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When early music became fashionable around 1970, there was considerable interest from folk-music enthusiasts. This didn't last, since they tended to have a 'music of the people' approach and eventually found that most early music was from the upper classes. Even when there were direct links between folk and art repertoires, it was at least as plausible that art music had entered the folk repertoire as vice versa – all those Playford tunes, for instance, that fit the standard renaissance basses which may have been folky in Spain or Latin America but had been civilised before they reached England. But in this issue we review three recordings of folk music (Scottish, Irish and from Guernsey) by eminent early-music performers. These all relate to popular music, but are played by musicians who approach it from the past and (apart from the Irish harp disc) with singers who are more at home in the concert hall than the folk club – several, indeed, are among our subscribers. (See review on p. 35)

I think that this is part of the freeing up of early music: the much-maligned 'thought-police' attitudes are going (though there still are practices which, despite our ignorance, can be criticised as unlikely to represent performing manners of particular periods and orthodoxies so should at least be questioned), and now that players are confident enough in what their instruments can naturally do and singers are capable of ignoring techniques that belong specifically to the 20th (and 21st) century, it is refreshing to hear experiments into repertoires that require free improvisation or composition that can go a little further than pastiche and reconstruction. Folk song has generally been flexible: one tune could be adapted to fit various sets of words. Nationalism (at least for England) is out of fashion in Westminster, but Andrew Lawrence-King is almost creating a folk-music for Guernsey (I wonder if it will catch on), and Siobhan Armstrong plays a reconstruction of the Irish national emblem. Now they are back out of copyright, the English can do what they like with *Jerusalem*, 'Land of hope and glory' and 'I vow to thee my country' . Folk music is in one respect a matter of continuous re-creation. To the extent to which it is a window on the past, this approach that is both rigorous and free is most welcome. *CB*

REVIEWS OF MUSIC

Clifford Bartlett

FAYRFAX II

Robert Fayrfax II: Masses *Tecum principium* and *O quam glorifica* transcribed and edited by Roger Bray. (*Early English Church Music*, 45.) Stainer & Bell, 2004. £55.00

First, an enthusiastic welcome for the presentation of this marvellous music in a form somewhat nearer to the original notation and less misleading to eye and mind than the 45-year-old CMM predecessor. But there are still problems, which I am mentioning, not to carp, but as a reminder that the apparently authentic notation in original note values still begs some questions.

a. There is the fact that it is in black and white (with the two colours reversed). The editor believes that the *O quam glorifica* mass originally used black, red, blue and green notes, but the edition is not lavish enough to include colour printing, so different brackets are used to indicate them.

b. The edition is in score. This does, of course, have enormous advantages for study, but at the expense of spreading the melodic lines according to the spacing of other parts. One of the advantages of singing from facsimiles is that phrases are visually more compact, and it is easier to give life to longer notes as part of the whole phrase. That is not, of course, a particular fault of the use original note-values, but the unwary reader may be seduced into thinking that the notation takes one back to the approach of the original singers more than it actually does. This is exacerbated by the wide spacing. The CMM edition of Tecum principium takes 37 pages, the new EECM takes 58 (and both have three systems per page). To take an example not quite at random, the top system of p. 28 has only 8 notes in the fastest-moving part (the passage takes about half a line in CMM), while even a fairly dense line (the last of p. 15) has only 22 (whereas the dense lines in CMM that I selected genuinely at random had about 28). It isn't even that the tactus marks are spread evenly to give a visual idea of time span: I suspect that typesetters still can't adjust to a semibreve needing the sort of spacing a crotchet would get in more modern music.

c. The critical commentary, while more spaciously laid-out than original-format EECMs, is so thorough that it is virtually unusable. The previous volume in the series (Ludford) had a far simpler source situation, but trying to list detailed variants for four sources is cumbersome and probably self-defeating. One solution would be to prepare a score with multi-colour annotations (one for each source) which could be written above each note; this could be included on a CD, along with facsimiles of the sources, each line of the music printed separately so that they could be printed out for singers, and a recording of a good performance of the work (e.g. the one by The Cardinall's Musick). I am not one who wishes to pension off the printed book, but we could be far more imaginative in new technology to supplement it. The score itself need then only contain important variants as footnotes. The edition does, however, very sensibly put two alternative versions on facing pages for easy comparison, but omits to tell the reader that when he gets to the end of p.22 he needs to turn to 24 – the 'And he shall feed his flock' layout problem.

I do, however, welcome this volume. The notation itself is beautiful, and, in addition to the commentary, there are thorough introductions and analyses of the works' structures, though perhaps the relationships might be helpfully expressed geometrically as well as in numbers – and concentration on that alone rather than other elements which make the music worth knowing might encourage too cerebral an approach. It is a pity that there is not a single page of facsimile, so helpful in seeing how an edition relates to the original notation. Congratulations to editor, EECM Committee and publisher for so fine a publication and for rethinking what an edition should be. But it is a little worrying that, whereas the great editions of the second half of the 19th century were not replaced for about a century, those of the post-war decades are already outmoded: allowing for the speed-up of research and changes of fashion, how long before another Complete Fayrfax will be needed?

LUZZASCHI II

Luzzasco Luzzaschi *Complete Unaccompanied Madrigals: Part 2.* Il quarto libro de' madrigali a cinque voci *(Ferrara, 1594) and Madrigals Published Only in Anthologies 1583-1604.* Edited by Anthony Newcombe. (*Recent Researches in the Music of the Renaissance*, 139). A-R Editions, 2004. xlv + 163pp, $76.00.

It doesn't seem as long as a year ago that I welcomed volume 1: this completes Luzzaschi's madrigal output. Those who find the intensity of the madrigal of this period overbearingly passionate might take comfort in the editor's remark: 'the overall tone of the texts in the *Fourth Book* is cheerful'. The settings are often concise, most under 40 bars long, some under 30. The longest, untypical in other respects to, has the familiar text *Dolorosi martir*, word-painting the first word with the chords of g C E a; the editor plausibly argues that it was written with reference to and in emulation of settings by Striggio, Ingegneri, Marenzio and Nanino. Marenzio's setting is accessible in his Book I a5; those by Striggio and Nanino, along with one by Soriano which may date from after

Luzzaschi's, are included in an appendix, which also has analogues of other settings in the volume. There are also six madrigals by Luzzaschi from anthologies, one with only two of five parts. Newcomb writes more about the texts than the music, but singers can find for themselves how apt it is for voices. It is a pity that Luzzaschi's published madrigal output hasn't all survived, but at least what has is now available in this excellent pair of volumes.

LACHRIMAE

John Dowland *Lachrimae...* edited by Lynda Sayce with David Pinto. Fretwork (FE26), 2004. xxxi + 56pp + 6 parts. Score £14.00, 5 parts £14.00 (alternative clefs available), tablature part £6.00.

Surprisingly, considering its fame, there hasn't so-far been an ideal edition of Dowland's intriguing publication, despite three facsimiles (of different copies) and so many complete recordings – I suspect that no other early printed source has been so well treated. It is (or at least was in my playing days) less favoured by viol players, even though the music is as satisfactory without lute as fantasies without their organ parts. The cause was chiefly because the tessitura is not grateful for the usual five-part ensemble of two trebles, two tenors and bass (or one tenor and two basses). Most pieces are for low treble (C1 clef – the typical viol fantasy uses G2 with a higher and more comfortable tessitura) and bass (F4), with three middling parts (C2, C3 and C4). This ensemble but with treble clef (G2) is used in nos. 10-12, 14 and 16 and 18-21. 15 & 16 have G2 C2 C3 C3 F3. 17 has G2 G2 C2 C4 F4. This raises problems for treating the collection as a performable entity, since only no. 17 requires two trebles, and they are equal parts and can't be fudged. The problem of retuning the lute's ninth course also suggests that a continuous performance was not envisaged.

Three pages are devoted to the problem of the lute part, which has all sorts of inconsistencies. One sometimes wonders if the simplest solution is just to ignore it and play continuo (on anything, not specifically lute), and assume that its presence was partly because Dowland wanted to use the same format as his lute songbooks (it is interesting that surviving copies are mostly bound with them) or because playing from the bass was not common in England. There was no font available that would have enabled a keyboard part to have been typeset, and it would have taken too much space anyway. The need for the presence of the lute, even if inaudible except for the cadential twiddles, is justified at the end of the second paragraph of page xi: 'Like a continuo theorbo in large-scale choral music, the other performers benefit most directly from its presence: the audience largely perceives – perhaps unawares – the improvement which it brings to the overall sound.' This could be interpreted as a specious argument for the employment of lutenists, but I think it is sound: a consequence is that, in an opera pit, lutenists should face the stage, not the audience.

There is also a general introduction, a survey of extant copies, a list of the differences between them, a page on Dowland and symbolism, and another on Dowland in Peacham. There is a whole page of bibliography, some grey facsimiles, a list of concordances, and a critical commentary. This may seem overkill to those who just want to play, but they can dispense with the score anyway and buy only the parts. The serious player and scholar will, however, find the score invaluable. It is interesting to guess how two writers with such different styles managed to collaborate.

As for the edition itself, it is a pleasure to read (although some may find that a score with three parts in the alto clef needs considerable concentration). Despite one blank leaf 'to minimise page turns', it is not laid out for performers: why should it be, unless keyboard continuo is envisaged, since all players will use the parts. Each of the Pavans except John Langton's has a mid-section page turn – which, with repeats, means three turns. No such problems in the parts. Up till now, I have stayed faithful to the Warlock edition (only mentioned here under the entry for the copy which Warlock used as his source) and was not seduced by Schott, but this will definitely oust it

Fretwork publications are now available from Bernard Thomas/ London Pro Musica.

A PILGRIMES SOLACE

John Dowland *A Pilgrimes Solace: The Ayres or Songs a3 and a4 for Voices, Viols and Lute* edited by Mary Benton. (Viol Consort Series 51). PRB Productions, 2004. 51pp + parts, $53.00 (complete set). Score only $21.00, parts only $18 (specify if C or G8 clefs for middle parts; or, for $25.00, both), lute tablature + voice $14.00.

It was about time that there was an edition of one of Dowland's books that facilitated all the performing possibilities inherent in the original. My first reaction was enthusiastic, since a crucial element of the title page is omitted from the cover: the restriction to pieces a3 and a4. So we get to No. XVIII then stop: no nautical dialogue and chorus ('Up merry mates'), which fits the a4 category anyway so should be there. Even worse is the omission of XX & XXI, the moving wedding-night recitative and chorus 'Welcome black night'. (I think Emma Kirkby sang it at our wedding, but only remember a 17th-century-ish parody on the nuptials of two traffic wardens with a chorus that alluded to Dowland's.) To exclude it for its brief fifth voice is a great shame.

But praise for what *is* here! Excluding duplicates with alternative clefs for alto and tenor, what you get if you buy the whole set is a score that omits the lute part, a tablature lute part with the cantus or solo vocal part, and SATB parts for singers and/or players including text except for IX-XI. Those three pieces are for treble and bass instruments, voice and lute. The treble instrument is in the cantus part, the voice in the alto, and the notes mention that the voice-name in the original of no. X is 'incorrectly labelled Cantus'. Dowland may be inconsistent in his names, but the original clef of all three is C1, which would under most circumstances be called Cantus. I've been vague about the treble instrument: the editor

assumes viol, but since she recognises that these three songs show 'some influence of the new Italian declamatory style' and since the part in X & XI go above the frets (unprecedented this early?), violin would seem more likely. It's a pity that the opportunity of the great *flexibility* of space in the parts did not encourage printing all verses underlaid: it would have made things much easier for the singers. The one-sharp key signature in I & V must be quite early examples – the signatures in the Musica Britannica editions of ayres are editorial; Monteverdi has D major with no signature for the opening of his Vespers two years earlier. The edition is useful: those who don't find it frustrating don't know what they are missing.

MARINI OPUS 8

Biagio Marini *Sonate, symphonie, canzoni, passemezzi, baletti, corenti, gagliarde e retornelli per ogni sorte d'instrumenti, opera ottave, Venezia, 1626*. SPES (Archivum Musicum 89), 2004. 6 partbooks, € 25.00.

This intriguing publication has been less used than it deserves. There is only one extant copy, in Wroclaw, which is damaged, and there was a period during which the University Library there would not supply microfilms. I got a copy for the BBC about thirty years ago, but both film and print-out disappeared, so I haven't been able to check the transcriptions I made then, particularly of the series of ten canzonas a4, 5 & 6 with specific scorings. Unlike most of Marini's other publications, this includes pieces for wind as well as strings – even one for 2 *flautini*. The introduction by Hugh Ward-Perkins (in English as well as Italian) attempts an explanation of the partially-disorganised structure of the publication; but despite his favouring 1629 as the actual publication date, SPES sticks to 1626. The source was complete when transcribed by Alfred Einstein a century ago (now in Smith College, Northampton, MA, and circulated in microfilm as an appendage to his 100 volumes of madrigal transcriptions); I'm disappointed that his copies of the incomplete pieces were not included here. A complete edition is in preparation, and the sonatas are in Thomas Dunn's *String Sonatas from opus 1 and opus 8* (A-R editions, 1981). It is the sonatas that are the most striking pieces in the collection; they suffer most from the damage to the source, but most of the less-available music is complete in the facsimile.
An edition of Canzon 8 a6 is printed on pages 18-19.

OTTAVIO GRANDI

Ottavio Maria Grandi *Vier Sonaten für 2 Sopranblockflöten (Violinen), Bass und Basso continuo* [herausgegeben von] Martin Nitz. (*Diletto Musicale* 1341). Doblinger, 2004. 16pp + 3 parts, £11.95.

I don't know if the edition would have been different if the editor had either done his homework or had been more specific about what he knew. It is edited from a MS in Wroclaw yet comes from Ottaviomaria Grandi's *Sonatae per ogni sorte di Stomenti* published in 1628. It seems to be incomplete, lacking Soprano I: according to Sartori (1952), Soprano II is in the British Library, the continuo in Bologna and the bass in Wroclaw, so it is odd that the editor hasn't compared the bass at least with the MS in the same library as a check on the MS's accuracy. (Wroclaw must be a good place to visit on a dry day.) Sartori's transciption of the index gives the names of the dedicatees of Sonatas 11 and 12: ecclesiastics in Reggio and Modena. The precedence given to recorders on the cover is deceptive. The music can indeed be played by recorders in C (thought not necessarily up an octave, but at this period the obvious scoring is violins or cornetts: I've put it on my pile of music to play next time I get Brian Clark and Stephen Cassidy together. There's rather a lot of writing in thirds, but they are worthwhile pieces. The translator of the *Vorwort* has an amusing shot at a word that in context is untranslatable: the parts are 'summarised in a score' ('zu einer Partitur zusammengestellt').

POGLIETTI

Alessando Poglietti *Rossignolo: Pièces pour le clavecin ou l'orgue...* Présentation par Peter Waldner. Fuzeau (5905), 2004. €50.71

This comprises a folder with a surprisingly short introduction (just two pages each in French, English and German) and facsimiles of three sources. One of these is no surprise: the autograph at the Austrian National Library, Vienna, Cod. 19248, has been published in transcription (DTO 27) and in facsimile (Garland *17th-century Keyboard Music*, vol. 6). This package contains also the newly-discovered copper-plate engraved edition, lacking title page but with a portrait of the composer. The third MS, which is of less interest since it seems to have been copied about a century later from the edition is Berlin, Deutsche Staatsbibliothek Mus.ms.17670. A few obvious differences between MS and Pr(int)

Pr lacks the opening two pages of clock-faces
Canzone *Adagio* Pr
Allemande Pr adds *Amour*
Aria Allemagna *Pr* various differences
Ricercar & Syncopatione *Pr* omits
Capriccio *MS* stops just before the *PR*'s Part II
Aria Bizzara (*MS*) replaced by Pettite Ayre (*Pr*)

There is no discussion of the significance of the differences, but they seem sufficient to make two separate versions, each worthy of attention.

VIENNESE ORGAN MUSIC

***Viennese Organ Music from around 1700... for Organ/Cembalo* edited by Erich Benedikt. (Diletto Musicale DM 1348). Doblinger, 2004. 59pp, £15.95.**

It's a surprise to see a *Salve Regina* by Bull here, but the expensive MS that included some of his music was highly prized by the Emperor Leopold, hence its presence here, in an edition indebted to Thurston Dart's in *Musica Britannica* 13): it would have benefitted from restoring the original

note-values. The Emperor himself appears with his Suite 14 in E (with key signatures of two sharps for major, no sharp for minor movements). It is odd that so much editorial fill-in is needed, the explanation being that the music may well have been for violin and continuo. There is also an arrangement by the editor of one of Fux's string *Pastorales*, K. 396 in A. Is there such a dearth of genuine keyboard music of the period that is worth reprinting? I found the music generally less interesting than the German repertoire in the following review, but I'm probably more familiar with Northern than Southern Germanic keyboard styles. The registration of the 1714 organ by Johann David Sieber at the Hof-Pfarrkirche is given as well as of a smaller instrument of 1746, but a fair amount of the music here works equally well or better on harpsichord, hence the curious contradiction in the title. The volume begins with Poglietti's *Ricercar per lo Rossignolo* and its *Syncopatione*, reduced from the open score of Wn 19248 (see preceding review) and also with note-values halved. Other composers include Caspar Jäger, Francesco Lind, R. T. Richter, Techelmann, Reutter, Schwabpaur, Conti and Justinus. From the practical viewpoint, it is easy to play from and well laid-out.

GERMAN SUITES

VI Suittes, divers airs avec leurs variations et fugues pour le clavessin, Amsterdam 1710 **edited by Pieter Dirksen (*Music from the Dutch Republic*, 2) Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis (MR 2), 2004. 100 pp, €40.00.**

The 'from' in the series title is only partially true. The 1710 publication edited here does, indeed come from Amsterdam, but the music itself is German. It is, in fact, a fine anthology containing six suites by or attributed to Reinken (born in Holland, but spent most of his life in Hamburg), Buxtehude, Bohm and Ritter, variations by Bohm and Reincken, and three fugues by Pachelbel. The extensive introduction involves a certain amount of guesswork or hunch about the attributions and argues that the editor of the volume (perhaps Mattheson) had access to good sources. This is a valuable musicological publication while at the same time presenting a repertoire that is usually only available in more expensive single-composer editions.

MASSES FOR SANTA MARIA MAGGIORE

Masses by Alessandro Scarlatti and Francesco Gasparini: Music from the Basilica of Santa Maria Maggiore, Rome. **Edited by Luca Della Libera. (Recent Researches in the Music of the Baroque Era, 137). A-R editions, 2004. xxii + 242pp, $90.00.**

Alessandro Scarlatti's church music is topical at the moment, with McGegan's recent two-disc Vespers issue (reviewed on p. 28). Ten masses definitely by him survive, plus four doubtful ones. This volume contains a Christmas one (1707) in A for SSATB + SATB and two violins and a *Missa breve e concertata a cinque voci* from around the same

LOUIS COUPERIN

Harpsichord and Organ Works

My review of the Louis Couperin harpsichord and organ editions in the last issue suffered from my not being aware of a leaflet sent out with them: either it wasn't sent, it fell out when I was playing them, or was sent in the copy ordered by customer. We print below an email from Kenneth Gilbert of L'Oiseau-Lyre. He also kindly sent a copy of Thurston Dart's edition of Chambonnières Les deux Livres de Clavecin *as a reminder that it was reprinted in 2002 and is now available* (€46.00). CB

Pièces de clavecin OL 58. As explained on the EOL website (now our only catalogue) www.oiseaulyre.com, this is an unaltered reprint of Moroney's 1984 revision of Brunold's 1936 edition. It has been reprinted now simply because it was unavailable for the past ten years and back orders were piling up. In other words, the 1985 volume was simply put back on the market, where indeed it should have remained but for internal difficulties preventing routine reprints of some catalogue items. The use of 'Nouvelle' to describe the 1985 revision can be explained by the fact that it was then replacing the 1959 Dart revision of Brunold in our catalogue; this has caused some confusion over the present reprint which we are still trying to sort out with our customers, some of whom were expecting the three missing pieces from the Oldham ms. (but see below).

Pièces d'orgue OL 300. All copies of this book, including those sent out for review, included a handbill, dated September 2003, announcing the coming publication of a companion volume which would include extended prefatory material, the ensemble pieces from the Oldham MS. and the extra harpsichord pieces. Regrettably, this apparently did not come with your review copy. The English text of the handbill follows.

Éditions de l'Oiseau-Lyre are pleased to announce publication on 30 September 2003 of the first part of the Organ Works of Louis Couperin, from the famous manuscript in the private collection of Guy Oldham. This is the only complete and authorised publication of these pieces from the unique source.

The 144-page volume contains the music text of the 70 pieces, beautifully engraved, as well as the relevant plainchant melodies with their texts to facilitate *alternatim* performance, a facsimile page, editor's notes, and a Critical Commentary.

It will be followed later by a companion publication consisting of extended prefatory material, including a description of the source, information on the organs played by Louis Couperin, and suggestions for performance.

The special introductory price of 61 euros (400 francs) first announced in 1995 has been maintained for all subscribers since that date and for all new orders until 31 December 2003.

Further information on the manuscript can be found in Guy Oldham's article 'Louis Couperin: a New Source of French Keyboard Music of the Mid-17th Century', in *Recherches sur la Musique française classique*, Paris, Picard, 1960, pp. 51-59. A brief essay on the work by Davitt Moroney can be found in the form of notes to his 1995 complete recording on the Jean-Boizard organ (1714) at the Abbey of Saint-Michel-en-Thiérache (Radio-France: Collection Tempéraments TEM 316001-2-3).

period in E minor for SSATB x2. For each mass, only single voice parts survive. The two choirs are not equal, though in the Christmas mass Choir II has some independent writing, whereas in the mass described as a5 it merely acts as a ripieno group doubling certain passages. It seems, however, to have consisted of single voices, since there is only one copy for each part, with separate organ parts for choirs I & II (which are elided into one in the edition). Scarlatti was *Maestro di Cappella* from 1707 to 1709. It is not clear why so much of Gasparini's church music survives in the Basilica. The two masses *a quattro voci concertata* have the same double-choir layout (SATB x2); the ripieno choir merely reinforces the solo choir, so is not set out separately in the edition; the music can be performed just with four voices and organ. They are less florid than Scarlatti's and perhaps a little more retrospective in style. All four masses lack the Benedictus and Dona nobis pacem; in fact, only the Christmas mass repeats the text of the Agnus Dei. That is the work that most obviously calls for performance, perhaps in association with other Roman Christmas music.

