey towards it. Also, it is recorded in a fairly unresonant acoustic, and one doesn't hear the holds – surprising from a pupil of Wieland Kuijken! That said, there is some expressive playing, most notably in the great f minor *Tombeau* for the father of the composer, and of the French Viol School. Robert Oliver

F. Scarlatti *Dixit Dominus* Armonico Consort, Emma Kirkby, Concerto Gallese, The English Cornett and Sackbutt Ensemble 79' 53" Deux-Elles DXL 1096 *Dixit Dominus* a16, *Messa* a 16, *Miserere* a5

These three works, of virtually equal length, by Alessandro Scarlatti's younger brother were composed in the first decade of the 18th century though very much in the polychoral style of some years earlier. The *Miserere*, the most concise of the three in terms of forces, seemed to be the best of these works. The Armonico Consort are capable though uninspired in ensemble, and some of their solo voices, particularly in the lower parts, seem to lack clarity and direction. The solo strings – Concerto Gallese – notably the violins, are somewhat lacklustre in their solo passages, but the brass – solo trumpet and the ECSE (which mainly reinforce the voices) – are excellent. An interesting disc for something unusual, though it unlikely that I would wish to play it too often. Ian Graham Jones

Schütz *Historia des Leidens und Sterbens unsers Herrn...* SWV 480 Georg Jelden Evangelist, Zürcher Kreis der Engadiner Kantorei, Hannes Reimann dir 48' 22" Cantate C577622 (rec. 1974)

I instinctively rejected this at the first

chord, but in fact the opening chorus is impressively sung once one gets used to the sound. But I wonder who would sit at home and listen to the setting outside a liturgical context. The Passions were pushed quite hard in England in the 1960s: perhaps there is some connection with the belief that the name of Schütz in a programme would guarantee a small audience. The Zürich performers make a good job of it; despite my limited German, I could follow the narrative clearly. But with no filling, the disc is poor value and is unlikely to be played very often. CB

Schütz *German Requiem, The Seven Last Words of Jesus Christ on the Cross* Alsfelder Vokalensemble, Himmlische Cantorey, I febiarmonici, Wolfgang Helbich dir 52' 51" Naxos 8.5557.5 £ SWV 279-281, 378, 379, 478

This is much more user-friendly than the above disc, and its short running-time is at least compensated by the low Naxos price. The two named works are supplemented by the well-known *Die mit Tränen säen* (They that sow in tears) and *So fähr ich hin zu Jesu Christ*. The choir sounds a bit large, but sings well enough, and the solo vocal ensemble and instruments are stylish. Unless you have good recordings of the *Exequien* and *Seven Words*, buy it. CB

Arie *Antiche* Charlotte Margiono S, Margiono Quintet 53' 52" Challenge Classics CC72100 Music by Caccini, Caldara, Carissimi, Durante, Giordani, Legrenzi, Lotti, B Marcello, Niedermeyer, Parisotti, Peri, A & D Scarlatti & anon

Readers who play keyboard must be familiar with the scenario of being asked to accompany a singer, who produces a volume of *arie antiche* by Parisotti. One then has to decide whether to give a full-blooded performance in the style of a century ago or try to guess something appropriate to the music – particularly difficult if the singer has some concept of 'early music' and expects to be accompanied on a harpsichord. This disc does not, alas, go back to the original settings, but replaces the piano versions with arrangements (not, as far as I can tell, based on the original scores) for string quartet with no harpsichord. Someone should go through Parisotti, trace the sources, and make a recording like Paul O'Dette's of Respighi's *Ancient Airs and Dances*. Parisotti's own inventions should, of course, be recorded with piano in a late-19th-century style. Singers might then be shocked into realising that you can't learn Italian style from arrangements that contradict it. The perform-

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All other discs full price, as far as we know

ances here are hybrids that might have seemed too restrained to Parisotti but to us are unrelated to the period from which the music comes. *Amarilli*, for instance, is hopelessly metrical, until nearly the end. Charlotte Margiono sings rather nicely, and with a knowledgeable coach and backing group could make the songs sound much more convincing. CB

Clement Matchett's *Virginals Book: excerpts from the Panmure Collection*
Kenneth McAlpine *hpsc* 40' 08"
University of Abertay Dundee UAD-CD-0001 (available from Lindum Records or from K.McAlpine@abertay.ac.uk)

This is domestic music, apart from a few more ambitious pieces like Wilbye's *Frog*, and sounds well in these unvirtuosic performances (the adjective is not intended to be critical), even if a 1776 Kirkman one-manual harpsichord is a bit late. The Matchett book is dated 1612, Lady Jean Campbell's Book (the other source used) is from around 1635. The running time is rather short, but with 20 short pieces, it produces a programme of a comfortable length. I'm not sure if all the music deserves careful listening, but it is nice to hear around the house. CB

Short Tales for a Viol: English 17th century music for solo viol Vittorio Ghielmi 53' 27"
Winter & Winter 910 085-2
Corkine, Farrant, Hume, Ives, Jenkins, Mace, Sherlie, Young & anon

A warm welcome to this: brilliant and innovative playing of a repertoire under-represented in the catalogues. The selection is a little surprising: only one piece by Corkine, no Ferrabosco, but great variety, and entertainment a-plenty in the short but satisfying programme. Many pieces are indeed 'brief tales': several less than a minute, and only six pieces longer than three minutes. But those include Corkine's *Whoop doe me no harme Goodman!* and Hume's *Paven no 44* (a marvellous piece) and *A Souldier's Resolution*. There are several pieces from the Manchester Gamba Book, including a Jenkins suite in high harpway sharp tuning. Other composers include Thomas Mace, Joseph Sherlie, Simon Ives and John Playford. The playing is forthright, vigorous, at times almost recklessly so, using detached and lifted bowings where appropriate, but also sustained and full-toned, very expressive, legato phrasing. He plays four instruments (treble, tenor, lyra and bass) in a total of 9 tunings and the sound is always intoxicating and has immediate impact. Highly recommended. Robert Oliver

£ = bargain price ££ = mid-price
All other discs full price, as far as we know

LATE BAROQUE

Bach *Cantatas Vol. 6* Ruth Ziesak, Elisabeth von Magnus, Paul Agnew, Klaus Mertens SATB, Amsterdam Baroque Orchestra & Choir, Ton Koopman 257' (3 CDs in a box) Challenge Classics CC2206 (rec 1997)
BWV 50, 59, 69, 69a, 75, 76, 104, 179, 186, 190

Stephen Daw was slightly equivocal in his praise of this at its first release (*EMR* 38, p. 15), commending its sensible musicianship, tempi, style and general approaches, though nostalgic for some features of the Harmoncourt/Leonhardt recordings. I am surprised at the note-writer's amazement that the surviving body of Bach's Leipzig cantatas is the equivalent of 25 operas. Hasse produced 44 operas during the same time-span – maybe not as good as Bach's cantatas, but I doubt if quality was related to the time spent composing. Most readers who might want this will have bought it first time round, but it is good that the old issues are being reissued alongside the new sets. CB

J S Bach *Cantatas from Leipzig 1724* (vol. 24) Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Kooij SATB, Bach Collegium Japan, Masaaki Suzuki *dir* 67' 37"
BIS-CD-1351
BWV 8 (with second version of the opening chorus), 33, 113