MARCELLO'S LYRE

Alessandro Marcello *La Cetra: Concerti. Parte prima.* Performers' Facsimiles (233), 2004. 6 parts, $75.00

Assuming that this is the original size (and I can't imagine that the publisher has enlarged it), with its landscape format, it is extremely impractical to put on a music stand (30 inches or 76 cm across each opening). The layout is very spacious and the reproduction clear, so as long as it doesn't fall of the music stand and the players are long-sighted, it should be possible to use in performance. It could be a reinforcement of Richard Maunder's argument for one player a part – at least he could sit or stand centrally – but the composer's preface (in Italian and German) calls for six violins, two violas and two cellos and the parts themselves are marked:

Oboe Primo ò Traversiere, col Violino Principale
Oboe Secondo ò Traversiere, col Violino Principale
Due Violini Primi di Ripieno
Due Violini Secondi di Ripieno
Primo Violoncello con due Violette [in bass clef]
Cembalo, Violone, 2° Violoncello, e Fagotto

One might think this evidence for sharing, but even with print this size, four players reading the bass part would be a bit of a squash: perhaps a baroque band could try it out. Richard Maunder discusses the set in *The Scoring of Baroque Concertos*, pp. 160-161 as does Eleanor Selfridge-Field in her Marcello catalogue. (It is, however, perverse that none of the entries for the pieces in the body of that catalogue mention *La Cetra*, only the far less memorable RISM number.) The set was published in Augsburg in around 1738. I don't know the music, but I'm sure that it is worth playing, and, provided that the room is big enough, the parts are certainly legible!

GREENE'S PHOEBE

Maurice Greene *Phoebe: A Pastoral Opera.* Edited by H. Diack Johnstone. (*Musica Britannica* 82). Royal Musical Association, 2004. xli + 147pp, £79.00.

Don't be misled by the 'pastoral' in the title into thinking that this is a slight work: rather, it is a full evening's entertainment in three acts. We are given a synopsis, but not the complete libretto, as is becoming common now in opera editions – it presumably wouldn't take up too much space if printed four pages on one. The plot is simpler than an opera seria, with only four characters: the two ladies, Phoebe and Celia, are sopranos, the man they love, Amyntas, is described in the modern cast-list as mezzo-soprano (or countertenor): the edition doesn't preserve the usual scholarly convention of indicating original clefs, though a facsimile shows it to be C1. There is also a bass, a boorish peasant, to make up the dramatic foursome – though not to form the chorus, which is for SATB. Curiously, the only known casts were male, one having tenor John Beard as Phoebe, bass William Savage as Amyntas, another bass Robert Wass as Lynco and 'Mr Jones' as Celia.

The work seems not to have been given more than a drawing-room staging, if that, but had several performances. There are only two sources, the autograph and a MS copied directly or indirectly from it with few minor differences, so editorial problems are few; two pairs of pages are provided in facsimile for comparison. The Overture was taken from the 1747 New Year's Ode. The editing, despite following the last MB opera (Eccles' *Semele*) in dropping a keyboard realisation, is a bit old-fashioned. Is it really necessary to supply editorial *f* at the beginning of a movement? But why no dynamic for 1c? I assume that the composer's new specification of a flute (not in the New Year Overture score), involving a quick change for an oboist, implies that it must have some prominence, so perhaps the strings should play down here, in which case an editorial initial dynamic might exceptionally be justified. I also wonder if the double bar at bar 11 (mentioned in the commentary but not shown) implies a repeat of bars 1-10. A pair of horns make a distinctive contribution to the opening and closing choruses and also dialogues with the oboes in Linco's first air. The opera is an interesting piece to quarry for arias, which are well written and nicely contrasted, but the problem with performance is that it is difficult for stage directors to find the right tone for the pastoral convention and the easy move between comedy and tragedy is difficult to bring off for a modern audience. But without emphasising the comedy, I suspect that the charm of the work as a whole would wear off long before the evening ended unless lubricated by lengthy interval refreshments (which presumably would have been the case originally, at least in a drawing room presentation. Peter Holman tells me that Opera Restor'd have performed it successfully, and I believe that the editor has done so as well. Performances material is available on hire.

RICHTER SONATAS

Franz Xaver Richter *Sonatas for Flute (Violin), harpsichord and Violoncello (ad lib.)* Edited from the sources by Jochen Reutter; notes on interpretation by Susanne Schrage. Wiener Urtext Edition (UT 50189), 2004. xx + 68pp + parts. €22.50.

Richter worked from 1746 at the Mannheim court, a colleague of Johann Stamitz. He published two sets of sonatas in London (1759 and 1763), each of six works for obbligato keyboard, violin/flute and cello. Three of each set are idiomatic for the violin, three suit the flute. The six with flute as first choice were republished in Nuremberg (probably from a different source) in 1764, and it is three of these that are edited here. They are accompanied keyboard sonatas, though the flute/violin part is an essential part of the texture. The format of the new edition is a hybrid between the three separate parts without score of the original editions, since the keyboard player is given a score that includes the violin part but not the cello, which is not always identical with the keyboard bass. There is a good introduction, hints on period style for modern-instrument players and a thorough critical commentary – neither of the London or Nuremberg source is inherently superior. The English translation isn't perfect: 'voice' instead of 'part (Stimme) 'key' for 'clef' changes (Schlüsselwechseln), 'numbered' for 'figured' (bezifferten Continuo-passagen). It is, however, pleasing music; the flute part can be played by violin and the cello isn't essential.

EDITION GÜNTERSBERG

Carl Philipp Emanuel Bach *Solo in D Wq 137, Helm 559 for Viola da Gamba and basso continuo. Introduction by Michael O'Loughlin, Realisation of thorough bass by Angela Koppenwallner, Edited by Leonore and Günter von Zadow.* Edition Güntersberg (G046), 2004. 16 pp + 3 parts, €18.00. (from Edition Walhall info-edition-walhall@freenet.de)

Edition Güntersberg in Heidelberg is a new firm that concentrates on music involving the gamba, with works by Erlebach, Fux, J. G. Graun, Hammerschmidt, Morel, Nicolai (duplicating Richard Maunder's edition of the three-gamba pieces for Dove House), Pfeiffer, Schaffrath and Telemann (TWV 43:G10). They have sent as sample one of the three CPE Bach pieces for gamba and continuo. Their new-publications sheet (informative and including incipits) calls it *Sonata*, but the edition keeps the original title *Solo*. Wq 136/H.558 is also available (G050) but not (yet?) the sonata with written-out harpsichord part (Wq88, H510 – edition Amadeus BP 355). Thanks to the intense competition between Breitkopf and Peters, there were two editions of Wq 137 in the 1930s and Alamire issued a facsimile of both Wq136 and 137. The new edition looks good, with an introduction (in German and English) mostly about the music, with brief comments on source and edition, which should at least mention that the sole MS is not autograph but by an authoritative scribe: only the German version gives the MS number, though there's room in the line for it. The gamba part is notated in the treble clef, so the editor provides a part in that clef as well as alto. I can't imagine gamba players preferring it, though German preferences may be for reading treble down an octave: I gather that some early trombonists prefer it to the alto or tenor clefs used by modern players. Perhaps treble viol players might like to try the music. There's also a separate continuo part with figures removed: a pity, since with figures the accompanying cello/viol can make a shot at some chords if there is no harpsichord at hand.

This sample creates a favourable impression of the edition, whose cover suggests a way of courting a young lady other than playing cross-hand piano duets with her: holding her music.

BOCCHERINI QUINTET

Boccherini *Quintet in D (1790) G353. op.43/[1]* edited by Keith Pascoe. Edition HH (50 066), 2004. xvi + 20pp + parts.

When an editor sends his first published effort to me with a letter beginning 'Your Messiah is a joy', I'm naturally predisposed to write favourably about it. I'm in an odd position with Boccherini. We publish facsimiles of 93 of his quintets. But one doesn't need to have any awareness of the music to publish a facsimile, and we only do so by accident. Someone borrowed the whole set from a library and asked us to photocopy them: we did so, hoping that they might be useful to others. For several years, we sold hardly any, but the trickle of orders is gradually increasing, and perhaps for the bicentenary year it may increase further. The attempt at a critical edition of Boccherini by Zanibon seems not to have survived long after the catalogue which listed progress from 1977 to 1991, but that paid little attention to the quintets. I'd like to see an edition which showed whether the Janet et Cotelle *Collection des Quintetti* was reasonably accurate. This new publication doesn't do that, since G353 was not included in it. But that's a personal regret: players can only welcome a proper edition from autograph parts checked with another early MS set from the Prussian court, the music's likely intended destination. The main notational problems are the treatment of dots/dashes (a matter of judgment, not rule, with MS sources where there is no clear-cut difference) and whether to change the treble clefs in the cello parts, which can be confusing to players, as the examples on page xii show. The textual commentary is clearly laid out, though the comment on the placing of the p in bars 30 & 31 could surely be more clearly expressed by '*p* a note earlier...' The music itself looks inviting, and a mere glance over the pages shows that it is a work with a variety of textures, not just an accompanied violin solo. It is also a fine 'opus 1' for the editor.

PS on copyright

The remark at the foot of the first page of score 'Unauthorized copying of music is forbidden by law' reminded me of an American paper on copyright that Andrew van der Beek sent me recently. It argued that USA law apparently gave no protection to publishers of editions of non-copyright music: it can be

photocopied with impunity. (The author doesn't consider that, if true, the supply of editions of such music would dry up.) The article was, self-evidently, contentious, but it is worrying that there is a possibility that the USA is out of line on this issue, without even a graphic right protection. In Europe, this edition would establish the publisher's copyright to the quintet itself, since it is the first publication, a bit like the way the publisher of a folk song holds the copyright, even if someone else transcribes it independently. A European firm could not publish an independent edition of the quintet, and libraries might well refuse to supply photocopies. This is currently an issue with regard to a major American early music festival, though I don't see how the European law can apply there. The first-publisher rule for written compositions was not, as far as I know, ratified in the UK – but I'd be interested if anyone knows better.

CZECH ORGAN

Varhanní knížky starých kantorů (Organ Books by Old Czech Schoolmasters) Edited by Petr Koukal. Artthon, 2004. iv + 62pp. (from artthon@hotmail.com)

Apologies for the mixed fonts of the title (and generally for often omitting accents): when choosing *Dante* as our font, on grounds of distinctiveness, elegance and concision – it is even more compact than *Times New Roman* – I didn't consider its inability to deal with all the accents we might require. Ability to play the organ for services and to teach music was an essential requirement for the successful school-teacher in Bohemia until the late 19th century. This is a selection from the MS books typical of those compiled and handed down by teachers. The composers are too obscure to be worth listing, but provide music that is certainly worth playing through: in the dim and distant past of my church-organist days, this would have been a useful source of music to play before the service.

BEETHOVEN CELLO SONATAS

Beethoven *Sonatas for Violoncello and Piano* Edited by Jonathan Del Mar. Bärenreiter (BA 9012), 2004. 2 vols, £19.50.

This was left out of the last issue: juggling *EMR* to fit a number of pages divisible by four a few hours before running off the final copy sometimes needs drastic action. Beethoven is a bit modern for us, so it seemed sensible for him to go. And I'm not going to do much more than describe the edition. The score has the expected five sonatas on 155 pages, with a short introduction on the music and the sources in English and German. Appearance and legibility is good, and thought has been given to the placing of page-turns. This is accompanied by a folder which contains the cello part (again with sensible page-turns) and a 67-page critical commentary, including nine of facsimiles. This really is substantial, since it is on the same size page as the music, printed in two columns, and isn't diluted by translations into other languages. The approach is similar to that of the same editor and publisher's Beethoven Symphonies, which have been adopted widely among professionals orchestras. The strengths of the edition are the editor's musical response to his scholarship and the clear way in which he sets out his reasons. For his thoroughness, see the three-page note on the dynamics of the first bar of the Scherzo of op. 69. I don't know if Del Mar's editorial tasks are more complex than Roger Bray's in Fayrfax, but, given space (and that in an edition aimed at a wide audience, not just sold to academics by subscription), the former shows that a complex commentary can be comparatively user friendly.

MUSIC FOR CSAKAN

Ernest Krähmer *Duo concertant op. 16* Doblinger (DM 1380). 27pp + part, £12.50.
Wenzeslaus Thomas Matiegka *Notturno op. 25 for Recorder (Flute, Oboe), Viola and Guitar.* Doblinger (GKM 226), 2004. 32pp + 3 parts.

These are really a bit late for us, but worth mentioning as music that can fill the gap for recorder players between the baroque and the modern. The recorder equivalent of the period was the csakan, and examples from repertoire are being issued in Doblinger's series *Wiener Blockflötenmusic des Biedermeier*; the Matiegka is also in their series *Gitarr-Kammermusik*. The Krähmer was first published in 1827, and has a piano part that is rather more than merely accompanimental. The work has been transposed, the piano part from A flat to F and the Csakan part at that pitch (originally it was notated as a transposing instrument in C, so might have worked on a C recorder with the piano part up a third). The editor quotes a review of the composer's 'swelling of the notes and then diminishing to a scarcely audible sound', so that feature of baroque expression was still relevant in the 1820s. Matiegka's trio is earlier, published in 1813, and lighter in style, one of the five movements being a potpourri of current hits, one of which is familiar to a variety of English words. Make sure your copy has the errata list.

PARTIAL SUCCESS
Natural trumpet – the march forward

Mike Diprose

A trumpet is a cylindrical tube, with a mouthpiece at one end and a flared 'bell' section at the other, which resonates when vibrating air column is passed through it. I will discuss three types of trumpet:–

i) the natural trumpet (without holes) – simply a brass tube as above, approximately 2.3 metres long (in D), with two bends; referred to as the 'holeless nat'.

ii) the natural trumpet with holes – similar to the natural trumpet, with finger holes drilled through tubing to adjust tuning; referred to as the 'holed nat'.

iii) the modern trumpet – a contemporary chromatic instrument, shorter than a natural trumpet (between approx 0.7-1.4 metres), with valves which change the length of tubing; referred to as the 'modern trumpet'.

The tessitura of the natural trumpet was divided into two sections:

Principale – the lower two octaves: for a trumpet pitched in D (DD fundamental), *d*, *a*, *d1*, *f#1*, *a1*, *c2*, *d2*, which can be played quite loud and was the register used for military signals.

Clarino – *d2* to *e3* (or higher, depending on the player) following the harmonic series, sounding like a slightly strange major scale with a *c3* and *c#3*. This register is played quieter, with an inbuilt 'chirrupping' but a vocal quality.

Historically informed performance of early music has progressed immensely in the last half a century or so. One of the biggest challenges facing musicians at the beginning of this revival was the natural trumpet – simply a brass tube which resonates to the partials of the harmonic series (God's scale). The natural trumpet was extremely difficult to play because these partial harmonics are so close together, and the 11th and 13th in particular are out of tune with the temperaments used. Playing these instruments has been compared to trying to play golf on stilts.

This was a problem, especially when encountering the challenging clarino repertoire of JS Bach etc which is difficult enough on the modern 'piccolo' trumpet. To facilitate performance, players drilled vent holes into their instruments to adjust tuning and generally tame these characteristics. The first in the twentieth century was a three-holed system by the German maker Helmut Finke in the early '60s, followed by a four-holed 'English' system developed in a garage in London, SW20 by Michael Laird in 1978. Both systems are in standard use today.

Because of tireless research, experimentation and refinement by players and makers, some players are now able to play these instruments without the holes. It is generally accepted that in the next 20 years, with the adoption by ensembles of friendlier temperaments, many natural trumpeters will be playing without holes. At the moment, however, the only place in the world to learn this art is the Schola Cantorum Basiliensis in Basel, Switzerland, with Jean Francois Madeuf, the only person teaching who has really cracked it so far.

Very few natural trumpeters can rely solely on work in that field and so need to play modern valved trumpets as well. To facilitate transition between instruments, the holed nat is designed to be closer in its playing characteristics to a modern trumpet (often using a modern-sized mouthpiece) than a holeless nat. Most trumpeters who own a holed nat have practised without holes because, despite the soul-destroying beginnings, it helps immensely with accuracy and gives an insight into phrasing, articulation and the possibilities (or limitations) of the instrument. Because of the similarities of the holed nat to modern trumpets, even if it is played without using the holes, the player lacks the freedom to bend notes sufficiently in the upper clarino register. For this, we need a trumpet built for the purpose, with smaller, lighter hand-made tubing and a large mouthpiece, some 10mm bigger (an awful lot when you consider how sensitive the lips are).

The larger mouthpiece gives more freedom of movement and allows more energy into the trumpet, which is absorbed by the stresses in the tubing, creating the *frisson* required to bend notes and resulting in a richer but quieter sound. With applied vocalisation and breathing techniques, the player creates the desired resonances within the body and head, making the trumpet effectively a glorified megaphone. The holeless nat feels like a very different instrument, requiring a Zen-like concentration on the sound and breath. The more one tries to impose one's will, the more difficult it gets. Played properly, the sound of the holeless nat has real 'soul'.

The quieter, chirrupping quality of the holeless nat has a natural balance in ensemble, adding a golden sheen to textures with strings and winds, and it is a magical complement to voices. Skilful scoring and the abundance of

overtones in the sound allows separate clarino lines to be heard through more complicated musical textures.

An entertaining aspect the holeless nat is the spectacle of a player holding an instrument to his (or her) mouth with just one hand and no finger movement, the other placed casually about their person. Audience members and fellow performers often comment along the lines of: 'What, you do all that with just your mouth?' To which the reply is usually 'Well, you can sing, can't you? How do you do that?' So why isn't everybody doing it?

There are several reasons why we are unable to hear the holeless nat in public. The rarity of its use creates a chicken-and-egg situation for people likely to be inspired to learn it. Most baroque trumpeters are reluctant to learn the holeless nat. In the words of Ray Allen (my modern trumpet teacher at the RAM), when I mentioned learning the natural trumpet, he looked at me with incredulity and said, 'We have valves now, why make it more difficult for yourself?' It requires quite a leap of faith to spend time and money on equipment, lessons and yet more practice. Players may be worried about the possible adverse effects of using such a radically different mouthpiece. It took Madeuf about five years to adjust at the leading edge. I had about five months of hard labour with Madeuf's enlightened guidance and a couple of the students at Basel managed it virtually overnight. However difficult this transition seemed, the positive effects on the playing of modern trumpets (and the holed nat) were instant and significant for me.

In mainland Europe (not really applicable yet in the UK), if a trumpeter plays the holeless nat, he tends to be overlooked by fixers as someone who is incapable of playing anything else – a bit like saying 'You can climb a mountain so you can't use the escalator' or 'No holes, no gigs'. Although the trumpet profession is different abroad, an underlying prejudice exists. One can understand players wanting to protect their hard-earned work. I have gone to engagements in this country with both trumpets, played with no holes at first in the rehearsal and then offered the conductor a choice. Usually, they are pleasantly surprised and stay with it.

A few British trumpeters already perform without holes. David Staff, mainly with Jonathan Impett, has been playing classical repertoire with Franz Bruggen's Orchestra of the 18th Century (based in Holland) for the last 20 or so years (probably the current world record). Crispian Steele-Perkins has performed and recorded some works (including a stunning *The Trumpet Shall Sound* on the original c.1717 Harris trumpet from the Bate Collection in Oxford), sometimes playing a half-tone slide trumpet. David Hendry also plays some works holeless with the Gabreli Consort. Notably missing is the main baroque clarino repertoire of JS Bach, Handel, Biber etc.

The pure intonation of the natural trumpet has interesting qualities. A major third, (for instance D-F#), will create a resultant D two octaves below. Fifths are the same (lower note) and sixths (A-F#) result in a D (giving a triad from just 2 notes!) The prominence of these resultant notes from trumpets underlies the power of the sound. Most interesting is the fourth (A-D), giving a D two octaves below – the reason why it was considered a consonance 300 years ago and (with modern equal temperament) a dissonance today (Persichetti, *20th Century Harmony*).

According to Altenburg (publ. 1795), organs were originally, at times, tuned to the trumpet and other musicians would obviously then adjust to the ambient intonation. Within this trombacentric system, woodwind players had simpler fingering than is required today to adapt to the industry standard Vallotti, which, ironically, was first published in 1779. As late as 1756, in Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing*, fiddlers were encouraged to practise pure tuning.

Temperaments, both human and tonal are a challenge in this next exciting stage of performance practice. Despite the ability to bend notes on the holeless nat, it is only possible to an absolute maximum of 45% flat and 15% sharp between partials (according to Dr Murray Campbell, Edinburgh University Accoustic Research Dept.). Trumpet-friendly temperaments are therefore essential. We will become as familiar with hearing them as we are now with the standard use of meantone in 16th & 17th century music. Ensembles will need valuable rehearsal time to adjust to these new parameters, something that the consummate musicianship of professional players will take in its stride. Audiences will need to cast aside expectations and listen with open ears.

The advantage of study at places like the Schola Cantorum is the time available, the presence of like-minded musicians, and the resources available to rehearse in great depth and address these matters. We have many opportunities to perform in mixed-instrument ensembles and it is taken for granted that the trumpets will not use holes. Solutions are found.

There is a Buddhist saying 'the only constant is change'. I find it inspiring that, although we have spent the last 50 years developing historically informed performance, there is still the enthusiasm for progress by searching backwards. String players are beginning to use unwound gut, more original temperaments adopted, and trumpets are sometimes played without holes. Mistakes occur – they happen to us all. Strings will break, pegs slip, notes split, reeds clog and voices dry up in the pursuit of the beauty we all love. We cannot let the fear of such mishaps interfere with our intent. Players and ensembles need to embrace the future. Sure, there will be the odd surprising moment – that is what makes live music so engaging. If we expected perfection, we would all listen only to machines!

Thanks to David Staff, J F Madeuf, Michael Laird, Catherine Martin, Bridget Cunningham and Graham Nicholson.

LETTER on *LOTARIO*

Dear Clifford,

I hope that, as co-Chief Editor of the HHA, I may comment on some points in your review of the new *Lotario* edition (*EMR* 104). In the aria no. 12 the cuts you refer to may be 'damaging', but they are part of Handel's act of composition. In our Critical Reports the original texts of such revisions are fully described, and listed as 'A1 originally:' (or 'ursprünglich' in the German ones). The reader is expected to understand that these cancelled or altered passages are not to be found in later sources, unless indicated (as here in the commentary to bars 59-67 – one bar is in the Flower parts) because normally Smith copied only the final version into the performing score, from which most of the secondary sources derive. The cancelled text of the opening bars is not 'on a previous page', but on the first leaf, f.37r; so the editor's information about the folio numbers, "Bl.37-42r" is correct.

To the question 'does anyone else know' about the Violin III question, the answer is, I am sure, 'no'. Common sense tells us that Handel never meant that the violinists who played Vln III in the few movements that require them in any work should sit on their hands for the rest of the performance. We agree with you that the best solution in preparing the parts is that the Vln. III parts be printed as an extra stave in both Vln. I and Vln. II, so leaving the modern conductor maximum flexibility in allocating players to Vln. III, and this is now standard practice when Bärenreiter prepare the parts.

As for the bassoon parts in the chorus (no. 10), Handel indicated these in the autograph, and we print them accordingly; what we again cannot know is whether he had any spare bassoons available which were allocated to the usual bassoon role of being part of the Bassi group. I cannot see that in this movement there is anything wrong with the bass line being played without bassoons, i.e. by cellos and double-basses and the continuo instruments, but you do raise an interesting point: does Handel's 'Bassons' marking mean 'all the bassoons in the orchestra'? I feel it probably does, but there is room for another opinion.

Until some years ago, as you will know, we gave the Bassi part with editorial suggestions, in round brackets, e.g. (*Violoncello, Contrabasso, Fagotto, Cembalo*); I felt that this was too prescriptive in the absence of contemporary evidence – for instance, did he always have bassoons and double basses playing throughout a movement, evening lightly-scored B-sections? Possibly not: the only evidence I have seen is one example, in a contemporary set of parts, of the resting of the double-basses in those passages in a B-section where no upper instruments are playing (the final aria in Act I of *Radamisto*, an early Basso part in the Coke Collection). Otherwise we have none. So now we print *Bassi*, and leave it to the performers; we always give a paragraph in the Preface discussing this matter, emphasising that we do not know Handel's practice in cases where he does not indicate the instrumentation.

This means that in No. 10 of *Lotario* the modern conductor has a choice: if he has a spare bassoon, he can get it to do what it does elsewhere, and double the Bassi; the bassoons will in any case be playing from the Bärenreiter Bassi part, so there is no problem (ref. your comment about 'whoever prepares the orchestral parts'); in certain movements where there are extended bassoon passages independent of the Bassi, we sometimes prepare a separate Fagotto part, but this does not make life difficult for the players.

The same applies to your comments about the continuo instruments: what we don't know we don't prescribe upon. Modern performers know about Handel, and do their own thing anyway: but this might lead to another discussion about 'silly pluckers', so on that point I will close! *Terence Best*

I suspect that most people use critical commentaries on an ad hoc *basis, without having read the rules but having a rough idea what the expect such a commentary to have. The scenario behind my apparently naive comments on* Scherza in mar *was that of a conscientious conductor who has sent his assistant along to a friendly library to run off the pages of the aria – not difficult, since the British Library Handel autographs are commercially available on microfilm and major libraries should have them. He then tries to make sense of it. There is an apparent difference between the types of passages crossed out, and some cuts look as if they were made after the aria was composed. While he might respect Handel's judgment in shortening a piece after completion if the reason seemed to be practical rather than musical, he might consider including it as first written in a CD of separate arias. Does the commentary give him adequate help?*

As for bassoons in no. 10, I wonder how many conductors would think whether Handel expected there to be a bassoon playing the continuo. Few Handel performances take place with more than two bassoons anyway. I'm not suggesting that anything be marked in the score, but it could have been mentioned under Performance practice *in the preface or in a brief remark in the commentary suggesting that when bassoons I & II have a separate stave there still may be a bassoon playing the continuo part, which would strengthen the continuo quavers in bars 17 etc. Rules shouldn't prevent the editor using his knowledge to answer questions the user might not have thought of asking.*

Editions can easily be spoilt by making ephemeral knowledge of performance practice explicit; but both these examples pinpoint cases where the editorial rules might usefully be bent. CB

REVIEWS OF BOOKS

Clifford Bartlett & others

PERUGIAN FRAGMENT

Frammenti musicali del trecento nell'incunabolo Inv. 15755 N. F. della Biblioteca del Dottorato dell'Università degli Studi di Perugia a cura di Biancamaria Brumana e Galliano Cilberti. Olschki, 2004. xii + 165pp. €45.00 ISBN 88 222 5386 8

How nice it would be to live in a country where musicological publications are funded as lavishly as this by local banks! Would Huntingdon Barclays offer the same subsidy to publish a bifolio found in the attic of Pepys' House? Here we have lavish illustrations of four new pages of 14th-century music, together with a thorough study of them and transcriptions. Sadly, the two leaves, with original foliations xxvi and xxxv, are not contiguous, so the five three-voice pieces (written with one part on the versos, two on the rectos) are incomplete, though a short two-voice Agnus by Franciscus de Cumis on the second recto is complete. He is the composer of three other pieces, while two are by Johannis de Florentia; all are mass movements. The book (of 1473) also contains some small strips, mostly from the same MS, study of which helps put the fragments into context. The first leaf is devoted to a Credo that begins, as one expects, in Latin but at the page-turn changes language and from the Crucifixus is in Latin. Adding the missing parts (the top part to the first half, the lower two to the second) would seem to me to be a more worthy exercise for medieval performers than adding parts to pieces that were probably meant to be monophonic anyway. It is interesting that the pages are photographed, not only as the usual flat facsimiles, but as objects in a context with a three-dimensional feel to them. This brings them to life with a clarity that is usually lost in reproduction, and the version on the cover is even better. A well-conceived as well as a generous publication.

LUTE TUTORS

Luth: Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux réalisés par Joël Dugot (*Méthodes et Traités* 19). Fuzeau (5888-9), 2004. 2 vols, €90.00

The series information is misleading. This is in Série I, France 1600-1800, yet vol. I has sources dating from 1529-74, while vol. II has all except the last five pages from the 17th century: is there really nothing significant relating to lute-family instruments in France later than the 1690s? Vol. I will be frustrating to French buyers: most of the book (pp. 55-185) is in English. It is, however, matter of French origin. Adrian Le Roy's *Instruction d'asseoir toute musique facilement en tablature de luth* (1567) only survives in the English translation of 1568, and his *Instruction de partir toute Musiqeu des huit divers tons en tablature de Luth* (c.1570) survives in the English version of 1574. The latter is in three books, the second being a reprint of the 1568 book without the dance music at the end, and the third having a mixture of chansons entabulated by Le Roy and English psalms (presumably by someone else). It is excellent to have this material available; the numbered instructions on how to play clearer than in most early tutors and the demonstration of how to put a piece into tablature are useful for reversing the process for ensemble music that only survive in lute versions.

Vol. II has excerpts from Besard, Vallet, Mersenne, Trichet, the Gaultiers, Perrine and Mouton. More than in other volumes in the series, I would have welcomed a brief description of the context of the excerpts: it would be nice if all title pages were included, together with a note of the contents of the whole volume, along with references to the existence of complete facsimiles, editions and translations. The sometimes pedantic helpfulness of the Fuzeau facsimiles of music is missing here, and the compilers surely have the information to hand. These are useful publications as they stand, but could easily be a little more so (I'm sure I've said something like this in previous reviews

ESPRESSIVO

Mark Kroll *Playing the Harpsichord Expressively*. Scarecrow Press Inc., 2004. 121pp, £27.00. ISBN 0-8108-5032-X.

Anyone who has written about playing the harpsichord, be it with attitudes as different as Frescobaldi, Couperin or Landowska, thinks they have the answer to persuading this unyielding instrument to be expressive. Mark Kroll is no exception. His book is really a 'Teach Yourself', and as I had a reasonable success with *Teach Yourself Spanish* I wondered how I would get on. After several pages of exercises in articulation I began to feel like the caterpillar who, when asked which leg he put first, could walk no more. The author says his book is aimed at those who have had experience of the harpsichord, also at organists and pianists who want to play the harpsichord repertoire on the instrument for which it was written. He has 'designed it as a user-friendly manual'.

An experienced teacher and an impressive harpsichordist, anything Mark Kroll undertakes demands respect. His book certainly does that. He believes that the two most important aspects of expressive harpsichord playing are articulation and the example of the human voice, both in singing and in declaiming. But it is a council of perfection and as such somewhat daunting until you get into it. Those of us who agree totally with this author's attitude

and like to think we do use varied articulation and are able to make a harpsichord sing might be in danger of becoming self-conscious if we went back to the days in which we did practise exercises like those provided here. But for someone coming from another instrument or learning the harpsichord from scratch, this section should be invaluable. And it has to be said that we all need reminding that we slide into bad habits and for me, at any rate, it prompts self-criticism and stimulates fresh ideas.

The book is eminently practical and easy to understand. Everything is considered – ornaments, fingering, registration, rhythm and much else; and in each section a historical commentary is given which consists of excerpts from original sources. The original texts of these translations are provided in the notes. After the basic technical exercises, excerpts from every type of harpsichord music are used to demonstrate the various points. Warnings that the agogic accents and staggered playing so fashionable nowadays must be used 'with discretion' or they become an 'annoying mannerism' come from a player who goes straight to the point of the music. His admirable aim is not to superimpose expression from outside but to bring out what is there. This is the point of his book. The reader is encouraged to learn about the other arts and the social and political history of the period in order to develop a sense of style. The author maintains that 'historical performance implies total immersion in everything that influenced the composition and performance of a piece of music'. How right he is.

There is a section on contemporary harpsichord music with a list of solos, chamber music and concertos and a 'Summary of Harpsichord Terminology'. The bibliography of primary and secondary sources is extensive and includes music history, cultural history (society, aesthetics and rhetoric), performance practise, individual composers, instruments, dance, contemporary harpsichord music and documentary sources in translation. All in all an impressive achievement.

Jane Clark

RAMEAU'S THEORETICAL WORKS

Rameau Intégrale de l'oeuvre théorique (*Méthodes et Traités* 20). Fuzeau (5884-6), 2004. 3 vols, €176.68

If I wanted to read Rameau's theoretical works right through, I'd find these volumes hard going. For a start, they are too heavy to hold (about 1.5 kg each), so unless I sat at a desk (which I never do to read) I'd damage my wrists. They would also be a strain on the eyes, since they are printed four pages on one: the AIM version is more comfortable. But as a reference collection, they are ideal. There is a single chronological sequence of contents, large works and single-page letters being mixed together. Anyone seriously interested in Rameau's theoretical work will find these invaluable, even if they have user-friendly editions of individual treatises. There's no point here in writing about Rameau's importance, though it is very unusual for a theorist to be so distinguished as a composer. If only decent editions of his music were as accessible as his writings! Sadly, that can't be done just with facsimiles.

FORM OR STRATEGIES

Simon McVeigh and Hehoash Hirshberg *The Italian Solo Concerto 1700-1760: Rhetorical Strategies and Style History*. Boydell Press, 2004. 372pp, £55.00. ISBN 1 84383 092 2

Two almost-simultaneous books on the baroque (more-or-less) concerto, both from the same publisher, and so different that the overlap is virtually nil! Personally, I found Richard Maunder's more congenial (see *EMR* 103 p.22); but my viewpoint as a publisher is a fairly unusual one. Maunder also has more to offer the player, at least on the surface. I'm never sure how helpful academic study of musical form is to the player. I was most convinced when, in the early 1970s, I spent a week watching Hans Keller

coach a young (subsequently famous) quartet in Haydn in conjunction with lecturing on form. For Haydn, the playing with form is part of the music: Keller's idea that what makes music interesting is the raising of expectation and then contradicting it works brilliantly for Haydn (as, indeed, for much other music). But if Vivaldi has a hundred different key patterns for his ritornello movements, one wonders to what extent it matters which is chosen. But if it matters to you, this is an important book. And if not, at least it lays to rest the overworn joke that Vivaldi wrote the same concerto 500 times: there are tables that refute it! There is a casual reference to chess on page 109. The sensible ways of beginning a chess game are known and named: if you deviate and your opponent is nearly as good as you, you'll lose. But composers either have a fixed form which they need to avoid following strictly or else they are boring, or alternatively have so general a concept of form that deviation from it has no particular significance. Music, however, has an even stronger demand for form at the end of the piece, while in chess, that is entirely free: once it becomes predictable, the losing player resigns. This book tries to maintain that Vivaldi's form, while looser than Haydn's, still matters; but is it like a chess-player in the middle game following general principles rather than exact rules, or are the options so wide that the listener takes what comes without much concern for it.

Vivaldi is the central figure here, in emphasis, importance and the amount of space devoted to him. There is a very telling example of the myth of the standard Vivaldi concerto quoted on p. 300: Kolneder sets out Vivaldi's typical ritornello-movement form, but his outline does not fit a single one of his patterns. The authors prefer the term strategy to form: there are various routes the composer can take, and he works with a variety of loose options rather than follows (or deliberately deviates from) a set pattern: rather like setting out to walk roughly westwards rather than following a course on a map. 'Strategy' is a suspiciously fashionable word, a bit like 'story'. There does seem to be a pattern of sorts: a ritornello that recurs to separate solo sections, though is not repeated exactly, and whose last statement is in the tonic, with one of the middle ones in the dominant, and some use of more remote keys. But is the tonal shape particularly interesting? Would it be possible to experiment with students writing movements in the style of Vivaldi (or whoever): the scholar, of course, will expect the keys to be right, but would players and experienced listeners give greater weight to tonal or thematic authenticity, and anyway what makes Vivaldi sound like Vivaldi? We need some experimental musicology. To give the authors their due, they have worked out a way of charting the tonal and thematic structure of a movement, but tonality gets the more emphasis.

I'm not sure how many people will actually read the book in detail. It is, however, well worth skipping through. It shows the individuality in the way Italian composers went about their work, and the thematic catalogues of some of the minor composers are useful. We won't expect BC to identify the tonal patterns of the first movements of every Vivaldi concerto he reviews. But we may turn at least half an ear to the variety in the ways in which composers get from the first to the last bar of a movement.

OPUS (SED NON VERBUM) ULTIMUM

Daniel N. Leeson *Opus Ultimum: The Story of the Mozart Requiem*. Algora Publishing, New York, 2004. 175pp, ISBN 0-87586-328-0.

As the author explains in his introduction, this is not another scholarly monograph but rather an extended programme note for the non-specialist music lover. It is clear and very readable; and one of its strengths is that it is not simply a re-telling of a familiar story, but has some fascinating new ideas to offer. Count Wallsegg not only ordered a Requiem from Mozart in memory of his wife, but also a monument by a leading Vienna sculptor (who charged considerably more than Mozart for his work). The monument no longer exists, but Leeson includes a photograph of a similar tomb by the same sculptor (for Field-Marshal von Laudon), which may have served as a model. There is even what purports to be a daguerretoype of an elderly Constanze Mozart, said to have been taken in 1840! Leeson also has an ingenious theory to explain why Süssmayr was not, as has sometimes been rumoured, the father of the Mozarts' younger son Franz Xaver Wolfgang (though as far as I know this preposterous notion was first articulated only about thirty years ago). He suggests that Süssmayr was a homosexual: the two Englishmen who wanted to engage him 'to clean their lamps' (Mozart's letter of 2 July 1791) may have been seeking a rather different service, and the reference to Süssmayr in the same letter as 'Lacci Bacci' could be a mis-spelling of a suggestive Hungarian expression 'Laci bácsi' (literally 'Uncle Les', but with less innocent overtones).

Inevitably, the fragmentary and sometimes contradictory nature of much of the evidence allows various possible interpretations, but Leeson's conclusions are always well argued. I frequently found myself nodding in agreement, especially where he is sceptical about reports which many would accept uncritically. The idea that Süssmayr had access to Mozart's sketches is, as Leeson points out, based on unreliable hearsay evidence (so too, for that matter, is the story about a run-through in the afternoon before Mozart died). The notion that Süssmayr received any detailed oral instructions from Mozart is dismissed as 'simply not credible'. And, as Leeson says, the fact that Süssmayr's and Mozart's movements have a few melodic fragments in common does not of itself prove anything. In one respect I would go further: to a large extent Süssmayr's score is not the fair copy that Leeson suggests, but the working score itself. One can often make out preliminary versions that had to be revised, or tentative ideas that proved to be unworkable and had to be abandoned – which in itself would be hard to square with Süssmayr's having used any Mozartian material, in what-

ever form. Süssmayr made two attempts, for example, at devising a subject for the Osanna fugue, which he would surely not have done if Mozart himself had given him a start.

Leeson's response to the commonly held view that Süssmayr's additional movements are too good to be his own unaided work is to point out that we know little or nothing of his music on which to base such an opinion, and in any case he could conceivably have risen above his usual level of creativity on this occasion. However, one piece of church music is available in print which he wrote at the time he was working on the Requiem: his setting of *Ave verum corpus*, dated 9 June 1792 (OUP, 1988). The model was obviously Mozart's own setting (K. 618), and there is no doubting the inferiority – and lack of technical competence – of Süssmayr's version. It has much in common with his movements for the Requiem which, with the possible exception of the Agnus Dei, have always seemed to me to fall way below the creative and technical standards of the rest of the work. Far from being 'too good for Süssmayr', they are not nearly good enough for Mozart, and it is wishful thinking to believe otherwise.

The generally accepted story is that Constanze first invited Joseph Eybler to complete the Requiem (he signed a formal contract on 21 December 1791), and only after Eybler had given up did she turn to Süssmayr. Leeson sees this sequence of events as contradictory: 'Süssmayr should have been asked first', partly because he and another (possibly Franz Jakob Freystädtler) had already had experience in completing the Kyrie, supposedly in preparation for a memorial service for Mozart on 10 December, only five days after his death. It is certainly odd that the Kyrie orchestration apparently pre-dates Eybler's work (why otherwise would he have started with the Dies Irae?), but the evidence for a performance on 10 December is pretty meagre and comes only from a newspaper report that states – obviously wrongly – that the whole of the Requiem was performed then. In any case, Süssmayr's trumpets and drums, whose parts are all that he contributed to the Kyrie, could just as well have been added later. In my opinion there's no problem: Süssmayr had no special status and Eybler was chosen first because he was the most competent musician available. Probably Süssmayr had no formal lessons from Mozart: Constanze's statement in 1829 that he was a pupil of Salieri is confirmed by a Viennese newspaper advertisement of 10 July 1793 for the première of the opera *L'incanto superato* 'with music by Herr Franz Siessmayr, pupil of Herr Salieri'.

To my mind, Leeson is rather too apt to accuse Constanze of deliberately creating confusion and misinformation about

the Requiem, and it is certainly going too far to describe her as a 'scheming, unscrupulous, selfish and dishonest woman' (p. 25). True, she may have deceived Wallsegg to the extent of delivering a complete score as if it were all by her late husband, though there is no evidence that she actually said as much, and it is possible that she did not realize at the time how extensive Süssmayr's work was. Some of the apparently contradictory statements she made thirty or more years after the event, too, could more charitably be ascribed to failing memory, no doubt influenced by the writings of others such as Maximilian Stadler. Curiously, however, Süssmayr's own statement seems to be accepted at face value despite his extraordinary claim that the Requiem was 'a work whose greater part is mine'.
Despite these differences of opinion – and it is impossible to write anything about the Requiem without being controversial —I much enjoyed Leeson's book, and applaud the common sense and sober judgment it brings to a subject with a remarkable ability to generate lurid fictionalized accounts – two specimens of which are included by way of entertainment.

Just to set the record straight: I have never been a member of Oxford University (p. 144), and my edition of the Requiem does not eliminate Süssmayr's Sanctus, Osanna and Benedictus (p. 145), for they are included in an Appendix. One solution to the problem of liturgical incompleteness is simply to use plainsong settings instead. It seemed to work well in a performance I directed some years ago.

Richard Maunder

OXFORD TERMS & WORKS

Alison Latham *The Oxford Dictionary of Musical Terms.* Oxford UP, 2004, 208pp, £7.99 pb ISBN 0 19 860698 2
Alison Latham *The Oxford Dictionary of Musical Works.* Oxford UP, 2004. 213pp, £7.99. ISBN 0 19 861021 3

The first is a useful little book, especially for its inclusion of foreign terminology: words like *mässig* in Schumann and Brahms puzzled me when I first started reading scores, and we didn't have a German dictionary at home. The longer entries are more variable. **Choir** doesn't cover its use in polychoral music with no assumption of a body of singers. **Pitch** only goes back to 1740: some comment on the current 'baroque pitch' is needed at least. The first paragraph of **continuo** is confusing. It is odd to have definitions of **romanesca** and **ruggiero** without chords, though they are given for **bergamasca** and **passamezzo.** **Miniature scores** are earlier than the late 19th century, and no attempt is made to distinguish between miniature and study scores (perhaps 7½" is miniature; 9" can be study if the print isn't too small, but could be miniature for large-scale works that don't come in a smaller size: I was tempted to write 'for Mahler', but I also have some 7½" Mahler scores). More generally, the dictionary format could usefully have been supplemented with the sort of notational tables one finds in 'rudiments of music', but with multilingual information. An entry for 'modern' would have been useful, as well as 'early modern', which some musicologists prefer to **renaissance.**

The *Works* is useful for those on the fringes of classical music to find out not only who wrote popular titles, but a bit about them as well (though the entry on Happy Birthday might have said, not just that Stravinsky was caught out by it being in copyright but that it still is: although first published in 1893, the composer died in 1946). I'm less sure whether mixing them with a vast number of opera titles and modernish compositions will help or hinder sales, particularly since it draws the boundary of classical/serious/art music fairly tightly. **Starlight Express,** for instance, is here just an obscure Elgar work. It is, though, useful to have translations of some titles (though does 'pear-shaped' now has connotations that Satie might not have intended). I've never known what Messiaen meant by 'rechants' and I'm now none the wiser, since it isn't translated. The entry for *Eight Songs for a Mad King* names a few percussion instruments without stating that it's for voice and six players (three of whom in the first performances were, in fact, early-instrument pioneers). There is a fair representation of early titles. It's careless to describe **Vespro della Beata Vergine** as 'a collection of motets by Monteverdi', when most programme notes distinguish between psalms and motets, and it is only logical to list two magnificats if the whole publication, not the Vespers, is being described (so a mass as well need to be listed too). Popular hymns are included, but **Veni, veni Emmanuel** is only a percussion concerto by James MacMillan. This is not quite accurate enough for the compilers of University Challenge to rely on.