Volume 24 of Suzuki's landmark Bach Cantata Cycle takes us to the 11th, 13th and 16th Sundays after Trinity of 1724. The programming gives us the works in BWV rather than date order, and includes a later version of the opening of BWV 8 as an extra track. The four soloists are well-known names and they deliver the sort of stylish, confident performance we have now come to expect. The duets are particularly successful, with excellent blend – the soprano duet is outstanding. The instrumental playing is also as poised and effortlessly beautiful as ever. I know some people feel that the price of perfection is a loss of emotional engagement, but personally it suits me better to be left to my own contemplation while listening to such earthly wonders, rather than having some director's or singer's version of it forced down my throat. I especially enjoyed the opening choruses of all three cantatas. BC

Bach *Organ Works Vol. 15: arrangements Part II* Gerhard Weinberger (Zacharias Hildebrandt organ, St Wenceslas, Naumburg, 1743-6) 62' 26"
cpo 777 018-2 ££
BWV 587, 592-3, 596, 645-50, 1079/5

Gerhard Weinberger reaches volume 15 in his complete Bach organ works series,

and the playing shows the improvement that has continued since his rather shaky first CDs. His use of mannered oddities has reduced considerably, and the CD should take the repeated listening that such personal quirks can often prevent. However, although the Naumburg organ is a magnificent beast contained in a huge cage, I do not think it is the best instrument for many of the pieces on this CD, particularly the concerto arrangements. Both in their original format, and in Bach's transcriptions (for a princely court chapel organ), these works are essentially chamber music. Although I admit that they do sound impressive played with the grandeur of a huge pleno registration, the aural crash of moving from the delicate opening registration of the Concerto in D minor to the full pleno (between tracks 10 and 11) was a bit too much for me. The Schübler Chorales work well, with some nice registrations, including a lovely breathy accompaniment of three 8' stops in *Ach bleib bei uns*. But making an echo of the repeat of the first phrase of *Wachet auf* didn't work for me. Apart from making me listen out for further echoes (which didn't happen), it was also unnecessary – a lightening of touch would have been more subtle and effective. Nonetheless, this is a fine recording of a magnificent and important organ, and is worth getting, if for that reason alone. The final track, the *Ricercar à 6 voci* from the Musical Offering is playing on the majestic full pleno – a remarkable sound that will frighten distant neighbours if played at the correct volume. Andrew Benson-Wilson

Boismortier *Six Concertos for five Flutes* Barthold Kuijken, Marc Hantaï, Frank Theuns, S. Saïtta, D. Etienne 72' 32"
Accent ACC 24161

This is a re-release from 1995, but a very welcome one for those of us – like me – who missed it first time around. I've known of the concertos for five flutes for a long time but never actually heard them, and I have to say that they are excellent pieces: some of the scrunchy chords in the slow movements are to die for! I wonder if Telemann knew these before he wrote his concertos for four unaccompanied violins, as the textures and overall styles are quite similar. Even if you're not a great fan of the flute – or Boismortier, for that matter – this is a real treat. BC

Geminiani *The Enchanted Forest* La Stagione Frankfurt, Michael Schneider *dir* Capriccio 67 081 58' 08"
Concerti Grossi Op. 7 Nos. 4 & 6

Although I am a big fan of Geminiani, this is the first time I've heard either *The*

Enchanted Forest or concertos from Op. 7 (of which there are two on this disc: Nos. 4 and 6). Michael Schneider and La Stagione are convincing advocates of his later music, with a strong string sound and rich wind colouring. He argues for an unknown programme to Op. 7 No. 6, which is a particularly strange piece of writing, full of tempo changes within each of its six movements. I'm ashamed to admit that I knew nothing about *The Enchanted Forest*, but can readily see how the music would fit into its original pantomime context, accompanying dances and scene changes. That it was not a success in Paris has surely more to do with French taste of the period than any fault of Geminiani's music, which is splendid and given an excellent performance here. In fact, listening to it blind, I suspect most people would think it French. This is a fine recording, which will appeal to anyone interested in mid-18th-century orchestral music. **BC**

Jakob Klein *6 Sonaten für Violoncello und Basso Continuo op. 4* Kristin von der Goltz *vlc*, Hille Perl *gamba*, Lee Santana *lute* Raumklang RK2204 70' 22"

This is a wonderful CD – the music is first rate (although possibly only known to the most specialised of cellists) and the performances (with lute and gamba continuo) are both technically assured and artful. The composer was born the same year as Fasch and died ten years before him, yet somehow these sonatas feel much more modern than anything Fasch wrote – and beyond that there is a virtuosity that the German composer never required of his performers. I've seen Kristin von der Goltz's name listed among orchestral players before, but this is the first time I've heard her play solo – she has a remarkable air of confidence, and complete control of her instrument: I hope it won't be long before I hear her again. **BC**

Johann Ludwig Krebs *Complete Organ Works* John Kitchen (organs in Edinburgh, St Andrews, Dulwich and Norwich) 447' 42" (6 CDs) Priory PR BOXCD 400 £

These are all fairly recent recordings – can vol. 1 really have appeared as long ago as 2000? Curiously, I remember player and organ, not for this disc, but for his ability to play an authentic-sounding hymn accompaniment on TV a year or so ago. Krebs isn't quite Bach: he's just a bit too predictable. But unless you only enjoy the peaks, not the foothills, he's worth hearing, and is presented as convincingly as possible on interesting

modern UK instruments. Enthusiasts will probably have bought the CDs as they appeared, but the package is worth getting if not, especially at the price. **CB**

Pisendel *Violin Sonatas* Anton Steck *vl*, Christian Rieger *hpscd* 61' 11" cpo 999 982-2 *see p. 16*

Per Monsieur Pisendel La Serenissima, Adrian Chandler 70' 09" Avie AV0018 *see p. 16*

Pisendel & Dresden Martina Graulich *vl*, Ute Petersilge *clavichord*, Thomas C. Boysen *lute*, Stefano Demichelli *hpscd* 78' 31" Carus 83.162 + W.F. Bach, Hasse, Heinichen & anon *see p. 16*

John Stanley *Complete Voluntaries for Organ* (2 CDs) Margaret Phillips (1742 'Griffin' organ, St Helen Bishopsgate, 1764 Byfield organ, St Mary Rotherhithe, 1794 GP England organ, St Peter & St Paul, Blandford Forum and 1829 Bishop organ, St James Bermondsey) Regent REGCD190 ££

As far as I know, this is the first complete recording of Stanley's 30 organ Voluntaries. Published in three volumes between 1748 and 1754 (but probably written over a longer period), they are one of the most important musical products of the English 18th century. They are much loved by English organists but, along with a lot of other English 17th and 18th organ music, are not as well known abroad as they deserve to be. One of the difficulties with a recording project like this (and I have wondered about doing it myself), is the choice of organ/s. There are very few, if any, English 18th century organs that approach the historically informed conservation or restoration standards that other countries have achieved. All have some quirk or another (generally later additions or omissions to the specification and incorrect temperaments), including the four chosen for this recording, one of which is eighty years later than the Voluntaries, and is from a different sound world to the 18th century organ. But I would be reluctant to suggest alternative choices. The registrations were clearly chosen to bring out the characteristics of each of the four organs used, as well as respecting Stanley's own detailed instructions. This has resulted in one or two minor registration quirks (like using the tierce chorus or Sesquialtera as a Cornet), but none that are not understandable. Margaret Phillips plays sensitively and musically, avoiding both the dull monotony or the cavalier showmanship that bedevil many interpretations of this repertoire. Her sense of touch and articulation

is spot on, as is her sense of the projection of a musical line – so important in these pieces, many involving several pages of almost continuous semiquavers. She avoids the temptation to overdo cadenzas, although there were times when I wondered if more ornamentation might have been appropriate. I can thoroughly recommend this double CD (at single CD price) not just to organists (for whom it makes an ideal reference recording), but to all music lovers as an entertaining programme in its own right. The English late 17th and 18th century organ was a very special instrument, with a strong repertoire of its own, and it needs much greater international recognition. This recording should help. Buy lots and send them to your friends.