Michel Piguet

30.4.1932 - 14.11.2004

Paul Simmonds

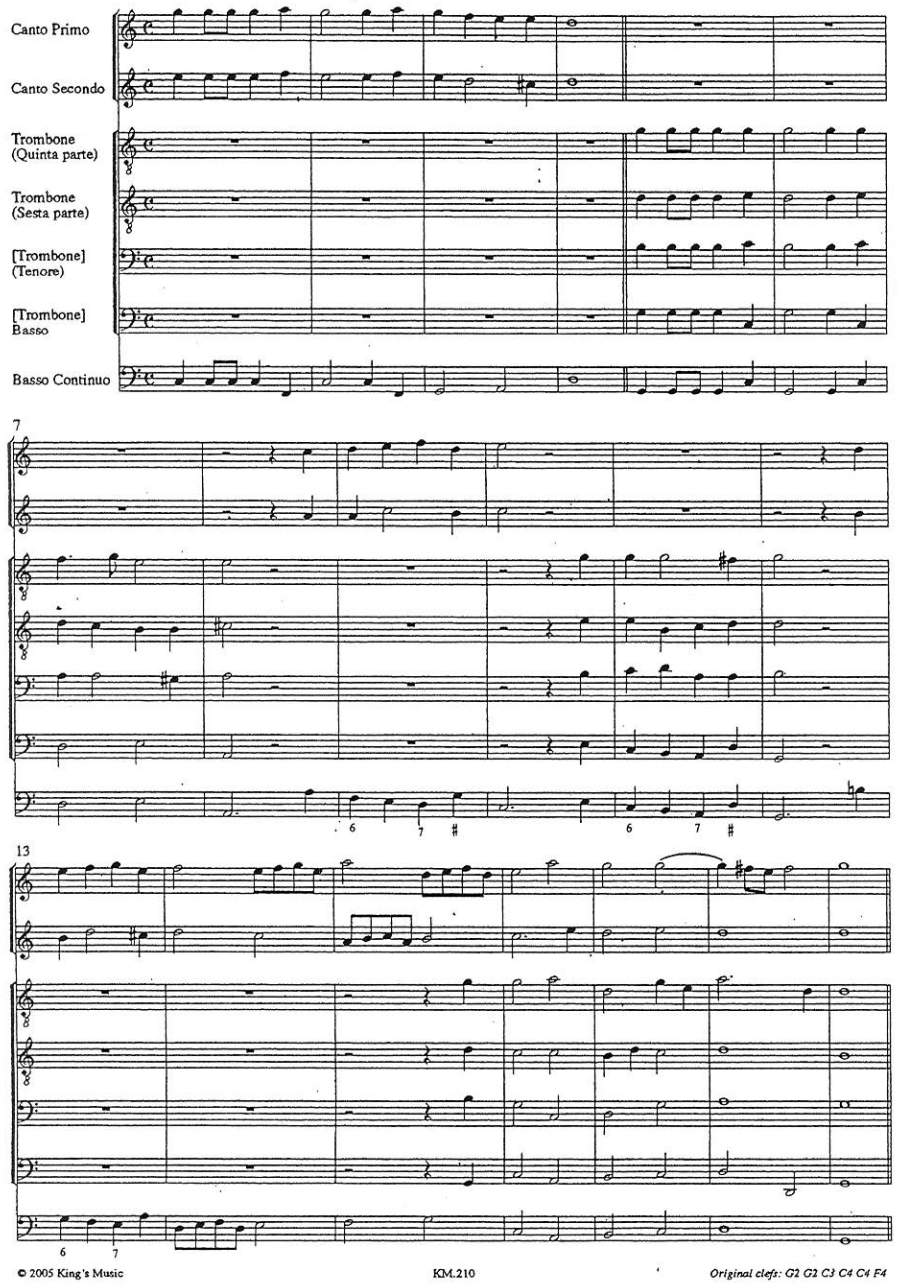
It was with sadness that I learned of the death of Michel Piguet.

Michel Piguet was born in Geneva, and as a modern oboist worked in the Tonhalle Orchestra in Zürich, but from the time he acquired an original Rottenburgh oboe in 1956 he devoted himself to researching the technique and style of early woodwind instruments. With his ensemble Ricercare, and as a soloist, he performed throughout Europe and the United States, and has left us numerous recordings. From 1964 until 1997 he taught historical woodwinds at the Schola Cantorum Basiliensis, and left an indelible mark on generations of students who passed through this institution. He was a demanding teacher, and not always easy to get on with, but one could not but respect his musicianship and the wealth of knowledge backing it up. He was also generous; Marianne Mezger recalls that he lent her his original Stanesby recorder for concerts on a number of occasions.

His researches were not confined to his own instruments; I accompanied him on a number of occasions, and rehearsals were, for me, a sharp learning curve, as he knew more about historically informed continuo playing than most harpsichordists. He was unusually interested in what the continuo players were actually doing, which was refreshing and stimulating and was directly responsible for me taking a closer look at the sources. He was also intensely interested in instrumental sound, less in virtuoso display, and could be almost unbearably fussy over matters of temperament and intonation. His enthusiastic promotion of early music, in all its forms, overflowed into his private life; he would organise house concerts in Basel, firstly at his house in the Friedensgasse and later in his apartment on the Nadelberg, where students could present a dry-run of their diploma concert programme, accompanied by food and wine. If one was lucky one was treated to a fondue, which Michel maintained the German-Swiss were incapable of making properly. In the years before his retirement, when he had effectively moved back to Geneva, my wife and I and Michel jointly rented a room in Basel, but ironically hardly ever saw each other; we did our teaching over the weekend, leaving the room free for Michel during the week. When he retired we inherited his chipped but friendly fondue plates and the worm-eaten, battered table on which he gouged out reeds, which for us are constant reminders of him. He left the world many fine recordings, mostly in LP format. I would hope that some of these could be made available on CD, as valuable reminders of a fine musician and pioneer of the early music movement.

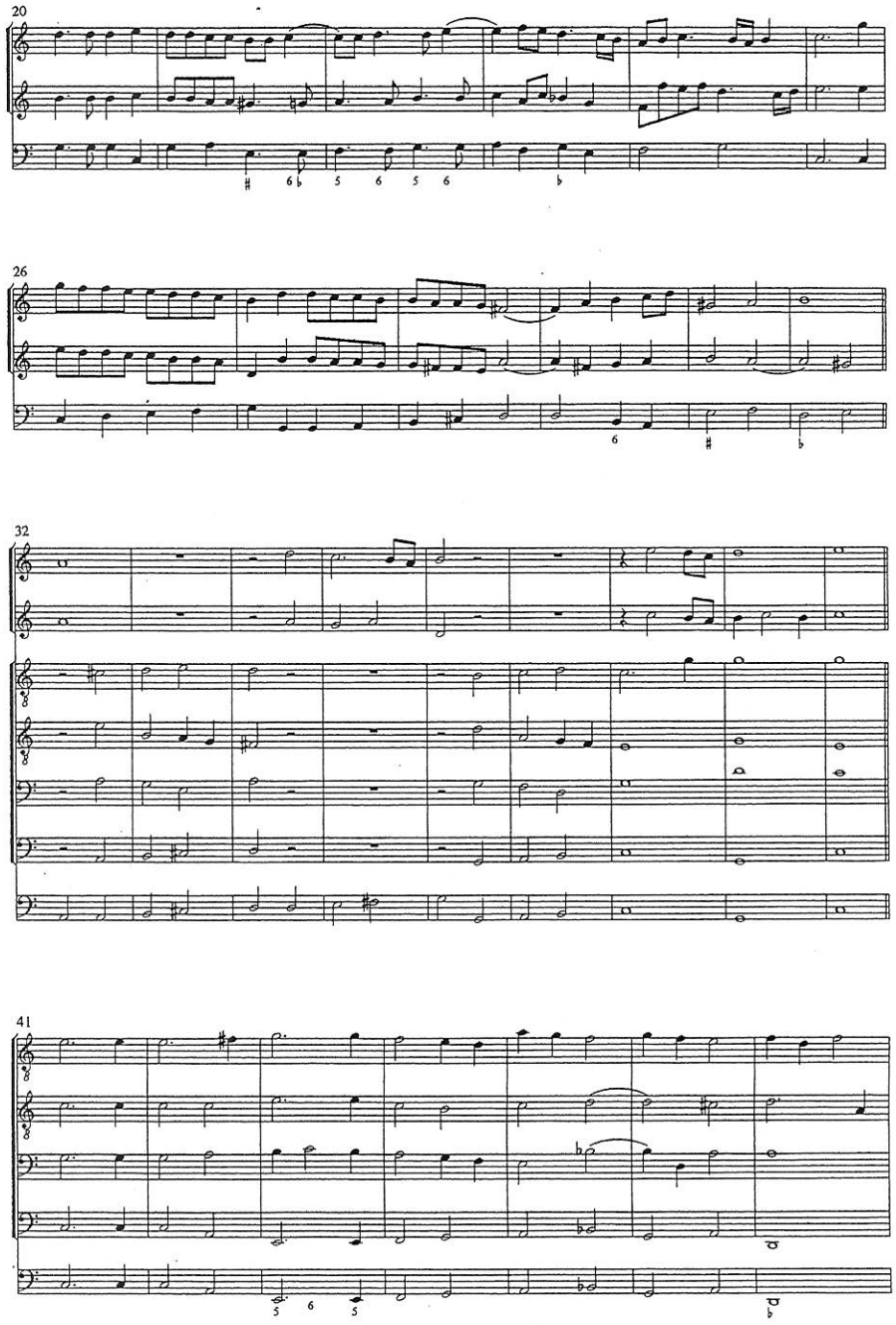
Biagio Marini: Canzon Octava à 6 (op. 8, 1629)

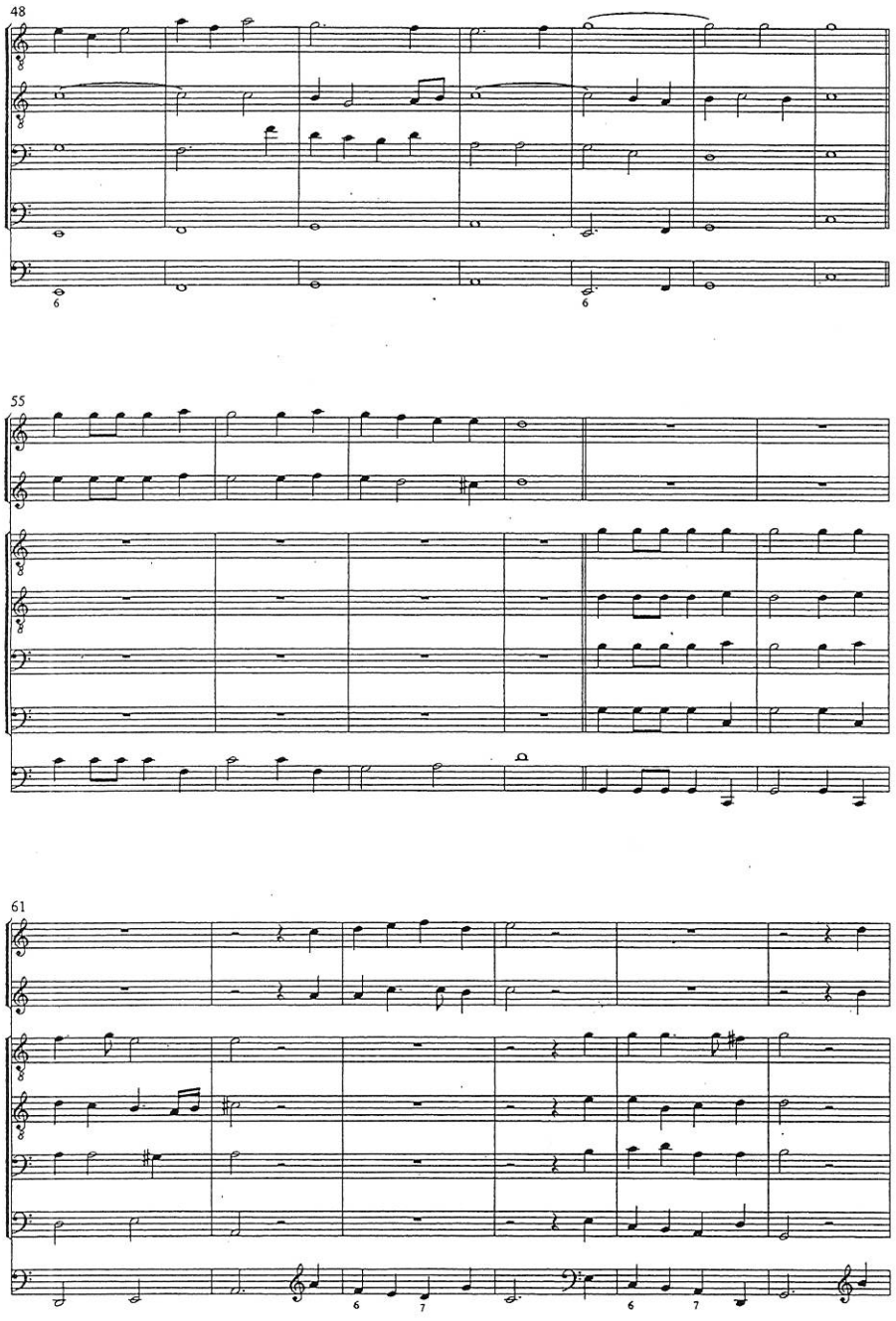
Due Violini, e Quattro Tromboni

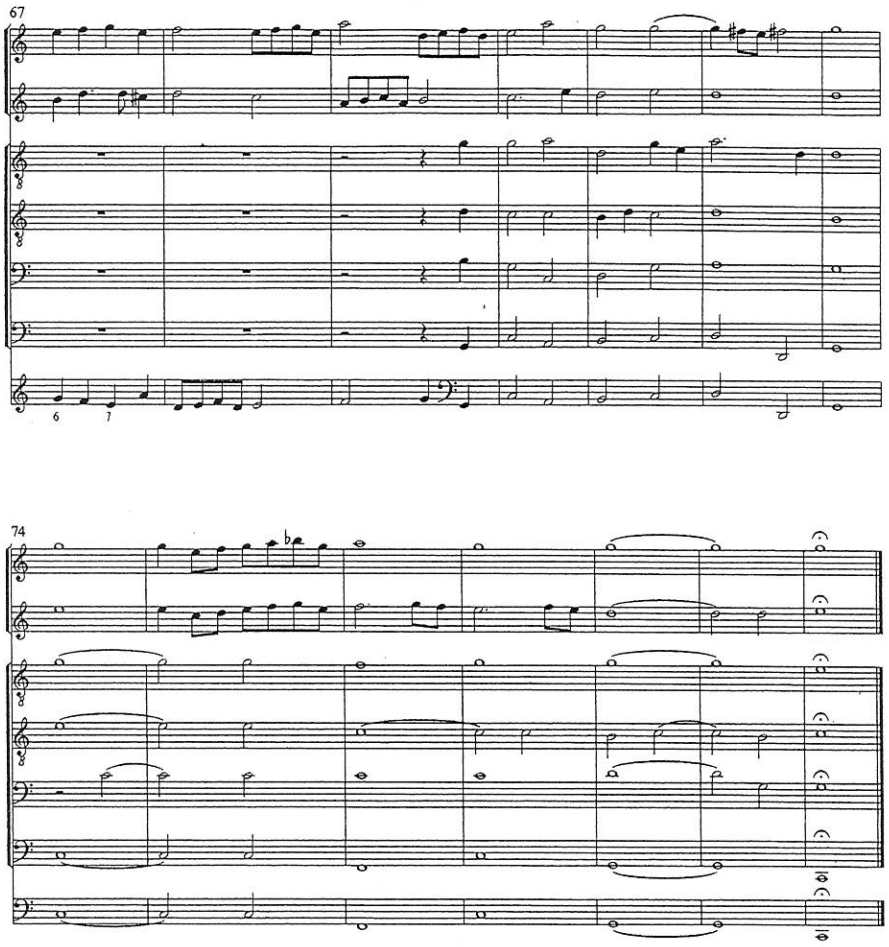


KM.210

Original clefs: G2 G2 C3 C4 C4 F4







This is one of ten Canzons from Marini's op. 8, 1629 (see review on p. 4). Although the index specifies precise scorings, that could be just how the parts were labelled when assembled, not inherent in the nature of the music. Other pieces have cornetts on treble lines and *viole* (lower strings, not necessarily viols) on the other parts. There are no misprints. The parts are unbarred except that the BC has occasional bar lines, mostly at the breaks between sections: these have been treated as double bars, except we have ignored them at bar 13/14 & 26/27 and added a double bar at 54/55. The page containing this piece is missing from the only extant copy of the basso part; it is added from the transcription made by Alfred Einstein a century ago when it was still complete. *Clifford Bartlett*

MUSIC IN LONDON

Andrew Benson-Wilson

BACH

What used to be the (apparently) boring old London Bach Festival, is now the hip and happening Bachfest UK'04. What joy! That appears to be the only change in the formula for this annual event, with most of the concerts still strongly linked to Royal College of Music events. The only concert I could get to this time round was Steinitz Bach Players at St John's, Smith Square (2 November) and a programme of Bach, starting with a rather matter-of-fact Orchestral Suite by Johann Bernhard Bach. Adrian Butterfield and Clare Salaman made eloquent companions in Bach's Concerto in D minor for 2 violins, imparting a nice sense of dynamic structure onto the central *Largo*. In the concluding Brandenburg 4, it was nice to see a number of players finding little things to smile to each other about in a work as well known as this – such apparent enjoyment is appreciated by most audiences. Sending the recorder players behind the stage curtain for the echo passages in the *Andante* was a nice idea, but the walking off and on created more disturbance than was warranted by the resulting musical effects. Gillian Keith demonstrated a pleasantly bright tone and a nice stage presence in the Cantata *Ich bin in mir vergnügt* (BWV 204), although her persistent and fairly strong vibrato was too much for my liking. Two practical irritations were the lack of programme notes about the music and a lengthy and rather hectoring plea for sponsors.

At lunchtime at the same venue, Alice and Martin Neary gave another of their regular recitals of Bach for cello and organ. The addition of Britten's Suite for solo cello gave Alice Neary a chance to show her true colours – she seemed more at home in this than in Bach's Sonata in G minor gamba sonata (BWV 1029). In the latter, the contrast between father and daughter could not have been greater, Alice's elegiac and emotive playing contrasting with the steady methodical approach of Dad, who I felt was not doing enough with the notes other than just playing them. His solo playing was little better – the Fantasia in G started with an unarticulated flurry of notes, blurred to such an extent that the harmonic structure of the movement was lost. The central *Gravement* was played with far too heavy a pleno, also clouding the texture, and in the final section the important pedal notes were sounding late. This is often a problem with the Smith Square instrument (the pedal pipes are behind and/or below the main organ), but one that an experienced player should be able to avoid by playing the pedals ahead of the manuals (one of the more interesting mental tricks that organists have to cope with).

Four of Bach's motets formed the nucleus of a very effective King's Consort and Choir programme (Queen Elizabeth Hall, 10 November). They combined these with Italian instrumental music and the motet *Tristis est anima mea*, probably by Kuhnau, Bach's predecessor at the Leipzig Thomaskirche – a fascinating work revealing an expressive composer beneath the conservatism of the motet form. Both choir and orchestra were on good form – I was impressed with the altos (not always the strongest division in choirs) for their clean sound, avoiding the affectation than can bedevil male altos. Two concertos by Corelli and Geminiani were notable for the tautness of the instrumental playing, and the delightful embellishments by leader Lucy Russell, particularly in the Corelli *Adagio*.

Stephen Layton's Holst Singers ventured into territory normally claimed by the sister group Polyphony in a performance of Bach's B minor Mass (St John's, Smith Square, 20 November), but showed themselves equally capable of producing a coherent and well blended sound, singing as a single unit, rather than as a collection of individual voices. As usual with Stephen Layton's direction, this was an authoritative and intensely musical performance. Of course, the set piece choral movements were powerful, but there was also exqusite delicacy in *et sepultus* est and *et expecto resurrectionem*. Like many English organist/directors, he sought the long, smooth line rather than looking for the sort of detail that an instrumentalist might seek out. He also adopted the organist's practice of metaphorically closing the swell box slightly before adding stops, for example when the trumpets entered. He engineered an inexorable build up of tension as the work progressed. There was a very occasional feeling that the pulse was running away with itself – this might have just been a feeling, rather than an actuality, but was nonetheless present. Perhaps The Academy of Ancient Music were used to slightly faster speeds, although the tempos seemed exactly right to me, given the forces (about as far from one-to-a-part as the St John's stage can accommodate) – they also sometimes took a broader view of phrasing than the articulated motifs of the choir (in *Laudamus te*, for example). Of the vocalists, James Gilchrist producing the highlight – a mellifluously expressive and lyrical *Benedictus* with the lyrical flute playing of Rachel Brown. Sadly the audience included 'the man who shouts Bravo!', well before the final chord has subsided, showing an insensitivity to the occasion that warranted summary execution.

ENTENTE CORDIALE?

One of the events marking the anniversary of the Entente Cordiale was the reconstruction of the Mass celebrated by the Courts of Henry VIII of England & Francis I of France

at their historic meeting in 1520 on the Field of the Cloth of Gold (Southwark Cathedral 17 November). The Cardinall's Musick and the voices and instrumentalists of the French group Doulce Mémoire represented their own countries, only combining for the final piece. With narration by Anthony Hardy, the programme took us through a possible sequence of musical events, building the mass setting around the Kyrie and Agnus Dei from Claudin de Sermisy's 5/8-part *Missa Quare fremuerunt gentes*, the Gloria from Robert Fayrfax's *Missa Albanus*, a Credo by Antoine Divitis, the Sanctus from Nicholas Ludford's *Missa Christi virgo dilectissima* and a Gregorian Benedictus. Additional pieces were by the elder William Cornysh (although it was the son who was at the Field of the Cloth of Gold, it was the father's work that was considered most likely to have been sung), Jean Richafort and a concluding 12-part *Regina caeli* by Nicolas Gombert, giving a nod to the other European power in the form of the Emperor Charles V. Not for the first time, the French and English were slightly out of synch with each other, the French singing at a lower pitch, and with instruments. Tonally they were also strikingly different, the French contingent singing with a slightly edgy sound (amplified by the distinctly buzzy instruments), a generally more lugubrious sound and, it has to be said, some rather shaky entries. The busy polyphony of Ludford's *Sanctus* was one of the most powerful of the pieces, treated as a huge crescendo as it built towards the strikingly original (or, at least, curious) cadence. This was followed by the extraordinary anonymous French *O salutaris hostia*, an evocative homophonic dirge, full of false relations.

STATIONERS' HALL

There was a very healthy turnout of musicians for the St Cecilia's Day concert at the Stationers' Hall (22 November) with veteran Belgian viola da gamba player, Wieland Kuijken, together with Philippe Foulon (gamba) and Alberto Martínez Molina (harpsichord) and their programme 'La Parnasse Française'. François Couperin's Suite in A produced some exquisitely elegiac and languid playing in the opening movements, and a spacious melancholy in *La Pompe Funèbre*. The melodic leaps in the concluding *La Chemise Blanche* were testing, and there were occasional lapses of intonation above the frets that ironed themselves out as the concert progressed. Kuijken played extremely expressively throughout, possibly revealing his roots as a cellist. The contrast between Forqueray's pompous *La Régente* and the gentle *La du Vaucel* was magical, as was Sainte-Colombe's *Tombeau Les Regrets*. It was not what we had come to hear, but the highlight for me was the thoughtful and restrained harpsichord playing of Alberto Martínez Molina, notably as soloist in Louis Couperin's Suite in F. He caught the varying moods of the work beautifully, particularly in his measured but eloquently musical playing of the final *Tombeau de Mr. De Blancrocher*.

The following evening, in the same venue, seemed to be more of a didactic evening class in medieval music than a performance (by The Boston Camerata, of *Le Roman de Fauvel*). Billed as 'high-octane 14th-century poetry and music' which 'throws a spotlight on abuses in contemporary political and religious life', this fable of 1310 features Fauvel (a fawn-coloured stallion, whose name derives from the initial letters of the cardinal sins) as its anti-hero. The irrepressibly enthusiastic Joël Cohen, who had adapted the *Fauvel* for performance, started with a 25 minute discourse, making much of a description and demonstration of the medieval motet (although the performance itself only included one such work, and the demonstrated motet was actually sung in unison). The performance was energetic and amusing, not least for the doggerel translations of the text ('Without so much as "by your weal"/ He hops in bed, to cop a feel'), some rather bucolic singing and fascinating pronunciation (which my companion neatly referred to as 'Frangloys'). A variety of all-purpose medieval instruments included several which had been invented by 1310. An entertaining evening, but perhaps not in the way the performers intended.

BOLIVIAN VILLANCICOS

The lively repertoire of the South Americas is becoming a popular concert theme, the latest offering being by the Amaryllis Consort and the Cambridge Baroque Camerata (St James's, Piccadilly 26 November) with their programme ('Villancicos') of Christmas music from the Cathedral Archives in Sucre, Bolivia (presented under the auspices of the Friends of Bolivia). There was some very effective singing from Andrew King, although I was less impressed with the two sopranos. Both had strong vibrato in the form of fast pulsations in their voices (rather than pitch changes) which, although it didn't usually affect their intonation, gave an unsettling and nervous quality to their tone. This was particularly inappropriate in the lullaby *Silencio, no chiste el aire*, (by Diego de Casseda), where it set the wrong mood from the start – awkwardly hesitant, rather than blissfully restful. By far the best singing was in the *Missa Octavo Tono* by Tomás de Torrejón y Velasco, notably the latter part of the Credo and the Sanctus (although I wasn't too sure how the *Pleni sunt cæli* and *Hosanna* would have originally been performed – perhaps antiphonally?). This repertoire is well worth hearing, if you haven't yet done so – and, for my money, Ex Cathedra turn out one of the best interpretations. [Co-incidentally, members of MEMF and NEMA enjoyed a course with Jeffrey Skidmore on a similar Bolivian repertoire the following day. *CB*]

OPERA

The Royal Academy of Music opera performances are usually well worth seeing although, in period operas, they can be somewhat removed from the early music credentials of other parts of the College. Their latest production was a sumptuously staged Magic Flute (I saw the performance on 27 November – there were cast changes for other performances). Using the Royal Academy Sinfonia, rather than the period instrumentalists went rather against the trend in many opera houses, so I hope

the singers get some experience of working in a more enlightened setting. That said, there were some very impressive singers (as usual with student casts that change night by night, I will avoid naming individuals), and the acting and direction was excellent. And what Sir Colin Davis lacked in period 'authenticity' he made up for with his energy.

'Sleek, sophisticated and sensuous' it was billed as; 'sexy, stylish and scintillating' was the Sunday Times verdict. *Semele*, one of the best of English National Opera's Handel, productions returned for a welcome re-run, with a strong new cast including Carolyn Sampson in the title role, Robin Blaze and Ian Bostridge and the conductor Lawrence Cummings in his well-deserved ENO début. The revival of Robert Carsen's 1999 production was directed by John le Bouchadière (who also directed I Fagiolini's recent 'Full Monteverdi'). Lawrence Cummings sensibly worked with, rather than against, the historically unreconstructed ENO band, setting a sensible speed for the overture and concentrating on clarity throughout. This producing a very effective end result. But it was too much to ask him to be able to control the massed ENO chorus, who wobbled away slightly behind the beat, as is their wont. But all this was made up for by the quality of the solo singing. Although Ian Bostridge was arguably miscast as Jupiter, his eloquent voice imparted a more human side to the rather unpleasant God who gives Semele a bit of a roasting by agreeing to make love to her in his Godly form, rather than his hitherto human form. Having reduced Semele to cinders, the opera closes with Jupiter moving quickly to his next conquest. Robin Blaze must surely be convincing the hardest of the opera critics that there is more to opera singing than volume – his clearly projected and bright tone filled the auditorium with none of the hysterics that opera singers can resort to. Carolyn Sampson (who, with Robin Blaze, is a singer that I first spotted singing in choirs many years ago) took on the mantle (and, briefly, the towel) of Semele, created by Rosemary Joshua, with aplomb, delving deep into the musical and emotional depth of the complex lass who lets a few bonks with a God go to her head – endless pleasure, indeed! This show will run and run, and it would be good to see a return of this cast to the Coliseum before too long. [To give lukewarm praise where it is due, I thought the chorus was somewhat better than in the first run of performances. Christian Curnyn is conducting *Semele* for Scottish Opera shortly: see diary. *CB*]

One of the most popular of London's annual Christmas concerts is the Stephen Layton/Polyphony *Messiah* at John's, Smith Square (23 December). Layton doesn't pussy-foot around when it comes to works like this – a tough and forthright interpreter, he imparts an enormous power and muscular energy to the music. Polyphony were on their usual top form, with a particularly good showing from the altos. David Wilson Johnson was an outstanding bass, approaching the podium like a coiled spring before leaping into his various declamatory roles – his subtle use of varied rhythmical groupings at the end of 'The trumpet shall sound', for example, was a delight. Emma Kirkby was on very good vocal form – one of the best performances I have heard from her in quite a while. Robin Blaze and James Gilchrist bought a very human perspective to the unfolding story, the alto aria 'He shall feed his flock' being notable. The opening tenor recitative demonstrated an expansive quality that set the mood for the whole work – the repeated 'comfort ye' included one of the longest single notes I have heard! The Orchestra of Polyphony had a bit of the feel of a scratch band and didn't quite reach the standard of the accompanying orchestras in previous year's performances.

SPITALFIELDS WINTER FESTIVAL

The Spitalfields Winter Festival has fully established itself as the younger sibling to the main Festival in June of each year. The 2004 Festival will be remembered for the return to the Festival's musical home at the magnificently restored Christ Church. Stumbling about on bare-brick floors was part of the charm of the Spitalfields Festival, so I wasn't sure if I would like the new ambience, but I did. Visually much larger than it used to seem, the acoustics are impressive, with enough of a lively bloom to give depth to the sound, but without clouding clarity. Only the pipeless organ case reminds us of work still to be done.

Handel's *Belshazzar* was an appropriate opening work (13 December), as was the choice of The Gabrieli Consort, who are beginning to make Christ Church, Spitalfields their primary London concert venue. Paul McCreesh emphasised the widely varied moods in the Overture, giving the acoustic a successful workout. The following accompagnato almost formed an opera in itself, with Rosemary Joshua (who wasn't exactly dressed for a church in December) bringing her opera experience (and her operatic voice) to her summary of the rise and fall of empires – 'Pride, luxury, corruption, perfidy, contention, fell diseases of a state' were punched out magnificently. She remained extremely expressive throughout, her 'Cyrus, impossible' declaimed in Lady Bracknell style. Although Susan Bickley lacked the panache of Rosemary Joshua, she had the more consistent voice, with less reliance on vibrato for projection. Daniel Taylor's clear and ringing countertenor voice (as Daniel) was very impressive, his dramatic intonation of the writing on the wall being one of the highlights, as was the exquisite Air 'Can the black Aethiop change his skin'. This also featured some wonderful playing from Joseph Crouch, obbligato cello, and Timothy Roberts, continuo harpsichord, the latter's (presumably improvised) responses to the scale motifs of the voice and cello giving many in the band the giggles. Paul Agnew was on excellent form in the title role, as was Christopher Purves as Gobrias. Of course, *Belshazzar* includes some of Handel's most dramatic choruses (despite his occasional reluctance to depart from the tonic), and the choir produced their usual strong and coherent sound in their various guises. One of the most interesting things about this performance was the degree of emotional and interpretive depth from director, soloists

and choir – although it stopped short of being staged, the response of the singers to each other and to the music was effectively an operatic one. The greater use of expression is a growing trend in the early music world, and one I generally welcome. But what was so welcome about a performance like this was that it built its dramatic response from the music and text, rather than just applying a random layer of froth – a musical Latte rather than a Cappuccino, and far removed from the Espresso performances of early time.

I have raved about the European Union Baroque Orchestra a number of times before, and continue to do so after their Spitalfields performance (17 December). I always come away from concerts by these talented youngsters refreshed and positive about the future of the early music scene. By any professional standards this was an outstanding performance, with excellent cohesion of string tone and timbre, excellent intonation and some delightfully expressive playing. This orchestra is reformed every year with completely new players, generally in their early to mid 20s and drawn from European Union countries. They work together in relatively short bursts before touring a programme. Of course, much is down to some inspired direction (on this occasion by the effervescent Andrew Manze), but music making of this standard would be impossible without the quality of the individual players. The enlarging of the EU was acknowledged with a programme centred on Vienna and its outposts of empire in Central and Eastern Europe – and by the inclusion of a Polish viola player and a Hungarian cellist. Vejvanovský's *Serenada: Harmonia romana* opened the concert, its unpromising opening, built around forcefully stated triads, leading to a *stylus phantasticus* whirlwind of musical expression, aided by some Biberesque (Manzic?) slithers and slides. There was some very exposed cello writing, in this and other works, played beautifully by the Hungarian cellist Gyöngy Erödi. Johann Valentin Meder's *Sonata di Battaglia* was rather hesitant, as battles go – a series of brief skirmishes seemed to be interspersed with cups of tea and mediation. Biber, Schmelzer and Vivaldi completed the programme. Of course, many small groups are formed out of players meeting through the EUBO and international conservatories but, were it not for the practical difficulties of keeping such far-flung young players together, this entire cast would do well floating themselves off as a new period instrument orchestra.

The Dufay Collective bought their lively programme of music for a medieval Christmas to Spitalfields (21 December), featuring their usual colourful tapestry of tonal colour and texture, all set within an overall mood of professional and musical restraint. This is not medieval music as a jolly romp, or as something to play on those funny instruments bought back from Turkey or Marrakech, but as a serious musical business. They carefully controlled the mood of the programme, saving the loudest instruments for the very noisy encore – generally the pieces were refreshingly gentle and/or quiet. Catherine King's sweet singing was relaxed and unforced, contrasting well with the rather nasal quality of the male voices. It was refreshing to have some simple repetitions of verses, without the need to make every verse different – and it was equally refreshing to have little of the often ubiquitous percussion rattling away in the background. Other medieval groups should take note – the Dufay Collective do it well.

CD REVIEWS

MEDIEVAL

The Courts of Love: Music from the Time of Eleanor of Aquitaine Sinfonye, Stevie Wishart 63' 57" (rec 1989)
Hyperion *Helios* CDH55186 ££

Had *EMR* existed when this first appeared, we would have received it with enthusiasm, which I can give it now on its reissue. What type of voice feels right for different periods and repertoires is almost entirely subjective. But that is how Mara Kiek sounds to me – absolutely right: we know precious little about medieval instruments, but her voice relates perfectly to the reconstructions used here. Furthermore, irrespective of sound, she hits the balance between word and line in a way that Anonymous 4 (see below) miss. If you don't have this already, buy it. *CB*

Minnesang: Die Spätzeit Ensemble für frühe Musik Augsburg, Ciarlatani, Estampie, Andrea von Ramm 62' 42"
Christophorus CHR 77271
Music by Tanhuser, Neidhart von Reuental, Mönch von Salzburg, Oswald von Wolkenstein

This is a sequel to CHR 77242, *Die Blütezeit* (see *EMR* 79); the English titles are *The Golden Age* and *The Mature Period*. It is an anthology from half a dozen discs by four different ensembles, with one track by Andrea van Ramm. Apart from my usual complaint of too much instrumental participation, I can recommend it, and it has a good booklet note, though you need to know German (early or modern) to understand the texts. *CB*

The Origin of Fire: Music and Visions of Hildegard of Bingen Anonymous 4 66'05"
Harmonia Mundi HMU 907327

Hildegard so often gets performed in isolation that the topping and tailing with Pentecost hymns is a welcome attempt to place her within the church she served rather than as an isolated figure seized upon by mystics, feminists, etc. with their own agendas. She is an obvious candidate for performance by an all-female group, so the quartet's return to her is no surprise. The programme is distinctive for the presentation of some of her visions set to psalm tones, which works well both in itself and for providing a greater variety of musical style. Programmes like this where the thematic content is verbal depend on a booklet with full texts and translations and this (as expected) Harmonia Mundi provides; and you will need it however good your Latin, since the words are not well enunciated: those who have little Latin should be able to pick out key words, and even if the language is completely unfamiliar, one expects the words to shape the music. Here the balance between articulating the text and presenting a smooth line leans too far towards the latter. I wonder anyway whether beautiful voices are a distraction from the message. Hildegard ran a very small establishment, and I doubt if candidates for admission were auditioned. While I wouldn't want to hear the music sung by incompetent singers, I'd welcome a slightly earthier approach. If that doesn't worry you, here's a well-conceived and executed disc that uncovers aspects of Hildegard's work that those who know just her musical works will not have met. I thought Anon. 4's preceding disc was promoted as their last – 'last' perhaps as in Dowland's *Third and last booke of songs or aires*? *CB*

15th CENTURY

Isabel I, Reina de Castilla: Luces y Sombras en el tiempo de la primera gran Reina den Renacimiento, 1451-1504 La Capella Reial de Catalunya, Hespêrion XXI, Jordi Savall 77' 43"
Alia Vox AVSA9838
Music by Cornago, Dufay, Enzina, Escobar, Narváez, Tordesillas, Torre, Triana, Verardi

This sumptuous release cleverly matches the main political events of the life of Isabel I of Castille (and later of Spain) with appropriate music drawn from Spanish and other European sources. The performances bear many of the diagnostic hallmarks of Jordi Savall's distinctive approach to the music of this period, and which he has established in a large and growing discography. Firstly there is the extensive use of percussion, ranging from the thunderous accompaniment to some of the martial tracks (such as the anonymous Toccata on track 3) to the more innovative use of a deep drum in slower tracks to provide the hint of a rhythm but also simply to enhance the deeper sonorities (as in the Pavana *Pues que jamás olvidaros* by Juan del Enzina). Then there is his free treatment of his sources to provide a departure point for his own creativity, such as in the lovely instrumental divisions which accompany Enzina's *Triste España* on track 18. Finally there is the distinctive flavour achieved by the use of non-standard instruments and voices, most notably the lovely tones of Begoña Olavide and the instantly recognisable contribution of Montserrat Figueras. Inevitably we have had a proportion of the music here on previous Savall discs, but even an old warhorse such as Francisco de la Torre's *Danza alta La Spagna* is given a new twist in the form of a trumpet counter melody. While the booklet essay by Rui Viera Nery concentrates on Isabel's eventful life, seeming to mention the music as something of an afterthought, and her 'ethnic cleansing' of the Jews and Moslems is somewhat glossed over, this musical project is a worthy celebration of Spain's cultural wealth and diversity at beginning of the Renaissance. *D. James Ross*

16th CENTURY

Bossinensis *Petrarca ed il cantare a liuto*
Teresa Nesci *S*, Massimo Marchese *lute*
Tactus TC 450201 60' 49"
Music by D'Ana, Cara, Cariteo, Dalza, Pesenti, Scotto, Tromboncino,

The earliest printed books of lute music were those of Petrucci: two of solos (with a few duets) from Spinacino (1507), a lost collection by Giovan Maria [1508], lute solos from Dalza (1508), and two collections of songs from Bossinensis (1509 and 1511). Many of the lute solos have been recorded in recent years, but apart from the ubiquitous *Ostinato vo' seguire* and a few others, Bossinensis' song settings have undeservedly fared less well. Teresa Nesci and Massimo Marchese offer a varied selection, from Tromboncino's dolorous *Per dolor*, via Cara's evergreen *Non è tempo* to Tromboncino's resolute *A la guerra*.

Nesci's voice is pleasant to hear, but a bit on the warbly side for my taste. Her diction is clear, yet I would rather she sacrifice legato and consistency of tone for the sake of letting the words speak better. The frottole of Tromboncino and others flourished under the patronage of Isabella d'Este in Mantua. Her music room was tiny, where an intimate, restrained performance would be appropriate. All the words of the songs are given in the booklet, but confusingly not in the order they appear on the CD.

Bossinensis is unusual in providing numerous short preludes for the lute in a key suitable for each song. Unfortunately Marchese lets us hear only two of them, yet I feel they are more effective in setting a mood, than his home-made intros for *Ostinato* and *Non è tempo*, which incorporate the vocal melody. Scattered amongst the songs are three lute solos from Dalza's *Libro Quarto*, including a foot-

freezing *Calata ala spagnola* (performed out of time). It's a shame, because his song accompaniments are sensitive and nicely paced. But despite my various cavils, I enjoyed listening to this CD. It's an interesting collection of music which I find refreshingly uplifting. *Stewart McCoy*

Merulo *Complete Works for Organ, Vol. 1 Stefano Molardi (Vincenze Colombi 1533 organ at Valvasone)* 137' 28" (2 CDs)
Divox Antiqua CDX 70309/10-6

Claudio Merulo (1533-1604) is one of the most important Italian keyboard composers, lifting the fledging toccata, ricercare and canzona forms to new heights of maturity as the Italian Renaissance gave way to the Baroque. He was active in Brescia, Venice (including San Marco) and Parma (whose Conservatory of Music houses a positive organ built by him). His works cover the whole range of forms of the period. As well as toccatas from his 1598 and 1604 collections, these two CDs include examples from all his other published works. The sound of the Italian organ is beautifully vocal, and the 1533 Colombi organ in Valvasone is a fine example of the Venetian school, as well as being one of the oldest surviving organs in the world. Given the wealth of tone colours found on these CDs, it is remarkable that the organ, typically for large Italian organs of the period, has only eight stops. The *tenore* stop is notionally 10 foot (from low F), and its use at this pitch (in works played an octavé lower than written) in some of the toccatas adds an impressive grandeur. In complete contrast is the delightful *Flauto*, played with the tremulant. Registrations are based on instructions found in the church of Valvasone, presumed to be by the organ builder Colombi, together with other contemporary references. The notes are particularly comprehensive and include registrations. The name of the composer is missing from the face of the CD. Even for an organist or organ lover, a double CD of late Renaissance Italian organ music may seem a bit of a trial (and this is just volume 1), but I think this CD will appeal to a wider audience. *Andrew Benson-Wilson*

Tallis *The Complete Works* Chapelle du Roi. Alistair Dixon 9 CDs
Signum SIGD060 See *Ravens View* p. x

Bara Faustus' Dreame: Mr Francis Tregian His Choice Les Witches 66' 28"
Alpha 063
Music by Alison, Byrd, Coprario, Dowland, Ferrabosco II, Morley, Philips

Don't be put off by the first song: it's not a foreigner's poor attempt at modern English but a pretty good shot at Elizabethan pronunciation; the tenor, Bruno Boterf, provides an interesting page on the topic in the booklet. I'm not sure whether there may still be a few French sounds surviving, but overall it is convincing. The programme is an excellent mix of the familiar and the less so, based round a Morley consort, two singers (the fine soprano is Nathalie Marec, who even manages to get the words across of the highish tessitura of the Four-note Pavan) and a claviorganum – I don't think I've heard one of those in this repertoire since a Michael Thomas disc I bought 45 years ago. Freddy Eichelberger plays it with due regard for the differing characteristics of one keyboard, and also is the group's citternist. Well worth buying. *CB*

O Mistris Myne: 150 years of English virginals music: Tallis, Byrd, Bull, Farnaby, Gibbons, Purcell David Pollock 61' 05"
London Independent Records LIR005 ££
Music by Bull, Byrd, Farnaby, Gibbons, Purcell, Tallis & anon

'150 years' is a long span, particularly since it includes the period in which some of the greatest keyboard music of all time was written, by English composers. It was composed for a variety of keyboard instruments: virginals, spinets and harpsichords of several types, and the organ. Rafael Puyana, whose CD I reviewed in the last issue, and David Pollock both choose muselar virginals, not for historical reasons, but because they both possess fine copies of Flemish instruments, Puyana's a 1650 Couchet by Willard Martin and Pollock's a 1620 Ruckers by Ian Tucker.

Both these instruments possess an *Arpichordium* stop, which can be very effective, but it is slightly disconcerting to be greeted by a noise like a bee in a tin can when you start David Pollock's CD. And this is not the only disconcerting thing about *My Lady Carey's Dompe*. This is not the place to discuss *musica ficta* but this is a version new to me, and the sources and editions are not given in the notes, which is a pity. The pieces by Tallis which follow are tiny plainsong settings, perhaps more suited to the organ, but at least the listener is given the chance to hear the fine instrument. If David Pollock's intention was to make his muselar the star of this recording he has certainly succeeded.

He is a very capable player but he seems unwilling to abandon caution. The first fast piece occurs on Track 10, a *Galiarda* by Byrd (he misses the chance with Tallis' *Natus est nobis*), not a moment too soon. Perhaps his programme is not too well planned. Yet the variety it does contain is not sufficiently communicated to the listener. His vision of this rich store seems limited. The chance for a virtuoso fling is missed in the famous *Preludium* (Tone 8, but this does not appear on the CD anywhere) and the *Italian Grounde* by Gibbons, the latter being one of the many sets of variations on *More Palatino*, a students' drinking song, which should surely be a wonderfully exhilarating piece.