Andrew Benson-Wilson

The Oxford UP edition was an early example of issuing facsimiles for normal use – or were they corrected facsimiles? I kept them at hand when I was a church organist in the 1960s in case I hadn't prepared a voluntary, but have lost them over the years. **CB**

Stölzel *Cantatas for Pentecost 1737* Dorothee Miels, Martin Wölfel, Jan Kobow, Christian Immler SATB, Telemannisches Collegium Michaelstein, Ludger Rémy 68' 11" cpo 999 876-2 + *Er heß et Friedenfürst*

Only last issue I was hoping that Ludger Rémy would record more church music by Stölzel, but little did I know that there was already some in the pipeline. Thank you, cpo, for your continued support of such an unjustly neglected composer. The first six cantatas on the disc are from a double cantata cycle composed for Gotha in 1736/37. They all open with a 'Coro a 4' (here the four soloists sing it – correctly in my view), which is followed by a varying sequence of arias and recitatives, and each concludes with a chorale setting. The last cantata, for Quasimodo Sunday, lacks its track listing inside the booklet and comes from a cycle some five years earlier – don't suddenly imagine that you've got Handel's *Messiah* on by mistake at the beginning of this piece! The singing and playing is as excellent as I have come to expect and it's the instrumental colour that distinguishes these from previous releases for the same forces – the presence of horns in the orchestra is striking. There are numerous lovely arias, but the highlight of the disc is surely Rémy's reading of the chorales: simplicity, it seems, is no barrier to beauty. Is it too much to ask for yet more? This is definitely my disc of the month. **BC**

Telemann *Harmonischer Gottes-Dienst*
Julianne Baird S, James Bowman cT,
Music's Re-creation 60' 09"
Meridian CDE 84467

This is a re-release of a 1989 recording in which two of the leading early-music singers of the day are joined by flute, violin and continuo in four cantatas (two for each singer, combined with each of the treble instruments) from Telemann's most popular printed cycle. At the centre of the programme is the five-movement E minor gamba sonata from *Essecizii Musici* (complete with "Recitative" movement, and accompanied throughout by organ continuo). The performances are very good, and the music is among Telemann's finest. BC

Telemann *Overtures, Sonatas, Concertos*
[vol.] 2 Musica Alta Ripa 62' 44"
MDG GOLD MDG 309 1250-2
TWV 41:D6, 43:d2, 44:32, 52:Fr, 55:h4

This disc continues Musica Alta Ripa's excellent exploration of Telemann's chamber music. It opens with a fine account of a D minor concerto for four-part strings (the one that a friend of mine calls 'The Bionic Viola-player Concerto' on account of the fact that the oft-neglected middle part player gets quite a lot of prominent solo writing). This is followed by the concerto for recorder, bassoon and strings, a string quintet in F minor, a solo cello sonata from *Der Getreue Music-Meister* and finally an overture in B minor with solo violin. I have listened to the disc several times and relished the beautiful string playing, which has always been a characteristic of Musica Alta Ripa. I look forward very much to vol. 3. BC

Vivaldi *Concerti a tre e a quattro*
Collegium Pro Musica 51' 09"
Dynamic CDS447 (rec. 1995) £

Oh dear! This rather short CD has six of Vivaldi's chamber concertos performed on recorder, violin, cello and harpsichord. Its brevity is a relief in some ways, as the recorder player wants to play everything fast (whether or not the violinist can pull off the sometimes mind-boggling passagework at the speeds he sets), the cellist hasn't quite got the idea of accompanying (or, sometimes, playing in tune) and the harpsichordist would do well to avoid all chromaticism. Things really came to a head for me at the end of Track 12: mercifully, the keyboard was silent in the next few tracks so my ears (and slightly queasy stomach) had time to re-adjust. Recorded in 1995, I should have thought this could have done without re-

release: it struck me that the group had spent too much time practising and the keyboard antics were possibly a result of boredom. Either way, not one I can honestly recommend. BC

Vivaldi *Le Quattro Stagioni* (A Dresden version with winds); G. A. Guido *Scherzi Armonici sopra le Quattro Stagioni dell'Anno* L'Arte dell'Arco, Federico Guglielmo solo vln, dir 56' 24"
cpo 777 037-2 (compatible SACD)

This is an odd thing: it was recorded in 2001 and purports to be a version of the Four Seasons from Dresden. On reading the notes, however, one discovers that these are not based on someone's uncovering a set of parts in Pisendel's hand, but rather someone's fanciful interpretation of what might have been done, had Pisendel (or anyone else for that matter) taken an urge to re-write them. Thus, on the back cover the subtitle reads 'A Dresden Version with Winds', which is only slightly more honest. I wasn't convinced by most of the arrangements, although the obvious horn calls in Autumn (echoed by oboes, which was an imaginative and effective idea) did work, as one had always known they would – but isn't the composer's original suggestion of horns so much more colourful? The whole idea comes off the rails in *Winter* because F minor is declared an unfriendly key for winds (and Vivaldi only writes in the key once, and then not with wind), so the Dresden connection goes out the window, as there are several concertos with flutes, oboes and bassoons by Fasch in Dresden sources with movements in that key. I found the solo violin playing – when all of a sudden, the Technicolor stopped and he was thrown into sudden prominence (when his line was not being stolen by a recorder player, who has to distort the lines because of the limitations of the range of his instrument) too mannered, and despaired of the never-ending pushing and pulling of the basic pulse very disconcerting. As for Guido's *Scherzi Armonici*, I wondered on first hearing if the whole thing was a belated April Fool's Day joke. This is not exactly great music. A web search, however, showed that a paper was given on his activities in France was given last month during the Baroque Conference in Manchester, so the joke was on me. This is clearly not the first alternative *Four Seasons* we've had; nor, unfortunately, will it be the last... BC

Vivaldi *Concerti trascritti per Organo*
Francesco Tasini org 69' 52"
Tactus TC672241
RV 67, 144, 180, 206, 328, 333, 356

Taking inspiration from Walther's and Bach's examples, the organist Francesco Tasini has transcribed a few more of Vivaldi's Concertos for solo organ and on this CD plays them, appropriately, on a modern copy of a Silbermann organ in Bologna. The programme makes a point that probably does not need to be made any more, particularly in Britain: that a transcription is not somehow a second-rate form of music. This CD shows how well good music transfers to different instruments, and also how versatile the organ is. The transcriptions work well, and involved a certain degree of reworking for the organ, as did Bach's examples. The playing is well controlled, with a good sense of instrumental phrasing and touch, and will take repeated listening. The speeds, even of the fastest movements, are moderate, avoiding the excessive pace and bluster that many organists bring to Bach's Vivaldi transcriptions (and many instrumentalists bring to Vivaldi music in general), and the music benefits. The organ makes a good sound, with a clear chorus and a helpful acoustic. Andrew Benson-Wilson

Weiss *Lute concerti* Richard Stone lute,
Gwyn Roberts flute *Tempesta di Mare*
Chandos Chaconne CHAN 0707 76' 12"
Concertos SC6, 9, 53, 57, 58, 90

Silvius Leopold Weiss (1687-1750) was a contemporary of Bach, and has bequeathed more music for solo lute than any other composer. His surviving solos are well known today, but his various concerted works are not, presumably because they survive incomplete. Richard Stone has done a splendid job in reconstructing the lost string parts for Weiss' lute concerti, and the finished product on this CD is very convincing. Weiss sounds like Bach with fewer diminished 7ths and fewer accented passing notes. Track 14 begins with a Handelian Hallelujah. It is cheerful, optimistic fare for the Age of the Enlightenment.