David Pollock knows how to make his virginals expressive, in for instance *A Pavin* by Byrd, but again, more variety would help focus the listener's attention. Spread chords and ornaments tend to become a formula. Both he and Puyana claim to use old fingerings but the articulation this usually leads to is missing from Pollock. This may be excessive skill in avoiding a bumpy ride, but the patterns so characteristic of this music are not defined, whereas with Puyana they come to life vividly. Comparisons may be odious but they are inevitable and it is hard to see to whom Pollock's CD is aimed. Puyana's is clearly a wish to communicate his devotion to this repertoire to the big wide world and he does this with consummate skill, his programme ranging from the almost ridiculous virtuosity of Bull's *The King's Hunt* to the mesmeric and touching simplicity of *La Romanesca* (*Queen Marie's Dompe*). David Pollock's aim is more ambitious in that it includes Tallis and extends to Purcell. Perhaps it is didactic, intended for schools and colleges. The notes by Paula Woods certainly imply this, being a general background rather than specific information about the sources and the music. The pieces are all quite well-known, unlike many on Puyana's disc, and include Byrd's *O Mistris myne* and *La Volta*, *Giles Farnaby's Dreame*, *His rest: Galiard* and *Farnaby's Conceit* and a long *Pavan* by Gibbons. The Purcell pieces include the haunting *A New Ground*, (unfortunately lacking in atmosphere here), the *Ground in D minor*, which fares far better, *Sefauchi's Farewell* (which suffers from an excess of staggering between the hands) and a handful of dances. If more pieces were played with the infectious cheer that David Pollock brings to *Doctor Bull's Myselfe* it would be easier to recommend his CD. This listener is left sadly wondering why a player who can communicate in this way does so, so seldom. *Jane Clark*

£ = bargain price ££ = mid-price
All other discs full price, as far as we know.
All CDs reviewed here are available from Lindum Records

17th CENTURY

Biber *Soldiers, Gypsies, Farmers and a Night Watchmen* Combattimento Consort Amsterdam, Jan Willem de Friend 56' 05"
Challenge SACC 72132
Arien a4, Balletti, Balletto Die Werber, Battalia, Mensa Sonora III, Nightwatchman Serenade, Sonata Jucunda, Sonata Die Pauernkirchfahrt

When I first heard the opening of this CD, I couldn't believe my ears! After listening to it several times, I love it. The cause of my surprise? Nothing more innovative than having a dulcimer in the continuo line-up. Whatever the reasoning behind it – and it is maybe something that I might object to elsewhere – here it brings a really rustic feel to the two pieces in which it is used, which are not even the expressly descriptive works. The *Nightwatchman*, the *Battalia* and the Peasants visit to church are all played by a standard band, and sound fantastic – there's a real energy to the playing. The third suite from *Mensa Sonora* and a couple of *Balletti* make up the programme, which might easily have been extended by including, for example, more of the *Mensa* set. That is a minor quibble, though, given the high quality of what we do get! This will definitely be among the Biber discs I recommend in future. ĘC

Buxtehude *Sacred Cantatas* Katherine Hill, Matthew White, Paul Grindlay *SAB*, Aradia Ensemble, Kevin Mallon 58' 30"
Naxos **8.557041** £
BuxWV 53, 59, 64, 97, 104, 107-8 str arr. of 161

This section of small-scale vocal concertos is up against stiff competition in the form of recordings by the Purcell Quartet, Michael Chance, Andreas Scholl and many others. Several of the solo pieces are nicely characterised, such as *Sicut Moses* or *Jesu meine Freud und Lust*; sadly, the concertos for multiple soloists lack an equivalent drive or character. I felt the rendition of *Jubilate Domino* was over-fussy, with the performers tending to pick out details rather than let the piece be an outpouring of joie de vivre. A reliable account, but certainly not the best. *Stephen Rose*

Cabanilles *Tientos y passacalles* Jan Willem Jansen (16/18th cent. organ, San Pablo de Zaragoza), Los Musicos de su Alteza, Luis Antonio González *dir* 75' 03"
Editions Hortus **013** (rec 1998)

Cabanilles closed the Golden Age of Spanish organ with considerable panache. His inventive, and frequently wild, high baroque compositions are in stark contrast to the more austere late renaissance works of the founders of the Spanish organ school. Based in Valencia for most of his life, Cabanilles nonetheless absorbed influences from the rest of Europe, notably Italy. He was also one of the first Spanish organists to encourage the use of *en chamade* reeds – the stops most usually associated with Spanish organ music, even though they made a fairly late appearance (on this CD, the chamades, or at least, the loudest ones, only sound briefly right at the end). The Spanish organ school always contained an element of keyboard virtuosity, and Cabanilles retained that tradition. His works often pushed earlier boundaries of length, although it is rare to find wasted notes (unlike some of the Spanish repertoire). But it is his slightly quirky twists that add so much to his pieces, both solo, and the few vocal pieces included on this CD. Jan Willem Jansen is a fine player, and imparts considerable interpretive skill to these works, particularly in his use of registration. The *Passacailles de 1° tono* is one of Cabanilles's better known works, and Jansen's use of delicate colour stops allows the complex rhythms to shine through – a fine interpretation, as is the following *Corrente Italiano*. It is also good to hear two rare examples of Cabanilles's vocal works. Recommended.
Andrew Benson-Wilson

Cavalieri *Rappresentatione di Anima e di Corpo* Johanette Zomer *Anima*, Marco Beasley *Corpo/Tempo*, Jan van Elsacker *Intelletto*, Dominique Visse *Piacere*, Stephan MacLeod *Consiglio/Mondo*, L'Arpeggiata, Christina Pluhar 81' 47"
Alpha **065** (2 CDs)

It is always something of a relief when an historically important work ('the first through-composed sacred opera', 'the first example of a score printed with figured bass' etc.) turns out to be a rewarding piece of music too. This recording, nurtured by performances given at the 2004 Holland Festival, certainly convinces that Cavalieri was an astute composer who could combine a flexible, expressive recitative with a wide variety of polyphonic effects ranging from dance-like choruses to more elaborate contrapuntal refrains and instrumental sinfonias. Indeed, as one might expect from an ensemble directed by a harpist, it is the instrumental playing that makes the greatest impact: there are ravishing conett roulades from Doron Sherwin and a spectacularly rich continuo department including lirone and psaltery as well as the expected harpsichords, harps, theorbos and organ. Sometimes the colours are changed a little too fussily, but there is some wonderfully integrated team-work here too. The solo voices in some ways seem less characterful than the instruments: Marco Beasley as Corpo often seems too uninvolved in the unfolding drama, and his lower register is too easily overpowered by the continuo horde, while Dominique Visse's distinctively grating tone hardly summons up the soft delights that Pleasure should be offering. In 1600 the part of Anima was performed by a child: here Johanette Zomer struggles to find the innocence suggested, but there's also stylish and focused singing in that awkward high tenor/countertenor range from Jan van Elsacker as Intelletto (it is a nice conceit to use 'head' voice for this role). The performance eschews Cavalieri's optional final chorus of rejoicing, preferring to emphasise the fragility of human life as expressed by a solo song by Merula. There is further extraneous material, including three repetitions of a sombre *Pass e Medio* from Susato's 1551 dance book. These may have worked well as intermezzi in live performances, but feel superfluous here, requiring two CDs when Cavalieri's piece as published could easily fit onto one. Nevertheless I would still recommend this recording for the quality of the instrumental playing alone. *John Bryan*

Charpentier *pour un Reposoir: Dialogues et Élévations* ...in Ore mel..., Olivier Vernet *org, dir* 69' 37"
Lidi **0202150-04**
H. 253-4, 259, 279, 404, 425, 438-9
Charpentier *Cantica Nativitatis 1676* ...in Ore mel... Olivier Vernet org, dir 60' 00"
Lidi **0202152-04**
H. 21, 238, 316-8, 393, 395

These two discs present very similar programmes (in style, not content) of a type that I find very effective in both live and recorded form. In each case, related vocal works are interspersed with carefully chosen instrumental movements, a format that almost always produces so much more than simply the sum of the parts. The organ music is further enhanced by being played on suitable and 'full-size' (i.e. not chamber) historic instruments, though only one of the booklets makes this clear. Presentation and packaging in general are less well thought out than the programmes, the elaborate design sometimes obscuring rather than highlighting information, and the artists biogs are given only in French. The second disc also translates the sung Latin texts into French only, though the other gives French and English.

'pour un Reposoir' is a collection of music in honour of the Blessed Sacrament and includes short organ pieces by De Grigny and Louis Couperin. The vocal pieces are all modestly scored, mainly for two sopranos and bass with continuo, but

this is as far as their modesty goes. The emotional texts are of a type that always brought out the best in Charpentier and there is much here that is truly exquisite in melody, harmony and texture. The performances are, equally, almost unfailingly beautiful (bass François Bazola is sometimes a little blustery) and reveal the benefit not only of careful preparation but also of performance before recording.

Cantica Nativitas is more varied in the sense that pairs of bass viols, violins and flutes are involved in some of the interludes (by Du Mont, Louis Couperin and Le Roux) and the vocal pieces. A narrative thread runs through the latter in that the programme presents a sequence of music that may well have been heard on the liturgically appropriate days in the house of Charpentier's patron, Madame de Guise, from Advent to Candlemas 1676/77. The title *Cantica Nativitas* is a modern invention. Again, thorough preparation and complete commitment to the project on the part of the performers are evident and the listener's pleasure level remains high throughout. It is too late to recommend this for listening over the tercentenary Christmas, but do order now for December 2005. There is wonderful music here and we may have heard enough Tallis by then! *David Hansell*

Corbetta *La guitarre royalle* William Carter Linn CKD 185 73' 30"

The first few notes of this CD may sound like *In dulci jubilo* with the needle stuck in a hole, but the opening Prelude soon settles into an amazing sequence of exciting strummed chords, complex campanellas, fast arpeggiation, delicate high notes, and exciting flourishes up and down the fingerboard. There is an amazing variety of sounds from such an inauspicious start. The harmony is extraordinarily discordant and there is some surprising chromaticism. This is the fascinating world of the baroque guitar, where the instrument seems to tell the composer what he should compose. Francesco Corbetta (c.1615-1681) was arguably the greatest exponent of the five-course guitar, and his music is quite extraordinary.

William Carter gives a convincing interpretation with suitably restrained virtuosity. He creates a variety of moods, from the reflective, highly ornamented Sarabande (6), to the unconventional Moorish augmented seconds and flamenco-like strumming of the Prelude (4). By contrast the Suite in A minor has some particularly tender moments.

Corbetta wrote music for two eminent pupils: Kings Charles II in London and Louis XIV in Paris. The lively *Gigue a la maniere angloise* (which sounds more françoise to me) admirably reflects his cross-Channel peregrinations. When Pepys first saw Corbetta play the guitar in London, he wrote: 'I was mightily troubled that all that pains should have been taken upon so bad an instrument.' Yet, discerning amateur musician that he was, he was soon learning the guitar himself.

While many people will enjoy listening to this excellent CD, there will no doubt be a few guitar cognoscenti who will argue over the merits of having a high octave string for the 3rd course. This is a controversial area, where the case in favour relies on internal evidence (voice-leading), rather than specific instructions in the sources. I believe Carter is right to use a high octave G string. *Stewart McCoy.*

Corelli *Violin Sonatas op. 5, Nos. 1-6* Lucy van Dael *vln*, Bob van Asperen *kbd* Naxos 8.557165 £ 67' 47"

It is surprising that there have been so few recordings of what is unquestionably one of the major publications of the Baroque, Corelli's twelve solo sonatas for violin. Among those which have preceded the present disc are the supreme efforts of Sigiswald Kuijken, and the more recent interpretations of Andrew Manze. The wording of the title provides the first challenge to performers - does 'Sonate a Violino e Violone o Cimbalo' mean literally 'Sonatas for Violin and Cello or Keyboard'? If so, which does one use? Here, the latter option is taken, with Bob van Asperen using harpsichord or organ, as befits the music — the opening of the very first sonata, for example, has long pedal points which simply won't work on harpsichord (but wouldn't Corelli have chosen 'Organo' as a designation?) Anyway, whatever the arguments, my main job is to comment on the playing, and I must say that volume 1, consisting of the six sonate da camera (where multiple stops and fugal writing are very much in evidence), is very enjoyable. There were one or two sudden staccato notes that no-one had ever brought to my attention before, but these were but a momentary distraction from some beautiful playing, and some lovely ornamentation. The slow movements were full of the grace we're told Corelli possessed. All in all, a winner – especially at bargain price! *BC*

Dumont *Motets à voix seule* G. H. Hayne *Requiem pour Marie de Médicis* Ricercar Consort, Choeur de Chambre de Namur, La Fenice, Jean Tubéry *dir* 134' 38" (2 CDs) Ricercar RIC 230 ££ (rec 1980-1999)

This is an elegant re-packaging of recordings from 1980 (Du Mont organ music), 1981 (Hodemont motets), 1984 (Du Mont motets and ensemble music) and 1999 (Hayne). The composers are from the Liège region (the collective title is *Musica Leodensis*) and served the French court in various ways, Hayne and Hodemont in the first half of the 17th century and Du Mont (d.1684) slightly later. The second disc contains all the Du Mont. The motets are sung with a certain nobility of style and much effective shaping by Henri Ledroit, though he does sometimes sound uncomfortable in the lowest passages— these days we would, I think, be more inclined to assign a high tenor rather than a falsettist to some of these pieces. The Ricercar Consort, complete with some very perky bassoon playing, deliver the ensemble music with character and assurance, though some of the organ music which completes the disc is rather dull.

Henri Ledroit appears again in the solo motets by Hodemont, fillers on disc 1, most of which is devoted to the fine *Requiem a6* by Gilles Henri Hayne. This is given a restrained choral performance (with organ or cornett/sackbut doubling) which nonetheless has great intensity – it is a work well worth this exhumation. A thorough essay puts all this relatively obscure repertoire in context, though there is no translation of the Latin texts.

David Hansell

Lully *Les Premiers Opéras Français* La Symphonie du Marais, Hugo Reyne 116' 28" Accord 2CD 476 2437
Cambert *Pomone* (1671); Lully *Les Fêtes de l'Amour et de Bacchus* (1672)

This live recording (audience applause at beginning and end) is volume six of Hugo Reyne's Lully series. In it, he lifts the curtain on the circumstances in which Lully came to dominate French opera while also giving credit to one of his important precursors. The politics of this situation are sketched in the conductor's excellent note, in which he also explains that since *Pomone* does not survive complete he has written a witty spoken interlude (based on documents from the period) to serve as a link from its abrupt (in the middle of a word) end to the beginning of Lully's *Les Fêtes*. However, to get the most from this episode listeners will need to understand rapid spoken French — the lack of a translation not only of this but of the operas' libretti is an unfortunate blot on the escutcheon of what is in so many ways an admirable production. Neither of these works is a literary or dramatic masterpiece but the music is delightful and full of variety and colour and the short scenes flow one into another with a good sense of dramatic continuity. As in previous issues in this

series, the commitment of all involved in the project is clear and they withstand commendably the scrutiny to which they are exposed by the rather close and dry recording. They now move on to the *tragédies*. *David Hansell*

Marais *Pièces de Viole: Troisiéme Livre III, Première Partie* Jean-Louis Charbonnier, Paul Rousseau *gambas*, Mauricio Buraglia *theorbo*, Pierre Trocellier *hpscd* 150' 01"
Pierre Verany PV704101/02.

A further instalment in the project to record the complete works of Marin Marais. I reviewed the complete Book IV some months ago very favourably. I enjoyed this also, and my remarks on the earlier recording apply equally. The two CDs include the earlier suites in the Book: A major, A minor, F major, B Flat and D. The playing is unfussy, free of mannerism, presenting the music with all the necessary technical command, with playing in which the enjoyment of, and insight into the music illuminates every piece. The accompaniments vary from suite to suite. For example, the F major suite is accompanied by lute and 2nd viol – with the first statement of the Allemande beautifully played by just the lute. I enjoyed the intimate sound, closely recorded so that finger movements can be heard, and the technique clean enough to bear this sort of scrutiny. Some movements played with just two viols, elsewhere a little four-bar introduction added from the harpsichord – an effective idea. The music doesn't really need this sort of variety, Marais' invention continuously delights the ear, but it does add to the enjoyment when you play the lot right through. Marais deserves the sort of recognition this project gives. Together with the publication of his instrumental music in score, there is now the opportunity for his music to be heard, studied, and enjoyed by a wider audience. *Robert Oliver*

Peerson *Latin Motets* Ex Cathedra Consort, Jeffrey Skidmore 65' 33"
Hyperion CDA67490

It strikes me as a little odd that a complete recording of Peerson's incomplete Latin motets should appear before either of the two sets that he himself published. But this has a live editor to promote it. I reviewed Richard Rastall's edition and completion of the music recorded here a year ago (*EMR* 97) and wasn't too impressed by the music. But it sounds considerably better than I expected, thanks to fine singing by the consort. There is a certain lack of variety in movement – I suspect that some mixing of his output would have worked better than over an hour of one-to-a-part polyphony; but he that endures to the end (no – it's not really that boring!) will reach as reward the most rhythmically-varied motet (*Nolite fieri... Multa flagella peccatoris*). Worth buying as convincingly-performed demonstration that the Latin motet still held some interest for English composers into the 17th century, whether the impetus be catholic, high-church or purely musical. *CB*

Sanz *Danses Espagnoles du XVIIème Siècle* Ensemble Musica Antiqua Province, Christian Mendoze *dir*, Catherine Padaut *S*
Integral INT 221.135 57' 20"
+ music by Duron, Gaz, Gerau, Hidalgo, Serqueyra de Lima, & anon

I thoroughly enjoyed this the first time through, without reference to the booklet; but was extremely disappointed that the information there was so general as to be virtually useless. I wanted to know what the tunes and harmonies that I recognised and couldn't place were, and I'm sure that other listeners will feel the same. Some of the instrumental pieces sound almost 16th century, whereas the songs are in a later and more striking style (and very well sung too). The booklet has space for more information: we don't need more pictures of the Casa de Mateus, familiar from so many adverts. *CB*

A. Scarlatti *The Cecilian Vespers* Susanne Rydén, Dominique Labelle, Ryland Angel, Michael Slattery, Neal Davies *SSATB*, Philharmonia Chorale & Baroque Orchestra, Nicholas McGegan 130'41" (2 CDs)
Avie AV 0048

If you can bear to listen beyond the first couple of minutes, you will be in for a treat: fine, busy and inventive music, performed with vigour and verve. On Disc 1 the soloists are put through their paces with some incredibly taxing, long, florid phrases, which on the whole they master with aplomb but without total accuracy. The choir barely gets a look-in until Disc 2, when it has the chance to show its excellence through singing that is not only neat and precise in pitch and rhythm, but also bursting with enthusiasm; the forces seem perfect, four singers to a part producing a lovely blend with the flexibility to cope with the rapid changes of mood in this somewhat quixotic music. But my highest praise is for the orchestra: the string sound is scintillatingly brilliant, the obbligato cello swooningly beautiful, the oboes ravishing, and at times almost indistinguishable from voices. I am unfamiliar with American orchestras, but can't imagine any are better than this.

Do not be misled by shades of Verdi's *Sicilian Vespers*: the music presented here is a reconstruction of a service of Vespers for St Cecilia's Day, with five psalm settings interspersed with antiphons illustrating the saint's life, and ending with a hymn and Magnificat. Two of the antiphons are composed, and splendidly so, but the rest are chanted, in a droning style which sits uneasily with the florid psalm settings. Worst of all is the opening versicle, sung appallingly badly by Neal Davies in a key totally foreign to what follows. The realisation, from the final applause, that this is a live performance goes some way to explaining why this is included, but as a short, self-contained item it would have been easy to re-record and edit in, which surely must be preferable to running the risk that the opening of the CD should ruin listeners' enjoyment of the rest.

In addition to the Vespers the CD includes three more substantial liturgical pieces, including the extraordinarily beautiful *Salve Regina*, sung by Dominique Labelle, which would on its own justify the immediate purchase of this set. *Selene Mills*

Deutsche Barocklieder Annette Dasch *S*, L'Akademie für Alte Musik, Berlin 66' 43"
Harmonia Mundi HMN 911835 ££
Songs by Albert, Dedekind, Erlebach, Hammerschmidt, Kindermann, A. & J. Krieger
(Series Les Nouveaux Musiciens)

Here is a very pleasing recital of songs from 17th-century Germany, with two instrumental pieces for variety. It is salutary to be reminded of the high quality of some of the composers of war-torn central Europe, especially in performances as excellent as these. Annette Deutsch is a fine young soprano, sensitive, quick to catch and establish the mood of mainly brief songs. They are separated, at times awkwardly, under the headings Love, Transience, Peace, Nature and Fortuna. But there is no gainsaying the commitment of the performers: seven instrumentalists, and a little group of seven singers (coyly identified just by their Christian names) who take part in the closing item. The compositions include five pieces by Johann Krieger and four songs by Heinrich Albert; among the very finest items is P. H. Erlebach's 'Unser Leben ist mit viel Not umgeben', a profound lament for the sufferings of this world. Documentation is inadequate, the recording forward and easy on the ear. German texts are printed, but no translations. Eminently recommendable. *Peter Branscombe*

A Hanseatic Festival: German Renaissance Music The English Cornett and Sackbut Ensemble, Mark Chambers *cT* 59' 59"

Deux-Elles **DXL 1088**
Music by H. Albert, Fuhrmann, Mertelius, Praetorius, Scheidt, Schildt, Schop, Simpson

A disc of German music based on the Tower music and Stadtpfeifer tradition, from one of the excellent young British brass ensembles, augmented with voice and other wind. The opening number is the extended fantasy *O Nachbar Roland.* The performance builds interest successfully over the whole piece. The playing is clear and sprightly, giving an exciting rendering of part-writing more idiomatic of strings. A little of the resulting clarity is traded in favour of sonority by the inclusion of the optional organ continuo. This sonority is used to great effect in the pieces which include reed parts of very low tessitura, so typical of the genre. There are devotional pieces too sung by the flowery alto Mark Chambers. Other pieces worthy of mention are the interesting elaboration of *Pavan Lachrimae* by Schildt (James Johnstone, harpsichord) and an instrumental rendering of *Ach mein herzliebes Jesulein* by Scheidt, which in grace and sensitivity comes alongside the best of Schütz's small scale *Symphoniae Sacrae.* A pretty (and very English-sounding) rendering of *Bonny Sweet Robin* by the expat Thomas Simpson adds two flutes to the variety of colour and continuing changes of pace in a very engaging programme.
Stephen Cassidy

Harmonia Caelestis: Caprice and Conceit in Seicento Italy Charivari Agréable with Jamie Savan *cnt*, Oliver Webber *vln* Signum **SIGCD049** 60' 11"
Music by Bassano, Cavalli, Cima, Farina, Mussi, Picchi, Piccinini, Pollarolo, Stradella, Terzi

The continuo group Chiavari Agréable is joined by Jamie Savan – another of the fine clutch of young British cornettists (*cf* the review above) and Oliver Webber (violin) to illustrate a range of 17th-century Italian music. Jamie Savan has an airy lightness and easy facility which rests well on the ears, and Oliver Webber is a sparky violinist. In a couple of pieces the violin's duet partner is Charivari's regular violist, Susanne Heinrich. The Stradella Sinfonia is a fine example of this, building a mix of tension and easy conversation between the two, and a very successful tonal match. Two of the pieces are pastiches by Kah-Ming Ng. The *Ciaccona* in particular visits new realms – which are well worth visiting – and stands as a new piece as much as a pastiche. The continuo in some of the more standard repertoire can be a little monochrome – I wish that a little more of the playfulness and inventiveness in the best of the performance had leaked into the standard fare, particularly in a programme whose subtitle includes the words *caprice* and *conceit.* However, these are small quibbles and I would heartily commend the disc to anyone interested in this repertoire.
Stephen Cassidy

Le Madonne Lagrimanti Nancy Long *mS*, Tragicomedia 62' 55" (rec 1988)
London Independent Records **LIR007**
Music by Caccini, Carissimi (*Ferma lascia*) Frescobaldi, Gagliano, d'India, Monteverdi (*Pianto della Madonna*), Saracini

I met Nancy soon after she arrived in London, and this CD was made as a private initiative roughly half-way between then and now: despite the date, this is its first issue. So we have the original membership of Tragicomedia (Stephen Stubbs, Andrew Lawrence-King and Erin Headley) playing in a style which is a bit straighter than that which they favour now. But this fits the performance well, since Nancy's singing too is (and I say this to describe, not criticise) less flexible than is now fashionable. There is a solid, upfront sound, absolutely clear, well in tune, but with everything perhaps just a bit too obviously in place. More recent singers have taken the idea of sprezzatura just a little further. It's a rewarding programme, from the *Lamanto d'Arianna* (in its sacred contrafactum) to Carissimi's Lament of Mary Queen of Scots – powerful music confidently sung. *CB*

LATE BAROQUE

Bach ***Cantatas vol. 25*** **(78, 99, 114)** Yukari Nonoshjita, Daniel Taylor, Makoto Sakurada, Peter Kooij *SATB*, Bach Collegium Japan, Masaaki Suzuki 62' 57"
BIS-CD-1361

Suzuki's cantata cycle here reaches its 25th volume, and with each instalment his interpretations gain stature. This disc contains three of the great chorale cantatas of 1725, distinguished above all by their imposing opening choruses. In the chaconne that begins BWV 78, Suzuki strikes a praiseworthy balance between detail and overall shape: each note of the lamento bass is carefully placed, yet there is also a sense of the movement as a whole, and as the start of a spiritual journey. Suzuki also brings a strong sense of affective character, whether in the ferocious energy at the start of BWV 114 or the fatalistic joy of BWV 99 (here enhanced by the colourful combination of flute and oboe d'amore). Among many fine vocal and instrumental soloists, Liliko Maeda stands out with her stylish and expressive flute obbligatos; Suzuki also makes greater use of harpsichord continuo than in previous recordings, partly following the implications of Bach's performing parts. In their sense of affect, technical assurance and structural grasp, these are Bach performances to relish, and a fitting silver jubilee disc. *Stephen Rose*

Bach ***Six Concerts en trio pour divers instruments*** (after BWV 525-530) Le Parlement de Musique, Martin Gester *dir* assai **222442** 73' 24"

The premise behind this recording is that given Bach compiled his six organ sonatas largely from pre-existent instrumental works and reused at least one movement in a later concerto, the entire set can be apportioned to a variety of instruments, as a sort of trio-sonata analogue of the Brandenburg concertos ('avec plusieurs instruments' as Bach titled them). Thus, unlike most recent transcriptions of these pieces which tend to settle on a particular combination of instruments, this presents a different combination for each sonata; moreover, both organ and harpsichord are re-employed as obbligato instruments in certain pieces, mimicking Bach's practice in his 'accompanied' sonatas for solo instruments and hinting at some of the ways Bach and his sons might have divided up these pieces in family gatherings.