The main problem seems to be getting the balance right between the different instruments. The lute is a quiet instrument, of course, and there is always a danger that it might be drowned by the other instruments of the *Tempesta di Mare*. In passages where the lute plays alone we can hear Richard Stone's sensitive playing clearly, and it is a pity that we occasionally lose some of this in the tutti sections.

Two of the six concerti on this CD are for flute and lute alone. The lute not only accompanies, but also provides counter-melodies and some solo sections. The recording of both instruments is well balanced for these pieces, although flautist

Gwyn Roberts' close-miked gasps are unfortunately ever audible. Douglas Alton Smith, who provides informative booklet notes, thinks that at least one of these concerti was played in 1718-9 at the Imperial court, when the Crown Prince of Saxony went to Vienna in search of a bride. It is certainly cheerful, bustling stuff for the most part, with sensuous slow movements (including an *amoroso*) to keep the Crown Prince happy. All in all a jolly nice CD. *Stewart McCoy*

CLASSICAL

CPE Bach 3 *Concertos* Daphni Kokkoni, Marek Toporowski, Concerto Polacco, Didier Talpaim *dir* 66' 42" BNL 112927

2 hpscds in F H 408 (Wq 46), hpscd in D H 433 (Wq 27), hpscd & fp in E flat H 479 (Wq 47)

Daphni Kokkoni is an accomplished Greek player of both the harpsichord and the fortepiano. Her Polish colleagues support her well in this blended programme, that opens and closes with two of Emanuel Bach's best-known keyboard concertos between which is sandwiched the solo concerto in D for harpsichord and varied ensemble (H. 433) which dates from 1750. The only serious problem in this otherwise enjoyable release is a lack of strict rhythmic consistency in the first movement of the Sonatina; elsewhere, the Haydn-esque blend of humour and structural control are abundantly apparent.

Stephen Daw

Giordani *Harpsichord Concertos op. 23 & 33* Rita Reiretti *hpscd*, Accademia dei Solingi 103' 39" (2 CDs) Dynamic CDS 428/1-2 ££

Tommaso Giordani was born in Naples around the year 1733 (the label states more confidently 'in 1730') and died in Dublin in 1806. He spent most of his career outside his native land, his operas mostly being premièred in London and Dublin. He wrote a quantity of instrumental music, in which his admiration for the works of JC Bach and Haydn is evident. The set of six concertos opus 23 was published, according to the insert notes, in 1785 (CPM gives [1779]), the three of opus 33 around five years later. More than half of these nine works, notably the three of the later set, are in the two-movement form that the London Bach often favoured. The music is charming in a debonair way, with vivacious fast movements and gentle, languorous *Laghetos* and *Allegrettos*; op 23/3 in A is a particular gem; the finale of op 33/1 toys with 'Three blind mice'. The Accademia dei Solinghi is a talented little group (the

members are unlisted, but a photograph shows eight string players). Rita Peiretti directs the performances expertly from the keyboard; she has edited the scores, and provides sparkling, extensive cadenzas in addition to alert realization of the solo part. There is just the occasional small blemish, but little to diminish one's pleasure in a pretty, well-recorded issue. The four-language booklet introduces Giordani's music and the musicians who play it. Most attractive. *Peter Branscombe*

M. Haydn *Requiem, Symphonies P9 & P16* Johannette Zomer, Helena Rasker, Markus Schäfer, Klaus Mertens, SATB, Chœur de Chamber Suisse, Orchestre de Chambre de Lausanne, Christian Zacharias *dir* 62' 44" MDG 340 1245-2

It's good to see Michael Haydn's fortunes taking a turn for the better. The King's Consort gave a concert of his works earlier this year, and now comes a CD that includes the Requiem written for the death of his patron (but also performed in part at his own funeral, and again in toto for his brother's funeral in 1809) and two fine symphonies. Like the Vanhal, this is a modern instruments CD, but the playing is good, and the solo singers include at least two early music specialists. The overall sound is beautiful (full marks to MDG as usual for the recording) and this is a disc I have enjoyed several times. *BC*

Franz Anton Hoffmeister *Complete works for viola* Ashan Pillai *vla*, Gulbenkian Orchestra, Christopher Hogwood *cond* Oehms Classics OC 334 76' 13" ££ Concertos in B flat & D; 12 studies for solo *vla*

It's good to have any classical viola concertos on record, and these two inventive and well written examples are certainly worth hearing. They make a persuasive case for Hoffmeister to be ranked among the best Viennese composers of the 1780s and '90s after Mozart and Haydn. But I'm afraid I found the performances rather disappointing. Hogwood does his best with the large orchestra of modern instruments, but they still sound overweight, and the bass in particular tends to be a bit leaden-footed. Pillai has a fluent modern technique, though marred by slightly suspect intonation in some octave passages. I'm left wishing that a first class (and slimmer!) period group would record these very rewarding concertos.

The solo studies are interesting curiosities, which sound as if they would be great fun to play by oneself. But nearly 40 minutes' worth of solo viola music, played with sometimes not-quite-perfect

intonation on a modern instrument, soon palls. I listened to all of it (honestly), though the temptation to reach for the 'off' button was great. *Richard Maunder*

G. B. Martini *Geistliche Vokalmusik, Orgel- und Cembalo-Sonaten* Norbert Düchtel *org*, Oscar Milani *hpscd*, Freiburger Domkapelle, Boris Böhm *dir* 64' 25" ARS MUSICI AM 1368-2 Giovanni Battista Martini

This record of works by the Padre of Bologna is a collection of four motets, either *a cappella* or with continuo organ, some organ sonatas and toccatas, and three-movement sonatas for cembalo. The choral works do not benefit by being sung by a larger ensemble (with women's voices) than was conceived by the composer, presumably having been written for performance by the Franciscan friars. The harpsichord sonatas, published in 1747, are performed on a typically German-sounding two-manual instrument with a full, percussive quality and are very much in the pre-classical style of his pupil J. C. Bach. The organ works, to my ear, sound the most convincing and are more contrapuntal in style. The packaging has an attractive cover with some superb photographs, both in the booklet and on the CD itself, and the notes, with organ registrations, are informative. *Ian Graham-Jones*

Martín y Soler *La capricciosa corretta* Josep Miquel Ramon *Fiuta*, Marguerite Krull *Donna Ciprigna*, Yves Saelens *Lelio*, Enrique Baquerizo *Bonario*, Carlos Marin *Don Giglio*, Katia Velletaz *Isabella*, Raffaella Milanese *Cilia*, Emiliano Gonzalez-Toro *Valerio*, Les Talens Lyriques, Christophe Rousset 135' (2 CDs in box) Naïve [Astrée] E 8887

BBC listeners were denied the chance to hear this delightful comic opera in an EBU relay at New Year 2003, but can rejoice now at the opportunity to make up for lost time with this excellently engineered recording of Christophe Rousset's performance with Les Talens Lyriques. *La capricciosa corretta* seems to have been Martín's preferred title, but when it was first performed at the Haymarket Theatre, London, on 27 January 1795, it was announced as *La scuola dei maritati* (a third contemporary title was *Gli sposi in contrasto*). It has a libretto by Da Ponte, and a score not inferior in most respects to those that poet inspired in Mozart. The plot concerns an elderly husband, dominated by his young and spirited second wife; her step-children and the servants gradually restore equi-

librium in the household and bring about the usual happy ending, after various disguises, deceptions and confusions.