There are certainly many strong points in this recording: most uncomplicated and also perhaps most impressive, is the opening sonata (no 2 in C Minor) which is apportioned to the two excellent violinists, Stéphanie Pfister and Gilone Gaubert-Jacques. The third sonata combines violin with harpsichord, and thus presents a texture quite familiar from the sonatas for violin and harpsichord. The use of the organ might be a little harder to take – it combines with viola da gamba in sonata 5 (perhaps a gamba stop, not unknown on Bach's organs would work better than the lightweight flutes). Sonata 4 divides the melody lines between organ and harpsichord, which is not entirely unsuccessful, although the division of the bass line is often rather clumsy (it sounds like, well, a single continuo line that has been cut up to pass from one instrument to the other, at least in the first movement). In Sonata 6 Gester and his colleagues attempt to go for a Brandenburg concerto texture, something which is certainly implied by the tutti ritornello and episodes of the first movement. But, given that the writing is still resolutely in three lines, the frequent changing of the lines between flute, violin, viola da gamba and even harpsichord, sounds nothing like a real concerto movement by Bach. It sounds like a domestic experiment that one perhaps would not wish to repeat very often. *John Butt*

Bach *'Alla maniera italiana': pièces pour orgue* Luca Scandali (1991/92 Dell'Orto & Lanzini organ, San Eustorgio, Milan) Pierre Verany PV704111
BWV 539, 564, 574, 579, 588-9, 590, 946, 951, 989

Bach's Italian-inspired works are often programmed together in recital or recordings, and they make an effective grouping. As well as the predictable Toccata (Adagio and Fugue) in C and the Pastoralle, this CD also includes the *Aria Variata Alla maniera italiana* which gives the CD its title – a work not often heard. The organ is a modern one, built under the influence of North German baroque organ and with a Vallotti temperament. It produces an attractive sound, the chiffy principals giving a piquant bite to some of the passagework, without the octave 5ths (that form the initial transient of chiffy pipes) getting in the way of the fundamental tonality. The playing is sensitive and musical, with a good sense of the structure of a melodic line. Added elaborations, notably in the Adagio of BWV 564, are coherently incorporated into Bach's text (but I did wonder why this section was so heavily elaborated, while the similar section in the *Pastorale* was played as written). The opening manual and pedal passagework of BWV 564 is played with echoes, which may not be to everyone's taste, but interpretations are otherwise sound.

Andrew Benson-Wilson

Bach *Sei Suonate à Cembalo certato è Violino solo* Pablo Valetti *vln*, Céline Frisch *hpscd* 89' 26" (2 CDs)
Alpha 060

For many years I have tended to favour the less hurried recordings of Bach's music, and I get the impression that my taste is shared by a high proportion of fellow enthusiasts. So much greater has been my pleasure to be proved mistaken by these to me new and apparently young specialist performers. I must have heard these cornerstone works dozens of times and reviewed them often both for *EMR* and elsewhere, but the consistent authority of this new recording derives at least in part from the brisk tempi frequently adopted, which I find irresistible. Tracks 9-13 on Disc 2 feature the rich late version of Sonata 6 in G major. This work contains movements improved and recomposed over about forty years, in times during which this most self-critical of composers was preoccupied with many aspects of synthesis and expressive forms, as the fine booklet commentary reminds us. This recording makes for wonderful listening at the opening of any new year.

Stephen Daw

Bach *Cello Suites in G, d, c (BWV 1007/8/5)* Katherine Abrahams 65' 59" Unnumbered
Available from TheKingsCellist@hotmail.com

When recordings of these pieces are tena-penny (from the historically significant to the historically informed), one wonders why young cellists feel they have to make their mark on the world by issuing their own versions. In this case, Katherine Abrahams has engaged with Bach's devout Christian beliefs and hopes that she can communicate her religious inspiration through these often tortuous works to her audience. While I accept the premise of her argument, I don't understand quite why that is justification for yet another recording, since surely every recording reflects Bach's own beliefs, whether or not other performers have consciously sought to convey them. In any case, she gives well-thought-out performances of three of the six suites (G major, C minor and D minor) which are only slightly marred by the closeness of the mike picking up harmonics and an occasional roughness of touch in the production of one of Bach's more complex chords – hazards of the job, I suppose! I think I'd have preferred to have heard Katherine's debut in some accompanied sonatas, far away from the depth and pain of the second two suites that clearly did not inspire the photograph on the back cover of the CD! *BC*

Boismortier *Sonates pour basses* Le Concert Spirituel, Hervé Niquet 57' 19"
Glossa GCD 921609
op 14/30, 26/3, op 31, op 34/6, op 40, op 50/2

Music to delight and charm, played with flair, zest and brilliance. Boismortier is assumed to be a less interesting composer than, for example, Caix d'Hervelois, less technically challenging, and therefore less important. This recording should change that perception. Bass instruments from three families feature: viol, cello and bassoon, accompanied in turn by various plucked chordal instruments, (guitars, lutes, harpsichord) and organ. There is great imagination in accepting the opportunities offered by the composer, ranging from all playing in unison to alternating solos between cello and bass viol. There are 33 tracks, with a total duration of under an hour. Many of the movements are brief, some almost incredibly so: the shortest, an adagio which lasts a mere 38", the longest, a gorgeous rondeau, lasting all of 3'. The music is unfailingly charming, often of great lyric beauty, and the playing charged with energy. Highly recommended. *Robert Oliver*

Couperin *La Sultane, Préludes & Concerts royaux (IX & X)* Alfredo Bernardini *ob*, François Fernandez *vln*, Emmanuel Balssa *gamba*, Elisabeth Joyê *hpscd* etc 63' 12"
Alpha 062

This programme offers an attractive sampler-style view of Couperin's output, ranging through harpsichord music (though not the obvious pieces), a solo *concert* with oboe as the melody instrument, another with violin (and how I applaud the decision to stay with one sound throughout each set of movements) and the richly scored (pairs of violins and gambas with continuo) *La Sultanne*. This is a work that usually brings out the best in its performers and this occasion is no exception, each strand in the sometimes densely argued counterpoint being elegantly shaped with due reference and deference to its companions. Of the soloists in the *concerts* I found François Fernandez's the more consistently enjoyable playing, for although his basic sound is full and commanding, some of the oboist's gestures seem to me to go beyond *le bon goût*. The harpsichord music that surrounds these chamber works is that included in Couperin's *L'art de toucher le clavecin* – an *allemande* and eight *préludes* – plus the *allemande* for two harpsichords. These are played with understanding, elegance and affection, just what's needed, in fact. *David Hansell*

Couperin *Messe à l'usage des Paroisses, Messe à l'usage des Couvents avec alternance de plain-chant* Bernard Coudurier (1736 Moucherel organ of Albi Cathedral), Michel Laplénie chant 148' 59" (2 CDs)
BNL 112814 A/B (rec 1986)

This re-release features one of the grandest of all the French baroque organs, plastered all over the west wall of Albi Cathedral. It contains a number of stops that Couperin might not have foreseen, and these, notably the 16' reeds, are used in the recording, making it slightly less authentic than it could have been. The use of a single tenor to sing the interspersed plainchant is also a bit anachronistic — more so is the modern accompaniment, in basso continuo style, and using 16' pedal flue stops. But, that aside, this is an attractive recording of an important organ. There was an annoyingly persistent, if quiet, click midway through the first CD of my review copy, so that might be worth checking before you buy. *Andrew Benson-Wilson*

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

Handel/Smith *Gideon* Barbara Hannigan, Linda Perillo, Nicola Wemyss, David Cordier, Knut Schoch, Stephan MacLeod SSSATB, Junge Kantorei, Frankfurt Baroque Orchestra, Joachim Carlos Martini 151' 52" (2 CDs)
Naxos **8.557312-13** £

After Handel's death his pupil the younger John Christopher Smith, with John Stanley, continued with Lenten oratorio seasons at Covent Garden. New works were introduced, but the public continued to demand the popular Handel pieces, and in an effort to bow to this preference while introducing some novelty Smith produced two pasticcios based mainly on Handel's music with some input of his own, *Nabal* in 1764 and *Gideon* in 1769 (with a revised revival the following year). Until quite recently it was thought that *Gideon* survived only in a copy in the British Library, *Nabal* was presumed lost, and little else was known of the Handel-Smith pasticcios. Now, as a result of a remarkable practical follow-up of a scholarly investigation, we not only know much more about them (and about how the librettist Thomas Morell worked with Smith in fitting new texts to the music) but have also been given the opportunity to hear these curious compilations for ourselves. The scholar who set the project in motion was Richard King, who, in the course of cataloguing the manuscripts of the Victor Schoelcher Collection at the Bibliothèque Nationale in Paris, came upon Smith's autographs of *Nabal* and *Gideon*, as well as the autograph of another, previously unknown, Handel pasticcio, *Tobit*. His discoveries, described in an essay in *Music and Letters* of May 1998, inspired Joachim Carlos Martini to make the edition and performance of all three pasticcios a project for Junge Kantorei, his Frankfurt-based choir. He has now brought it to completion, with each work issued on CD on the Junge Kantorei private label, and *Nabal* and *Gideon* also released commercially by Naxos.

Gideon carries no conviction as a musical drama – Morell's decision to write most of the recitatives as narrations by anonymous Israelites virtually ensures dramatic inertness – but the range of its sources makes it the most interesting of the three pasticcios. In *Nabal* and *Tobit*, Smith drew mainly upon arias and choruses from Handel's operas and oratorios, but for *Gideon* his privileged access to Handel's autographs allowed him to avoid this repertory and make use of several works from Handel's Italian period, including the psalm settings *Dixit Dominus* and *Laudate pueri*, the cantata *Aci, Galatea e Polifemo* and *La resurrezione*, as well as four of Handel's German arias. None of this music was, of course, known to the London public, and it is only in the last forty or so years that it has become at all familiar. In addition to providing new recitatives (some accompanied, with good effect) Smith incorporated eight numbers from his own oratorio *The Feast of Darius*, including its fine overture, and he introduced other arias of his own, either newly composed or taken from earlier works. The procession of musical numbers with styles ranging from earlyish baroque to galant makes fascinating listening, and whets the appetite to hear more of Smith's original work. Under Martini's lively and well-paced direction, the performance is more than adequate to its prime task of satisfying curiosity, despite the customary woolliness of the Junge Kantorei voices. Martini has generally brought a personal touch to his Handelian projects by the addition of extra numbers to the scores, and this is also the case in *Nabal* and *Tobit*. For *Gideon*, however, his only adjustment is to reverse the positions of two of the choruses in Part 3, so that 'Great and wond'rous' (a contrafactum of the *Gloria patri* of *Dixit Dominus*) becomes the final number and 'Happy nation' (Smith's reworking of Handel's duet *Tanti strali*) is heard earlier, a change with which I have some sympathy. I do not imagine that *Gideon* and its partners will gain many other performances, but I am very glad they have been brought to light through such an intelligent and enthusiastic marriage of scholarship and performance.

Anthony Hicks

Handel *Oreste* Mary-Ellen Nesi *Oreste*, Maria Mitsopoulou *Ermione*, Mata Katsouli *Ifigenia*, Antonis Koroneos *Pilade*, Petros Magoulas Toante, Nicholas Spanos *Filotete*, Camerata Stuttgart, George Petrou
MDG **609 1273-2** 146' 27" (2 CDs in box)

Oreste is one of the five operas which Handel produced in his season at Covent Garden, all incorporating dances written for Marie Sallé and her company. Technically it is a pasticcio, created largely from pre-existing music, but unlike the majority of such works, the music is entirely by one composer, Handel himself, and it is a pity that, like its fellows *Alessandro Severo* and *Giove in Argo*, it has been often been excluded from the canon of the mainstream operas. The libretto keeps close to the original story, probably best known to opera-goers these days from Gluck's *Iphigénie en Tauride* than from the play by Euripides, and skilfully accommodates extra roles for Hermione (Orestes' wife) and Philoctetes (a Taurian lover of Iphigenia). Most of the arias suit their new contexts, and Handel's reworking of the material in the opening scene and his revised version of an aria from *Rodrigo*, along with the new recitatives and dances, give freshness to the score. More musical and dramatic coherence is to be found in *Oreste* than in some of Handel's new-composed operas of the late 1730s. This excellent première recording is based on a production for the Opera Festival of Ancient Corinth. There is a real sense of ensemble throughout, and the largely Greek team of singers and conductor, maintain an intensity of emotion surely inspired by sensitivity to a story with deep roots in their culture. The mezzo-soprano Mary-Ellen Nesi is passionate and technically assured in the title role (written for the castrato Carestini), and Mata Katsouli's Ifigenia is aptly tender. Maria Mitsopoulou is a generally noble Ermione, though she does not always maintain vocal beauty when taxed by the tricky semiquaver figures in a couple of her arias. The other roles are competently taken. George Petrou directs with consistent fluency and well-set tempos. He takes some slight and negligible liberties with the scoring by occasional use of uncalled-for instrumental solos, and more annoyingly omits two of the dances in the final sequence, for no obvious reason (the recording is otherwise complete). Overall, however, this is one of the most satisfying accounts of a Handel opera on disc. *Anthony Hicks*

Handel *Solomon* Michael Chance *Solomon*, Nancy Argenta *Queen/First Harlot*, Laurie Reviol *Queen of Sheba/Second Harlot*, Julian Podger *Zadok*, Steffen Balbach *Levite*, Maulbronner Kammerchor, Hannoversche Hofkapelle, Jürgen Budday 145' 20" (2 CDs)
K&K Verlagsanstalt **ISBN 3-930643-73-1**

Solomon is the fifth in the series of live recordings of Handel oratorios taken from performances given annually in Maulbronn Abbey under Jürgen Budday. (For previous issues, see *EMR* nos. 72, 73 and 94; *Belshazzar* is promised shortly.) It comes in K&K's usual double-CD case, with booklet printed in gold on dark blue, but lacks a libretto (obtainable from K&K's website) and detailed timings. (An overall timing of 136 minutes is stated, but the true figure is about nine minutes longer.) In some ways Budday's approach is a welcome contrast to current trends in period performance, in that he does not exclude dignity and stateliness from his interpretative palette, but these qualities are sometimes applied inappropriately. The slow tempo for the duet of Solomon and his Queen in Act 1, for example, robs it of erotic charge, and the lack of dramatic tension in the Judgement scene

is compounded by the disc change after the trio. The big double choruses are impressive, however, with bright choral sound and clear separation of the groups, and the set is especially valuable for preserving Michael Chance's commanding interpretation of the title role. It is a pity he did not record it earlier in his career, when the occasional sense of strain might have been absent, though the mezzo-soprano part never sounds completely comfortable when taken by a countertenor. In the female roles Argenta is a shade detached, Reviol occasionally a little too theatrical, but both very acceptable. Less so are Julian Podger's Zadok, whose vocal torrents tend to tonal dryness, and the uncertain English of the bass Levite. For anyone concerned enough with economy to insist on a 2-CD *Solomon*, Sir John Eliot Gardiner's 1985 Philips recording, with slightly different cuts, is the better choice; but Paul McCreesh's complete account on Archiv is to be preferred above all. *Anthony Hicks*

Handel *Sonatas for the Recorder* Dorothee Oberlinger *rec*, Ensemble 1700 71' 31"
Marc Aurel MA 20024
HWV 360, 362, 365, 367a, 369, 377, 386a, 389

Amongst the many recordings of Handel's recorder sonatas this one really stands out. Dorothee Oberlinger's stylish and confident playing gives new life to these well-known pieces, ably accompanied by a variety of continuo instruments chosen, as the booklet notes explain, to support the specific character of each sonata. The recorder's expressive melodic ornamentation in the slow movements is particularly striking; even where it is quite florid it flows naturally and manages not to obscure Handel's underlying melody. The liveliness of the fast movements is effortlessly conveyed by the whole ensemble. The bassoon continuo enhances the bass line of the B flat major sonata, particularly in the cheerful last movement, while the A minor sonata with its virtuosic second movement continuo is left to the harpsichord alone. There is some expressive gamba playing by Hille Perl, while Thomas Boysen's theorbo adds depth to the ensemble. If I have one quibble it is that the variety of continuo instruments is occasionally overdone. We are told in the booklet that using the bass recorder as a continuo instrument was common practice in England in Handel's day, but its alto tones in the F major sonata seem rather strange. In the D minor sonata Thomas Boysen changes from theorbo to guitar to theorbo to lute and back to theorbo again in the space of seven movements – something which I imagine he would not attempt during a live performance! Otherwise the continuo instruments are admirably chosen to suit the individual sonatas and there is a real partnership between the solo and continuo lines. I was left thinking that I hadn't realised just how good these sonatas are. The solo sonatas are sandwiched between two equally enjoyable trio sonatas, where the ensemble is joined by violinist Anton Steck. *Victoria Helby*

Leo *La Musica per Stanza* Marcello Gatti *fl*, Cosima Prontera *hpscd*, La Confraternita d'Musici 75' 16"
Tactus TC 693702
Concerto 4 vlns in D, Flute Concertos 1 & 2 in G, March 2 vlns, 14 Toccatas (hpscd)

The central argument of the booklet notes concerns the unfair treatment of the instrumental music emanating from Baroque Naples. While recent activities in that city have not entirely ignored sonatas and concertos, the emphasis has been on theatrical and religious repertoire, and there has been precious little exploration of Leo's music, apart from the notable cello concertos. While there is much to enjoy here (both in terms of the quality of the music and the impressive performances), I found the programming strange: the concerto for four violins is followed by 14 toccatas (played on harpsichord), a *Marcia* for two violins (frankly, an odd choice for inclusion at all) and then two (not one, as the notes claim) flute concertos. Even though the keyboard music is not only interesting but cleverly written (there are several themes that recalled J. S. Bach), breaking them up might have made them even more impressive. *BC*

G. B. Sammartini *Il pianto deglie Angeli della Pace* Silvia Mapella, Ainhoa Soraluze, Giorgio Tiboni *SmST*, Capriccio Italianio Ensemble, Filippo Ravizza *hpscd*, Daniele Ferrari *dir* 54'09"
Naxos 8.557432 £
+ Symphony in E flat J-C 26

The 45-minute cantata, scored for three soloists and orchestra, is a first recording and as such is of interest, though it is not a work to instantly grab the attention. Performed on modern instruments by a chamber orchestra, the playing is clean. Of the soloists, the soprano is best, with a pure sound, but the mezzo-soprano appears to have an annoying habit of pitching above the intended note in too many passages for comfort. The work, not based on a biblical text, is a series of secco recitatives and da capo arias for three angels – of peace, of alliance and of the testament. Some arias have interesting obbligato scorings, notably one with a cello solo, complete with cadenza. The terzetto which opens and closes the work, scored with two oboes, is particularly fine, as is the opening Sinfonia. An amenable symphony acts as a filler. *Ian Graham-Jones*

Telemann *Perpetuum Mobile: Cantatas and Chamber Music* Balthasar-Neumann-Ensemble, Dorothee Mields *S*, Benoît Haller *T*, Han Tol *rec, dir* 73' 38"
Carus 83.165
TVWV 1:795, 1:1536, 7:2, TWV 43:a3, 43:g4, 55:D12

This lovely disc combines three cantatas (one for soprano and tenor, one for soprano, and the third for tenor) with two well-known quartets featuring the recorder, and an orchestral suite in D (the *Perpetuum mobile* of the title). The three vocal works are beautifully done – the soprano is Dorothee Mields (enough said) and the tenor Benoît Haller, definitely a name to look out for. The soprano work (*Weiche, Lust und Fröhlichkeit*) is actually an expansion of Telemann's original by Johann Balthasar König, one of the composer's Frankfurt colleagues. The chamber works are nicely played (although I have versions elsewhere that I prefer), and the one-to-a-part 'orchestral' suite is thoroughly enjoyable – the second movement gives the suite its name, and there's another unusually labelled movement, *Tourbilon* (whirlwind). Buy this, if only for the fine singing and the quality of Telemann's writing for solo voices. *BC*

Telemann – Vivaldi – Graupner *Concerti d'Amore* Ensemble Il Gardellino, Marcel Ponseele 56' 49"
Accent ACC 24151
Graupner in G (fl d'am, ob d'am, str)
Telemann in A (ob d'am, str, TWV 51:A12),
in E (fl, ob d'am, vla d'am, str, TWV 53:E1)
Vivaldi in D (vla d'am, str, RV 392)