The booklet contains the libretto in Italian, French and English, as well as a valuable note on the composer and his music, and a synopsis (the latter in tiny type). Minor criticisms: the castlist might have identified the social function of the characters, and the table of tracks could usefully have contained the names of the persons involved in each number, and its opening words. The (mainly unfamiliar) cast is uniformly stylish, committed and accomplished, and the playing of the orchestra is of the highest standard. Rousset has chosen a delightful tribute to Martin for this, the 250th anniversary year of his birth; may he (or some other equally enthusiastic and skilful conductor – can there be one?) soon give us a recording of *L'arbore di Diana*, another fascinating *opera buffa*, this time from the composer's Vienna years. No lover of late 18th century opera will want to be without this set. *Peter Branscombe*

Placidus Metsch *Orgelwerke*. Laura Cerutti (1824 Gruol organ, Bissingen, Teck) Cornetto COR10016

Placidus Metsch (1700-1778) seems have escaped the international renown that has befallen many Germanic organ composers. Apart from his birth and death, and one organist appointment around 1723, his collection of miscellaneous organ works, published in Nürnberg in 1765, is all that is really known of him today. The music, in undemanding Rococo style, is pleasant enough, the highlights being a jovial 'Galanteria' and sparkling Capriccio Vivace. The organ is very much a product of the early 19th century, when tonal ideas had moved far from the 17th or 18th century of voicing. The dry acoustic doesn't help a voicing style that seems to be inherently rather dead, and the shrill mixtures crash onto, rather than blend with, the 8' and 4' dominated foundation stops. The playing is sound, but perhaps shows slightly too much respect for the music – the Rococo repertoire often needs a bit of a tweak from the playing to expose its colours. Neither the music, the organ, nor, I fear, the playing are inspiring as to recommend this recording to any but the most dedicated organ buffs. *Andrew Benson-Wilson*

Mozart *Works for pianoforte* Jos van Immersel (copy of 1788 Steinfp) 63' 04" Accent ACC 10018
K 265, 397, 457, 475, 511

This disc offers an enjoyable selection of Mozart's compositions from the period

1778 to 1787. The notes outline the relationship between the composer and the keyboard-maker Johann Andreas Stein, which is relevant because the recording uses Claude Kelecom's reproduction of a 1788 Stein fortepiano; but there is no description of individual works. Jos van Immersel has a good sense of drama and tempo throughout, and brings the variations to life with excellent dialogue and precision between the hands. He does not, however, quite match the perception and tonal sensitivity of Thomas Brautigam's Mozart interpretations – I would, for instance, have preferred more dynamic subtlety in the Adagio of the C minor sonata, which is marked 'sotto voce'.

Margaret Cranmer

Mozart *Requiem* Christine Schäfer, Bernarda Fink, Kurt Streit, Gerard Finley SATB, Arnold Schoenberg Choir, Concentus Musicus Wien, Nikolaus Harnoncourt 50'15" deutsche harmonia mundi 82876 58705 2

This recording of Mozart's Requiem was taken at live performances in the Musikvereinssaal, Vienna, between 27 Nov and 1 Dec 2003. It uses Franz Beyer's revision of the Mozart-Süssmayr score, and the SACD includes a CD-Rom track of the autograph score with the post-humous additions as far as the end of the Hostias (the Lacrimosa contains only the five bars following Mozart's last entry, and the facsimile was evidently made before the forged Mozart signature on the first leaf was ripped out during the 1991 Austrian National Library exhibition). Harnoncourt is on familiar territory here, with his well-tryed Concentus Musicus and Erwin Ortner's expert Arnold Schoenberg Choir. The solo quartet could hardly be more distinguished; all are outstanding, and to single out one would be grossly unfair to three. The illustrated three-language booklet (sung text in Latin and English only) includes Harnoncourt's thoughts on the Requiem as well as an introductory article about the work and the edition favoured. It would not be a Harnoncourt performance if it lacked the occasional idiosyncratic touch – but it is an inspiring and inspired reading.

Peter Branscombe

Paisiello *Proserpine* Sara Allegretta Proserpine, Maria Laura Martorana Cérés, Giovanna Donadini Cyané, Simon Edwards Ascalaphe, Piero Guarnera Pluton, Fernando Blanco Jupiter, Tiziana Spagnolletta Une nimphe, Leonardo Gramegna Un Juge/Un Dieu, Bratislava Chamber Choir, Orchestra Internazionale d'Italia, Giuliano Carella dir. 153' 26" (2 CDs) Dynamic CDS 442/1-2 ££

Paisiello is at last beginning to obtain a generous hearing on disc. *Proserpine*, one of his last operas, and the only one to a French text, was performed in Paris, by a superb cast, in 1803 under the personal patronage of Napoleon. It was not a success, largely owing to organized opposition to the commission's having gone to a foreigner. It makes for excellent listening on CD. The performance is pretty good, with some outstanding singing from several of the large cast, good orchestral playing, and a small but lively chorus. The libretto, by Nicolas François Guillard, tells of the rape of Proserpina (aka Persephone) by Pluto, and of the struggle of her mother, Ceres, with the help of Jupiter, her father, to win her back from the Underworld. In the end, the decision is that she shall spend half her time on earth with her mother, half with her husband in the Underworld – a happier outcome than the appellation *tragédie lyrique* might suggest.

The recording was taken during live performances at the Palazzo Ducale, Martina Franca, in July 2003. The attractive illustrated booklet contains the sung text in French with an English translation (the introductory essay is in four languages). You will need a mirror to be able to read the Act I track listing and one of the photograph captions, but this is a small price to pay for a very interesting and pleasing set, in reasonable stereo sound. *Peter Branscombe*

Paisiello *Piano Concertos Nos. 2 and 4* Francesco Nicolosi pno, Collegium Philharmonicum Chamber Orchestra, Gennaro Cappabianca dir. 54' 35" Naxos 8.557031 £
Also includes Sinfonia d'Opera & Overture in D major for "Proserpine"

This disc would not normally feature in these pages, but it would be a shame, as there is much good music to appreciate – especially the piano concertos, which have lots in common with late Mozart and early Beethoven. They are given fine performances with a largish but sympathetic orchestra. What makes the release quite interesting for our readers is the claim in the booklet that such music can only work with the full potential of the modern piano: According to Paolo Isotta, "Performed by a skilled harpsichordist the concertos sound elegantly old-fashioned to our ears; played by a less skilled musician they come across as unbearably dry and dogmatic. In the hands of a pianist who understands their musical essence and has the technique to turn it into sound, they become the ideal historically aware response." Discuss. *BC*

Reichardt *Erwin & Elmi* Simone Kermes
Elmi, Johanna Stojkovic *Rosa*, Jörg
 Dürmüller *Erwin*, Michael Kupfer *Valerio*,
 Cappella Coloniensis, Andreas Spering *dir*
 81' 59" (2 CDs)
 cpo 999 8620-2

Here is a very interesting issue. Johann Friedrich Reichardt was for a while Goethe's favourite composer, and this setting of one of the poet's Singspiels, dating from 1790-91, is a real gain for the record catalogue. It is an attractive score, though the story, which superficially resembles that of Rousseau's *Le Devin du village* (and Mozart's *Bastien und Bastienne*), is rather feeble. It makes for excellent home listening, however, and it includes a delightful setting, reminiscent of Mozart's, of Goethe's lyric 'Das Veilchen', here as a terzetto. Lyrical numbers, some of them in *Lied* form, are separated by eloquent orchestrally accompanied recitatives; there are also more dramatic touches. All four of the singers, most of them unfamiliar to me, are definitely good and well inside their roles – two pairs of lovers, who pass through trials before finding true happiness. Erwin's serenade that opens Act II is a lovely number, touchingly sung by Jörg Dürmüller; Simone Kermes in the other title role is almost as good, and the secondary pair are fine too. The libretto leaflet would be even more welcome were it not for the stilted English of the translations. I have enjoyed this release very much, and it should give lasting pleasure to lovers of late eighteenth-century operatic byways.