The latest of Il Gardellino's enterprising series of discs sets out to explore the surviving repertoire for some of the High Baroque's more unusual instruments: the d'amore 'family'. The Telemann and Vivaldi pieces, though, are not exactly unknown – Telemann's much-loved concerto for flute, oboe d'amore and viola d'amore, the A major concerto for oboe d'amore by the same composer, and one of Vivaldi's several viola d'amore concertos. The Graupner, though, was new to me – one of his concertos for all three d'amores (flute, oboe and viola) and strings. No matter what Il Gardellino play, you can expect the very best – they produce a beautiful, balanced sound, and the recordings capture the sound to perfection. It's interesting that the two lead violinists take turns at playing viola d'amore, and slightly frustrating that the

disc is under an hour in length, so another Graupner concerto could have been included – or, dare I say it, something by an obscure composer? *BC*

Vivaldi *Le dodici opere a stampa Opera V: Sei sonate a uno e due violini (Amsterdam, 1716)* I Filarmonici (Alberto Martini, Elena Talò *vlns*, Lorenzo Corbolini *vlc*, Emmanuela Marcante *org*) 50' 02"
Tactus **TC 672228** (rec 1994)

This is one of the best discs I've ever heard from Tactus. Vivaldi's Op. 5 (which was billed as the second part of the composer's successful Op. 2, but failed to emulate its predecessor) consists of four solo violin sonatas and two trio sonatas. They are played (in order) with organ and cello continuo, with some stylish ornamentation in the repeats. The organ sometimes takes a little time to speak clearly, so the realisation is kept nicely to a minimum. The trio sonatas are pleasant enough, but perhaps not among the composer's most inspired creations. In fact, Op. 5 was pretty much a commercial failure in its day. This disc is possibly a must-have for Vivaldi fans and collectors of complete sets. *BC*

Vivaldi *Concerti da camera [I]* L'Astrée
Opus III **OP 30394** 75' 19"
RV88, 90, 91, 94, 95, 99, 101, 106, 107

This was reviewed by BC with enthusiasm in *EMR* 68 (March 2001); it then had a different number (**OPS 30-264**). *CB*

Vivaldi *Concerti e cantate da camera II*
Gemma Bertagnolli *S*, L'Astrée 63' 18"
Opus III **OP 30404**
RV 92, 100, 108 651, 656, 657

This second volume in the 'Concerti e cantate' section of the Vivaldi Edition from OPUSIII comprises three of each, which were recorded at different sessions; the concertos were done in 2000 and the cantatas in 2003. Only the harpsichordist seems to have participated in both sessions. The music is wonderful. Gemma Bertagnolli's voice is full of interesting colours – she can do the big dramatic stuff, and yet comfortably negotiate the demanding runs: she is definitely the star of the disc. I'm not sure that I need to be told in the listing that the ornamentation in the Da Capo repeats and all the cadenzas are all her own work – is it still the case that other professional early music specialists need to have them written out for them? The instrumental pieces are very stylishly done. I still find it odd listening to a trio or quartet sonata without continuo - am I alone in this? *BC*

Vivaldi *Arsilda* Simonetta Cavalli *Arsilda*, Lucia Sciannimanico *Lisea*, Elena Cecchi Fedi *Miranda*, Nicky Kennedy *Barzane*, Joseph Cornwell *Tamese*, Sergio Foresti *Cisardo*, Alessandra Rossi *Nicandro*, Modo Antiquo, Coro da Camera Italiano, Federico Maria Sardelli 166' 12"
cpo **999 740-2** (3 CDs in box)

With the Opus 111/Naive series of Vivaldi operas continuing apace, it's both surprising and interesting to see another record company (the ever-enterprising cpo, in this case) offering the first version of what is possibly one of the composer's better efforts in the genre. Here, the seven soloists (three sopranos, two mezzos, a tenor and a bass) are excellent and take every opportunity to decorate their already demanding vocal lines. The orchestra (including what the booklet notes call two 'fipple-flutes' -- is recorder just too simple a word?) is first rate, with some delightfully raucous wind playing, and a wide range of string colours (including solo cello for one aria). The plot is (you guessed it) full of the usual intrigue, but the music sustains the 'action' well, with each of the three acts shorter than its predecessor. Recommended. *BC*

Le Manuscrit de Limoges (1720-1730) Guy Marissal (Dom Bedos organ at Sainte Croix de Bordeaux); chant by Sagittarius, Michel Laplénie *dir* 62' 47"
Lira d'Arco **LA009-3**

A recent addition to the Bibliothèque Municipale in Limoges is a manuscript from a local castle library containing 51 organ works, 13 of which can currently be attributed to named composers (such as Raison and Corrette). Dated from around 1720/30, the works are in the attractive, and occasionally jovial, style typical of the period – an early indication of the forthcoming gallant style. The works included on this CD are grouped into a Magnificat, Kyrie, Gloria, the Hymns *Ave maris stella* and *Pange lingua* and a few miscellaneous pieces. The plainchant is from the *Cérémonial* of Poitiers (1720) and is very effectively sung by the mixed vocal group Sagittarius. The playing is excellent, demonstrating a commanding understanding of French registration practices and with the sensitivity of melodic line so essential for this repertoire. The organ is the magnificent, and massive, Dom Bedos instrument in Bordeaux – a 5-manual, 16' organ, with a 32' Bourdon and a complete 16' *Jeu de Tierce* on the Grand Orgue (heard as the bass line on two Duos and a Trio). It is a fine example of the mid-18th-century pinnacle of French Classical organ building. The booklet notes are only in French, but include full registrations. This is a CD well worth seeking out for the repertoire, the organ and the performances. *Andrew Benson-Wilson*

The Red Red Rose: songs and tunes from 18th-century Scotland Concerto Caledonia
Delphian **DCD 34014** *see p. 35*

Kirnberger, CPE Bach, GF Handel, JS Bach *Flötensonaten* Henrik Wiese*fl*, Anikó Soltész *hpscd*, Yves Savary *vlc* 64' 27"
Ars Musici **AM 1374-2**
JS Bach in D flute and obbl hpscd, BWV 1028; CPE Bach in D flute and obbl. hpscd; Handel in G HWV363b; Kirnberger Sonata 3 in e flat, 9 in g *Musicalischer Circul*,

This recording is on modern instruments but the performances are stylish and only the occasional rather loud low note on the flute draws attention to this fact. The less well-known Kirnberger sonatas are particularly successful and number 3 in E flat minor probably benefits from being played on the modern flute, since a key with 6 flats presents quite a challenge on the baroque flute. Gamba players will recognise the the JS Bach sonata as being the D major gamba sonata played an octave higher on the flute. *Victoria Helby*

CLASSICAL

Devienne *Flute Quartets op. 16/3, op. 66/1-3* Barthold Kuijken*fl*, Ryo Terakado *vln*, Sara Kuijken vla, Wieland Kuijken *vlc*
Accent **ACC 24162** 59' 43"

Elegant, sparkling, brilliant – these are the words that come to mind when listening to Devienne's opus 66 flute quartets, so it's surprising to think that when they were published around 1794 the French revolution was still going on. In fact these are particularly happy pieces, full of attractive melodies, contrasts of mood, textural variety and opportunities for virtuoso display. In the same year the composer published his well-known *Méthode* for the one-keyed flute, the instrment which Barthold Kuijken plays on this recording (a copy of a 1790 Grenser). The balance between the instruments is excellent and everyone plays with elegance and panache, though the flute is obviously the star of the show. *Victoria Helby*

Gluck *Trio Sonatas* Musica Antiqua Köln, Reinhard Goebel 61' 44"
Challenge **CC72122**

This release is something of an oddity, since the performers use the sleevenotes more or less to excuse themselves for having recorded such unworthy music. The truth of the matter is that Gluck,

though an important figure in the transformation of opera in the mid to late 18th century and more than capable of penning a fine tune, was not particularly able to free himself from the formulae of his day, and (loath as I am to put such a thing in writing) much of his output is, frankly, dull. There are seven trio sonatas on the disc, numbered one to six (published as part of a set of seven in London) and eight (a two-movement work with more to say for itself). No. 7 is apparently not fully extant. Maybe these are the forgotten fruits of Gluck's youth, but they are nicely played in a fine acoustic, and should be explored by anyone interested in Galant chamber music – I am planning to publish trio sonatas by Galuppi, and hope they will fare better! *BC*

Haydn *Concertos pour piano* Andreas Staier, Freiburger Barockorchester, Gottfried von der Goltz 64' 20"
Harmonia Mundi HMC 901854
Hob XVIII:4, 6, 11 (in G, F, D)

This engaging music lifts the spirits and is impeccably played with a freshness and clarity that is not possible if modern instruments are used. The notes shed light on the dates of composition of Haydn's concertos, which are mostly early works and make undemanding listening. This performance of the famous D major concerto is stylish and brilliant, but the highlight of the disc is the double concerto because of the interplay between the piano and the violin. The notes imply that Gottfried von der Goltz is the solo violinist and the playing exhibits excellent musicianship in that he allows the fortepiano to come through in quiet passages where it enhances the music to do so; both performers allow the phrases to unfold. The recording quality is also good.
Margaret Cranmer

Homilius *Sehet, welch eine Liebe: Motets* Kammerchor Stuttgart, Frieder Bernius
Carus 83.210 58' 53"

Gottfried August Homilius (1714-1785) does not immediately spring to mind as a leading musical personality of his age. On the evidence of these motets (durations range from under two minutes to nearly six), he was a backwards-looking composer, at times indeed reminiscent of Heinrich Schütz (though not necessarily in his settings of texts they share). He was regarded as Germany's leading Protestant composer in his day. He had studied under Bach, and then spent most of his career in Dresden. The individual items chosen are never less than technically skilful, and pleasing to ear and mind. This is equally true of the performances, which are both fervent and poised. None of these pieces is currently in the UK catalogue. Carus very properly provide a useful note and full texts in German and English. The Stuttgart Kammerchor consists here of 26 singers. Under Frieder Bernius it is an excellent choir, made to sound somewhat larger than its actual number by the resonant church acoustic. *Peter Branscombe*

Molter *Orchestral & Chamber Music* Nova Stravaganza, Siegbert Rampe 65' 51"
Dabringhaus & Grimm MDG 341 1279-2
Ob. concerto in E flat, MWV IV/21, Ouvertures in c III/9 & F III/13, fl sonata in g XI/13, vln sonata in f XI/6

Molter is nowadays probably best known for what must be among the earliest clarinet concertos. No trace of that here, though. The programme consists of two orchestral overtures, an oboe concerto, and two sonatas, one each for flute and continuo, and for violin and continuo; few of these pieces are otherwise available on CD. They show a talent for instrumental colour; their styles are varied presumably according to the patron and the players for whom Molter was writing – be it during his years at Karlsruhe, or later, at Eisenach. French and Italian influences are both apparent in his attractive, unprofound music. Nova Stravaganza, a group from Hamburg whom I think I'm meeting for the first time, numbers a score of alert, young-looking players; full details of their period instruments are given in the booklet, which is a model of helpful presentation (though the listing of players and their instruments would have repaid more generous layout). There is lovely playing here from all concerned – the wind soloists are vibrant, full of character, and it was good planning to keep until last the big F-major Overture with its horns, oboes and bassoon. I look forward to hearing Siegbert Rampe and his colleagues again. *Peter Branscombe*

Müthel *3 Sonatas et 2 Ariosi avec 12 Variations (1756)* Menno van Delft *clavichord*
Teknon TK 12-252 110' 18"

Judging by this recording, Burney was not exaggerating when he wrote that Müthel's 'compositions . . . are so full of novelty, taste, grace and contrivance, that I should not hesitate to rank them among the greatest productions of the present age'. The sonatas are substantial and highly original three-movement pieces, on a well-nigh symphonic scale, and the music is just as subtle and inventive in the two big variation sets, despite the harmonic limitations imposed by the genre.

Both player and instrument do full justice to this astonishing music. Menno van Delft is one of the very best clavichord players around: his superb technique is more than adequate to meet the formidable demands of some of the variations, and he has the rare ability to integrate dramatic gestures, expressive pauses and much elaborate ornamentation into the larger structure, always maintaining a sense of forward drive. The clavichord is by Hass (Hamburg, 1763), sensitively restored by Grant O'Brien (I assume), who illustrates his description of the instrument with a generous selection of photographs. Very occasionally it shows its age by a slightly out-of-tune top note, but it has a fine sound and an extraordinarily wide dynamic range (be warned: turn the volume control down or you'll be deafened by the first chord of Sonata I!)

A 'must buy' for all lovers of 18th-century music, not just clavichord buffs.
Richard Maunder

Myslivecek Symphonies and Overtures L'Orfeo Barockorchester, Michi Gaigg
cpo 777 050-2 106' 10" (2 CDs)
Six Symphonies (1772); op. 1/5 in g (1764); Overtures *Il Demetrio, Il Demofoonte, Matezuma, L'Olimpiade, Romola ed Ersilia*

Myslivecek is one of those composers who just never seems to get a break. That his contemporaries thought highly of his music is undisputable, and yet there have been few successful attempts to record his output. This two disc set might make some impression: the first CD has the six symphonies published in 1772 (played out of sequence – which I don't really understand, since the original order means that the keys fall by a third between each piece), while the second has the overtures to five of his operas and another symphony, Op. 1 No. 5 in G minor. L'Orfeo Barock-orchester (now based in Linz rather than their former home, Munich) consists for the recording of 54321 strings with harpsichord and flutes, oboes, bassoon, horns, trumpets and timpani as required, and make a lovely sound, although I have to say that I longed for a piece in a minor key: maybe he was just a very happy person? If late 18th-century orchestral music is your thing, make sure that you don't miss this. *BC*

19th CENTURY

Eco del Vesuvio: Lo Canzone Napolitana dal 1779 al 1887 Stefano Albarello *voice, gtr*
Tactus TC 790001 51' 39"

This anthology of Neapolitan songs and guitar solos by Carulli, Giuliani and others gives a taste of amateur music-making in

a 19th-century drawing-room. The music is charming, if not particularly sophisticated. *Santa Lucia* is well known, but the other songs less so. Stefano Albarello sings to his own accompaniment, using three very different-sounding guitars, including a small *chitarra terzina*. He plays with 'historical playing techniques', including resting the little finger of his right hand on the soundboard, as lute players do. It sounds to me that he plays without nails, which was also how many guitarists played in the 19th century. It may not be great music, but Albarello presents it very nicely. *Stewart McCoy*

VARIOUS

The Dolmetsch Family with Diana Poulton Vol. 1 71' 15" (rec 1929-48)
Lute Society/Dolmetsch LSDOL001

Arnold Dolmetsch was undoubtedly a musician of enormous importance and inspiration. But I'm not sure that his (and especially his family's) influence was as beneficial to the early music cause as some have thought. There was, I think, something a little ridiculous about the pretensions of the family, and the music-making on this disc is, to say the least, extremely uneven: I'd nominate one track to any competition for the worst commercially recorded performance! But there are interesting tracks here, mostly recorded in the 1930s, and these are essential documents for the history of the early music revival. In view of the dance expertise among the family, I am surprised by the pervasive cadential slow-downs. In many respects, the viol playing is how I remember the style when I started playing in the mid-1960s and Natalie Dolmetsch was held in awe. The chance of hearing Arnold himself is worth taking, and I get a better impression of his playing than I have previously. It is also good to be able to hear Diana Poulton in her prime. A sequel is promised. Congratulations to Jim Hurst for making the sound tolerable and to The Lute Society for taking the initiative to produce this intriguing CD. *CB*

TRADITIONAL MUSIC

Clàirseach na héireann; The Harp of Ireland Siobhán Armstrong *harp*, Bríd Ní Mhaoilchiaráin *voice* 58' 54"
Maya Recordings MCD0401
The Red Red Rose: songs and tunes from 18th-century Scotland Concerto Caledonia
Delphian DCD 34014
Les Travailleurs de la Mer: Ancient songs from a small island The Harp Consort, Clara Sanabras *S*, Paul Hillier *Bar*, Andrew Lawrence-King 76' 24"
Harmonia Mundi HMU 907330

Continuing from our editorial (p. 1), all three of these discs present playing of the highest order. The Scottish and Guernsey discs share one enlivening agent, the guitarist Steve Player. The Irish harp disc probably has the least general appeal: I suspect that had I not been well-disposed for the irrelevant reason of having once enjoyed a sociable late-night curry and chat with Siobhán (along with Steve Player and others), my attention may well have waned before the end. I find that the power of tunes (as opposed to melodies or themes) depends a lot on nostalgia, and the only ones that were familiar to me were 17th-century English. I wondered whether the presence of Dowland implied that Grattan Flood had been rehabilitated – no, just that the Irish harp was played in 17th-century England. The metallic (brass and gold) strings make a strikingly bright sound, utterly unlike the romantic gut-strung harp. I loved Bríd Ní Mhaoilchiaráin's singing; her world may be that of the folk singer, but she'd suit 17th-century English songs equally well. I think the disc would have been better with more from her: not being Irish or a harper, I wouldn't have needed to fall back on non-musical nostalgia to sustain the harp piece, however interesting they were in shorter groups.

The other two discs have plenty of variety, each with male and female singers as well as instrumental ensembles. The Guernsey disc is linked with the 2004 celebration of the island's 800 years of allegiance to the English crown, but the programme was performed in 2002 at the biennial Victor Hugo festival and the title is that of a poem by him of 1866, when he was living on the island. It was also the year of the publication of a volume of vernacular poems by Georges Métivier: six of the songs are to words by him. The music is assembled from a wide variety of French sources (the Guernsey dialects are basically French), but if heard out of context, it might be easier to guess that the players are The Harp Consort than link the music to this disc. Is this a first – a CD with a fold-out map?

The Scottish programme is rooted in the 18th-century, with words inevitably associated with Burns (I write this on Jan 25th). The music ranges from the incongruously arty (Geminiani's *Broom of Cowdenknows*) to settings more suited to the tuens by David McGuinness himself. Overall, the style is a bit more refined than the other two discs – folk assimilated to the upper class; Mhairi Lawson is more an 'art' singer than Clare Sanabras.

All three discs come with excellent booklets, full of information (though foreigners might find the Scots song-texts difficult). All are strongly recommended. *CB*

RAVENS VIEW

Simon Ravens

In 1991 I began a pre-concert talk, in New Zealand, with the deliberately provocative comment that I believed that there had never been a greater composer than Thomas Tallis. My three criteria were the intellectual wizardry of his music (witness *Spem* or the brief canon *Miserere nostri*), his versatility in aesthetically meeting the various religious dictates handed him, and lastly (and most subjectively) the sheer emotional power of his output. Yes, it was a provocative statement, but not an indefensible one if, like me, you regard Bach not as a composer, but as a God.

Shortly after that concert I returned to Britain, set up Musica Contexta and, six grinding years later, had reached a verbal agreement with Chandos to embark on recording the complete works of Tallis. Corks popped. Then, one morning about three weeks later a fax spewed out of the machine next to me announcing the first volume of Chapelle du Roi's complete Tallis project. I think I can be orgiven some mixed feelings. Chandos, who got wind of this development at the same time, not unreasonably invited me to think again about repertory.

So, now that the announced project has become a completed reality, I've been picking my through the nine discs with what you might call an interested ear.

I think, on balance, the public can be glad that Chapelle du Roi pipped Musica Contexta to the starting post. Back in 1997 I was still wedded to the idea of recording the music in context, but with so much Office, Anglican and domestic music in Tallis's output, I simply don't see how that could have worked. In any event, where practicable (the recording of the *Puer Natus* mass, for instance) Alistair Dixon has given a good impression of liturgical context.

Sadly, although I can't suggest a perfect solution (at times I feel almost like a critic) my reservations remain about listening to a programme of uninterrupted responds. One solution would have been to present the individual works in a way that reflected the variety of guises – private, public, instrumental, vocal and choral – that they must originally have known. This approach (can I coin the adjective Savallian?) will always reap aural dividends, but since it implies subjective judgements about the 'character' of individual works, I can see why performers would be reluctant to deploy it in the more objective overview of a complete edition.

So, although Alistair Dixon does occasionally use instruments and solo voices, the default setting for these performances is *a capella*. And a very good *capella* it is, too. Their sound is as transparent as that of the Tallis Scholars (to whom they bear obvious comparison) but with more humanity and beauty. In their restrained style, too, Chapelle du Roi call to mind the Tallis Scholars. Restraint, it strikes me, is an impossibly thin tight-rope to walk. On the one hand (and I don't accuse Alistair Dixon of falling into this trap) lies a tendency to boredom. Naturally enough, performers regard the communication of boredom as the most grievous of all pitfalls, but in veering away from it are led into the most obvious demonstration that they are not on auto-pilot: dynamic variation. There is nothing wrong with getting louder, but in a polyphonic texture dynamics can only sound organic if they spring from individual lines within, and restraint is, by definition, always likely to check such initiatives. There is dynamic change in Chapelle du Roi's Tallis, but it often occurs in all of the parts simultaneously, and so appears to have been imposed from without rather than inspired from within. I offer this criticism with feeling (and with a sense that this may well be the pot calling the kettle black). In the culture of limited rehearsal under which Britain suffers, direction in large groups will always be imposed. Perhaps the best we can realistically hope for is the appearance of inspiration from within.

Musicologically, the project is a major achievement. The discoveries of Alistair Dixon's own research has reaped huge dividends, not just for his own group but, through the Cantiones Press, for other performers too. But this has been no one-man band. By including liner notes from Nick Sandon and John Milsom, the project has assured itself of scope and authority. Not that any amount of authority can make such a project *authoritative*. Depending on the particular hobby horses we enjoy riding, each of us will find issues – pronunciation, ficta, underlay, pitch, vocal scoring – which we might have approached differently: such is the nature of the beast. Yet Chapelle du Roi avoid making the kind of idiosyncratic choices which would, after one CD let alone nine, begin to grate. And whatever theoretical decisions they make, practically they always realise them with accomplishment and distinction.

If I could have wished one thing for the series as a whole, it is that it had been recorded outside London. An odd wish, perhaps, but in trying to put my finger on the reason why, despite the sincerity and aplomb of the performances, they often fail – if only just – to transcend the music itself into the realm of magic, I suspect that ambience is a major factor. I was aware, when listening at a high level, of distant but audible interjections from our own time, as well as those shifts in background ambience which suggest interrupted recording sessions. I would not want to overstate the direct effect on the listener of these noises off – many will be contentedly unaware of them. I would, though, suggest that interruptions have a profound effect on the performer in perpetually clipping their wings, and through the performer they must have an indirect effect on the listener.

So, although I may not be able to offer an unreserved welcome to Chapelle du Roi's complete Tallis, its merits are considerable. With such creditable performances now available, I hope that others will have the confidence to approach Tallis from different angles: his greatness will surely stand it. *Details of the CD set on p. 25*