Peter Branscombe

Vanhal *Concertos for Clarinet, Oboe and Bassoons* (*Concertos Vol. 2*) Luc Loubry, François Baptiste *bsn*, Michel Lethiec *cl*, Piet Van Bockstal *ob*, The Prussian Chamber Orchestra, Hans Rotman *dir* 67' 38"
 Talent DOM 2910 75

Anyone who reads EMR regularly will know that I am a big fan of Vanhal and although these performances are on modern instruments, there's no reason to ignore them. In fact, despite the scanty and often unintelligible notes, I thoroughly enjoyed the disc from beginning to end. There's something about Vanhal's music that is entertaining without being vapid – he rarely indulges in great displays of virtuosity, and he has an uncanny knack for writing catchy tunes. The concerto for two bassoons was already a favourite of mine: Tafelmusik were recently performing it in Canada and I hope they will go on to record it: the first Vanhal concertos on period instruments? When will his string concertos be given a similar honour? If the violin concertos were good

enough for Mozart, surely they can't be that bad. BC

Classical Trombone Concertos Christian Lindberg *alto trombone*, Australian Chamber Orchestra, Richard Tognetti *leader* 62' 28"
 BIS-CD-1248
 Albrechtsberger *Concerto in B flat*; M. Haydn *Concerto in D*; L. Mozart *Concerto in D*; Wagenseil *Concerto in E flat*

Our readers are more likely to be familiar with Jacob Lindberg than his brother Christian. The latter, however, is the leading soloist on the modern trombone, and here moves back beyond his normal field to explore the virtuoso repertoire for the instrument in late-18th-century Austria, more specifically of one player, Thomas Gschladt, who worked in Salzburg. These four concertos are amazing in their virtuosic writing for the instrument; the Michael Haydn stands out above the others in musical quality, and the enjoyment palls a little if you hear all of the concertos at a sitting. But buy and be amazed – and don't miss the couple of modern bonus tracks at the end. CB

19th CENTURY

The Lithander Brothers Tuija Hakkilafy Alba ABCD 179 77' 12"
 Music by Carl Ludvig, Frederik, Chrystophylus and David Lithander

I confess that I'd never previously come across the Lithander brothers, but the very informative programme booklet reveals that Carl Ludvig (1773-1843), Fredrik (1777-1823), Chrystophylus (1778-1823) and David (1780-1807) were among the eleven children of a Swedish-speaking Finnish clergyman who had settled in what is now Estonia. The most musically gifted of them, Carl Ludvig, moved to Stockholm in 1790 and visited London from 1814 to 1818, where he dedicated his C major sonata to Clementi; later he became the organist of St Nicholas, Greifswald. The others, obviously talented musicians, dispersed to Turku (Finland), Uppsala and St Petersburg.

Carl Ludwig's two four-movement sonatas, and the earlier Capriccio, are fine pieces in the grand manner, rather reminiscent of Clementi or Cramer but with an individual voice and some real touches of originality. They deserve to be much better known. His brothers' contributions never fall below the level of superior salon music, and Fredrik's Haydn variations of 1799 could almost pass for one of the early Beethoven sets. Hakkila (a pupil of Malcolm Bilson) plays very well indeed, with an impeccable sense of early 19th-century style, on a beautiful Graf of c.1830 and a copy of

Mozart's Walter. Strongly recommended: a generous CD's worth of very enjoyable music you've never heard before!

Richard Maunder

Mendelssohn *The String Symphonies* The Hanover Band, Roy Goodman *dir* 224' 17" (3 CDs in cardboard carton)
 RCA Red Seal 82876 60427 2 (rec. 1995) £

I reviewed this set originally in *EMR* 16 (Dec. 1995), and wrote rather more about the way the impact of earlier music could be traced through the chronological progress of these symphonies, which is emphasised by the use of a period band. I neglected to stress the excellence of the performances. If you don't know these amazing pieces from the pre-teen Mendelssohn, get this bargain reissue. Sadly, the director's booklet note has not been retained. CB

VARIOUS

Britten – Bach *Come, heavy sleep* Edin Karamazov *luth* 49' 51"
 Alpha 056
 Bach *Partita II BWV 1004*; Britten *Nocturnal after John Dowland op. 70*

Benjamin Britten's *Nocturnal after John Dowland* (based on Dowland's 'Come, heavy sleep') was composed in 1963 for Julian Bream, who performed it on the guitar for the first time at the Aldeburgh Festival the following year. Edin Karamazov plays a *liuto attiorbato* made by Nico van der Waals. I don't know how the instrument is tuned, i.e. whether or not he raises the 3rd course by a semitone to match classical guitar intervals. A close-up photograph shows that the first five courses are single and the other eight double. Much of the Britten is inevitably guitaristic in its manner of performance, so single courses are understandable. The extra diapasons are used to add a richness and sonority lacking in the guitar, although the effect is sometimes like someone groping around the bottom end of a piano with the dampers taken off. After all the 20th-century pyrotechnics of the first seven movements it is a magic moment to hear Dowland's unadorned song played on an instrument from the lute family.

The rest of the CD is devoted to an intabulation of Bach's *Partita II* for violin solo (BWV 1004). Bach's music generally transfers well from one instrument to another, and this is no exception. The Sarabanda is a particularly tender moment, with some delicately expressive playing, and the low diapason strings are used to good effect. The Giga is less successful, perhaps because it lacks the stability which a few extra bass notes would have

given. The extra resonance provided by so many open strings helps to create a distinctive tone quality in the final extravagant Ciaccona.

Some may criticise Edin Karamazov for sounding like a guitarist playing a lute. I do not. He makes music in his own way, and succeeds in creating some elegant pictures in sound. It is a shame, though, that his heavy breathing is so noticeable.

Stewart McCoy

Come, Holy Spirit Music for Ascension, Pentecost & Trinity The Choir of The Queen's College, Oxford, George Parsons org, Owen Rees dir. 58' 07"

Guild MCD 7276

Music by Bach, Byrd, Guerrero, Lassus, Lobo, Palestrina, Tallis, Victoria + Finzi, Harvey, Leighton, Taverner

I usually find that the earlier items on church choir anthology discs unsatisfactory, so it is good to welcome one such disc that avoids the usual problems. Owen Rees is familiar as a conductor of renaissance music, but he has given his choir a style that seems appropriate for Victoria and Finzi without changing its character completely between the pieces. Of the modern works, I liked Jonathan Harvey's chant-saturated *Come, Holy Ghost*. CB

England through the Ages Malle Symen Quartet (Katja Blischke, Raphaela Danksgmüller, Cathelijne Hensing, Ina Wiczorek) recs 56' 42"

Audiomax 703 1178-2

Music by Maarten Altena, Baldwin, R, Barrett, Blow, Byrd, Fayrfax, Locke, Leonel Power, Purcell, Tallis, Taverner & anon

Nobody can accuse recorder players of being narrow minded in seeking repertoire, as this disc admirably proves. A collection of fascinating pieces from John Baldwin's *Commonplace Book* draws on the rhythmic complexity of the middle ages and are all played with precision, confidence and ease; these are complemented by works by Tallis, Fayrfax, and Taverner's original *In Nomine*. The English early baroque is represented by Locke (a Suite in F), Blow and Purcell, although the arrangements of string music from *Dido and Aeneas* and *Venus and Adonis* work less well than the earlier, vocally conceived pieces. Most fascinating of all is the new work by Maarten Altena which uses an *In Nomine* by William Byrd as a starting point for a conceptual piece using electronics. Richard Barrett's new piece *Liebestod* (2000) also experiments with real time electronics, but its more challenging harmonic style and greater length make it less accessible than Altena's work. A very fine disc from this Dutch all-female ensemble. Marie Ritter

Kaing: Medieval & Later Welsh music & poetry Bragod (Robert Evans crwth, lyre, Mary-Anne Roberts voice) 88' 34" (2 CDs) unnumbered disc from www.bragod.com

I'm not quite sure what to make of this, and can't think of any early Welsh experts to send it to. The starting point is the Robert ap Huw MS, which Robert Evans has been studying for decades. The extensive and informative booklet makes a good attempt to explain the notation and the MS's musical language. The sound of the disc will surprise. Those who have attended Larry Gordon's shape-note courses will have experienced the sort of sound that Mary-Anne Roberts makes. This seems particularly harsh (using the word descriptively rather than pejoratively) in the first track. I was puzzled at how un-Welsh her singing was: sometimes the inflection and shape of the text sounded like English with nonsense words! Those who have only heard the crwth played politely by all-purpose medieval players will be surprised at its vigour. Not all the music is Welsh: the longest track is the English or Scottish *Ballad of Queen Jane*, and the preceding track has what on first hearing (without seeing the booklet) I interpreted as a series of variations in search of *Shepherd's Hey* (and barely finding it): the justification for its presence is merely that it is a morris tune once popular in Wales. The second disc has a Welsh *Ystoria Trystan*, medieval verse embedded in later prose, set to a 'measure' from the ap Huw MS. CB

DUO LIVE OAK

Piva: Renaissance Song of Italy and Spain Duo Live Oak (Nancy Knowles S, Frank Wallace Bar, lute, vihuela) 63' 37"

Gyre 10032

Delphin: 16th-century works for vihuela de mano Frank Wallace vihuela 61' 06"

Gyre 10042

Woman of the Water: Songs of Frank Wallace Duo Live Oak 59' 51"

Gyre 10082

Piva is an anthology of songs and instrumental pieces from the early part of the 16th century, with some familiar flowers (Tromboncino's *Ostinato vo seguire* and Arcadelt's *Il bianco e dolce cigno*) alongside lesser known blooms. Although there are some light moments, such as a short, snappy *Teresica hermana*, the singing (for my taste) is overly grand and excessively mournful, in particular the 8' 39" of Pierre de la Rue's *Tous les regrets*. Tromboncino's *Per dolor* is sung with questionable intonation. The songs are interspersed with *ricercars* by Francesco da Milano and four *tastar de corde* by Dalza.

Delphin begins with five fantasias by Luis Milan. The first combines slow-moving chords with fast and furious divisions, which Frank Wallace plays with panache. The fourth and fifth are more restrained in character, and benefit from a variety of tone colours. There follows an interesting selection of pieces: three fantasias by Narvaez followed by his divisions on *O gloriosa domina*; four fantasias by Francesco da Milano (Ness Nos 33, 69, 11, 34); and various pieces by Mudarra, Fuenllana, and Daza. The fantasias by Daza are less familiar, so it is frustrating that there is a fault in the CD after 46 seconds of the second fantasia. It is interesting music played energetically, although I would prefer to hear fewer rolled chords and more moments of tranquillity.

What I find intriguing is a passage (soon after the CD fault) in Daza's *Fantasia por el segundo tono* (21v), which is very similar to part of John Dowland's *Semper Dowland Semper Dolens*. Is this a coincidence, or was one of the composers borrowing from the other?

In *Woman of the Water* Frank Wallace is composer, singer and player. He writes thoughtful songs in a modern idiom, and provides a sensitive, neatly played accompaniment either on guitar or 10-course lute. I think it would be interesting material for contemporary music buffs, but less likely to appeal to an early music audience. I like his playing, but I find Nancy Knowles's voice a bit too warbly for prolonged listening. In the sleeve notes we read that his inspiration comes from Dowland, yet I seem to recognise bits of Vieux Gaultier (1:42) and Narvaez (2:40). The duo succeed in creating a variety of moods, each song having its own very distinctive character.

Stuart McCoy

Available from www.gyremusic.com. We were also sent a score of the first work on the last disc: Pearly Everlasting, for soprano, baritone and 10-course lute (notated in tablature). CB

I've enjoyed two sets under the title *The Very Best of English Song* put together by one of our subscribers, Richard Abram, for EMI. 5 85896 2 is not strictly relevant, since it contains 'modern' songs with orchestra, starting with Janet Baker and Barbirolli's *Sea Pictures*; other cycles include *Songs of Travel*, *Five Mystical Songs*, *Songs of the Sea*, *Les Illuminations & Serenade*, the orchestral *On Wenlock Edge* and *Sea Drift*, plus the performance to sell it: Wilfred Brown in *Dies Natalis* – what mastery of eloquence! The other set, 5 75926 2, has one disc of early 20th century songs and another with Deller, Chance, Kirkby & Daniels before finishing with Owen Brannigan, Ian Wallace and Flanders & Swan. CB

LETTERS

Dear Clifford,

I feel I must comment on your review of Telemann's *Singe-, Spiel- und Generalbassübungen* (issue 100). With respect, I think you have missed the point of this publication (the original, that is). They were designed to give the very first basics in continuo accompaniment, and as such concentrate on correct, for the time, part leading in a four part texture, and the understanding of the figuring. It will be seen, from a close study of Telemann's footnotes that this does not conform to the rules of harmony as they are taught today. There is much more tolerance of consecutive fifths, for example, and the doubling of the bass in a 'first inversion' or '6' chord was common practice when it didn't have a leading-note function. Wherever did you get the idea that playing above the soloist is a 'basic rule'? To my knowledge this is stated nowhere, and in fact the overwhelming evidence demonstrates that one often played above the solo part. Look for example at the Bach/Gerber realisation of Albinoni's violin sonata, or Bach's own realisations in the B minor flute sonata, the third and fourth movements in particular. Telemann's pieces were never intended to be performed with these basic 'realisations', but taken in conjunction with the main treatises on Generalbass by Heinichen and Mattheson, give the very first learning steps, the basic language, which can later be expanded into an artistic accompaniment. Paul Simmonds

As I said, 'one hopes that students soon passed beyond this level'. There are several references to not playing above the treble in Arnold (see ACCOMPANIMENT in the index). Most of my continuo activity is with 17th-century music on the organ, where playing above the melody tends to sound like adding descants to hymns – a practice that I believe was invented during the first world war to make up for the absence of tenors and basses, who were away being killed in France. But Arnold states on p. 364, in a distillation of 18th-century practice, that the accompaniment

should keep below rather than above the principal vocal or instrumental part. He notes that the principal treatises are somewhat reticent on the subject, but says 'there is ample evidence to prove that it was not in accordance with the taste of the eighteenth century to provide an accompaniment comparable with a leafy avenue beneath which... the melody was at liberty to wander in dignified seclusion.' A nice text to be the basis of a more detailed discussion: contributions welcome. CB

Dear Clifford,

I just received the April *EMR* (a month after the May issue!) *

I agree with your objection that Scherer's list of 646 composers found in the Fall 1996 Schwann Opus Catalogue is biased. From my discographic work, I think it's safe to assert that unique names will be found in each of the RED, Bielefelder and Diapason Catalogues that are not found in Schwann. The most obvious lacuna is Schwann's omission from its alphabetical list of many composers found only in collections. These are listed in RED and Bielefelder very thoroughly and in Diapason somewhat well. Jerome F. Weber

*A warning to surface mail subscribers that delivery is very inconsistent: slow boats can be overtaken by faster ones. CB

Our congratulations to Sally and John Butt on the birth of Fergus Alexander on 2 June.

The music on page 36 is a small excerpt from the 'Brussels' Mass a24 attributed to Biber, which BC has edited for the performance at the Proms on 10 August. Scores & parts available from King's Music.

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Dear Clifford,

Your recent editorial observations (issue 101) are indeed in tune with several developments that are being generously funded by the Arts and Humanities Research Board: see the press release below and the AHRB website address. The one that corresponds most closely to your thoughts is Andrew Wathey's 'DIAMM' project, set up to gather images of medieval manuscripts, and publish them online. Not only can fragments now be electronically pieced together from scattered sources, but images can be electronically enhanced to remove surface obliterations and reveal long-lost details.

On 1st June 2004 we launched the first results of the AHRB Resource Enhancement project concerning the RISM (UK) A/II database, free of access to all at www.rism.org.uk. For the last three years the team has been digitizing and upgrading thousands of formerly inaccessible paper records of UK (and Dublin) MSS from the period concerned (c.1600 to c.1800). You can now look up records of MSS in many libraries all over the country and search the database in a multitude of ways. Over the next three years, thanks to the AHRB, thousands of further records will be upgraded and created for MSS in cathedral, chapel, and private collections (where the latter are accessible to the public, that is). In this phase we shall also be adding as many images of MSS as possible, with obvious added benefits.

David Charlton

New music manuscripts database
launched at Royal Holloway

A new database giving details of 17th- and 18th-century music manuscripts held in libraries and archives across the UK and in Dublin is launched on the web on 1 June 2004 by Royal Holloway, University of London. Containing details of more than 25,000 pieces of music, it is the result of a three-year research project undertaken by the Music Department at Royal Holloway in collaboration with the Répertoire International des Sources Musicales (RISM) UK Trust and the British Library. Funded by a major grant from the Arts and Humanities Research Board (AHRB), the project is part of the international venture RISM, which aims to trace and document printed and manuscript musical sources in libraries and archives across the world.

This new free-to-access database, at www.rism.org.uk, will enable researchers, performers and others interested in music to trace music manuscripts preserved in a wide range of institutions, including the national libraries of Scotland and Wales, the British Library, public and university libraries and city and county archives. It will provide researchers with a single reference point at which to search for material and aims to enhance access to this material and bring it to the notice of a wider section of the community. Many of the manuscripts, especially those in general 'non-music' archives, have not been documented in detail before. These include a partly autograph work by William Croft in Northamptonshire Record Office, an 18th-century book of anthems, some apparently unique, in the Cheshire and Chester Record Office, 17th-century German-keyboard music at Surrey History Centre, the Madrigal Society Collection at the British Library. The database also includes recently acquired material, such as a 'new' work by Arne at Sheffield University Library.

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One of the key elements of the database is its tune-search feature. Developed specially for this project, it allows users to type in the first few notes of a piece of music and to find both exact matches and close matches. This will enable researchers to match up pieces that share a common opening theme, to detect where small changes have crept into a tune, and to identify the composers of works that are currently anonymous. Users will also be able to search for music by particular composers or containing certain words in the title, and to browse the collections of a specific library.

All the data gathered will also be added to the international RISM database, which is published annually on CD-ROM by K G Saur under the title *Music Manuscripts after 1600*, and as a subscription service via www.nisc.com

This is first stage of a two-phase project: in August, the project team at Royal Holloway will begin work on a three-year project to document 17th- and 18th-century music manuscripts in cathedral and chapel libraries, and in private collections accessible to the public. Digital images of some of the manuscripts will also be added; these will enable researchers to compare the handwriting in manuscripts that are physically miles apart. This new phase of work is also made possible by funding from the AHRB.

Further information about the project may be obtained from Dr Sandra Tuppen, RISM UK Project Manager, c/o Music Collections, The British Library, 96 Euston Road, London NW1 2DB, or by email: sandra.tuppen@bl.uk



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APPLICATIONS ARE INVITED FOR THE ELEVENTH BIENNIAL International *Early Music* Network Young Artists Competition

This prestigious Competition is organised by the *Early Music Network*, with funding from Arts Council England, and will take place in York from 14-16 July 2005 as part of the York Early Music Festival. It is open to vocal and instrumental ensembles (minimum 3 persons) who are between the ages of 17 and 30 (35 for singers), specialise in repertoire within the period from the middle ages to the 19th century, and follow appropriate 'historically-informed' playing techniques and stylistic conventions

If you are specialising in early music you should seriously consider entry: the Competition can be a key stage on the way to national and international recognition for performers starting their professional careers. The jury (as well as the audience) regularly includes representatives of the broadcasting, recording, festival, and music promotion worlds – who see this as a prime opportunity to identify and select new and promising young talent. Judging will be by an international panel of performers and promoters. There is no registration fee; competitors participate at their own expense. For further details contact:

Early Music Network, 31 Abdale Road,
London W12 7ER
tel 020 8743 0302 fax 020 8743 0996
e-mail glyn@earlymusicnet.demon.co.uk

Closing date for applications is
Friday 26 November 2004

Benedictus from ?Biber: Missa Bruxellensis

Soprano 1

Soprano 2

Continuo

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

3 \flat 6 3 \flat 3 \sharp 5 6 5 4 3 3 \flat 6 6 5 4 3

5

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

in no - mi - ne Do - mi -

ni,

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

3 \sharp 3 \flat 6 3 \sharp 6 6 5 4 3 \sharp 3 \flat 6 3 \sharp 3 \flat 3 \sharp 5 6 5 4 3 \sharp

9

ni,

qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, qui ve - nit in

ni,

qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne, in

3 \flat 7 6 5 7 6 5 7 6 5 7 6 5 6 6 7 6 3 \flat 5 \flat 3 \sharp

13

no - mi - ne Do - mi - ni, qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne, qui ve - nit in

no - mi - ne Do - mi - ni, qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne, qui

7 \flat 5 \flat 6 5 3 \sharp 4 3 3 \flat 6 3 \flat 7 6 5 7 6 5 7 6 5 7 6 5

3 \sharp 3 \flat

17

no - mi - ne, qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni.

ve - nit in no - mi - ne, qui ve - nit in no - mi - ne Do - mi - ni.

7 6 5 6 6 6 3 \sharp 5 \flat 7 \flat 6 3 \sharp 4 3 3 \flat 3 \sharp 3 \flat 4 3

3 \sharp