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My last editorial was overtaken by events: the delay announced for publication of the new Bach aria until December hasn't happened, and it is due now. We hope to include an expert view of it in the next issue.

There is a very fair article by Peter Philips on Tallis's vocal scoring in the August *Early Music*, genuinely seeking a solution rather than justifying an existing position. But what struck me, as with a similar approach in Harley's Byrd book (see pp. 30) was the way of tackling the subject. When allocating music to voices, I assume that the crucial information is given by the clefs. I haven't done an analysis, but I imagine that at least 95% of continental church music in four or more voices from the century after about 1550 uses one of the two standard clef- configurations (C1 C3 C4 F4 or G2 C2 C3 C4/F3), and unless we assume that most institutions had two different ensembles (a rota of three months of high voices, three of low ones?) these must sound at roughly the same tessitura. Since there are more questions about the type of voice on top than at the bottom, it would seem to me that somewhere between bottom F and G is a practical choice of foundation. The convention seems, *pace Morley*, to have been normal in English sacred music by the time of the 1575 *Cantiones Sacrae*: Byrd is consistent, Tallis less so (perhaps the odd clef combinations suggest earlier works). Taking the 34 pieces in *The Oxford Book of Tudor Anthems* as a convenient sample, 26 use one or other of the standard sets of clefs, two add a G2 clef to the low clefs (*Alleluia, I heard a voice* and *O nata lux*), which confirms the occasional addition of a higher voice ('treble' as well as the usual 'mean'). There is a group of five simple and early anthems that have C2 C3 C4 F4. The piece that Peter Philips uses as his first example, *If ye love me*, is odd: its C3 C4 C4 F4 clefs don't actually match the ranges, so it is a bad case on which to argue a principle. The earlier *Gaudete gloriose* takes us back into a different world, but the principle of allocation by clef is sensible irrespective of any theory about what vocal convention they represent.

Composers were usually writing for standard voice types: pieces would stay in the choirbooks long after any individual singer moved on. Music may need to be transposed to fit modern amateur choirs, but specialist professional ensembles should surely match the tessituras implied by the music.

CB

REVIEWS OF MUSIC

Clifford Bartlett

MONUMENTI MUSICALI PIACENTINI E FARNESIANI

Barbara Sachs couldn't find her review of Giuseppe Allevi's *Compositioni sacre* in the last issue since I had printed it in the music section. Outwardly, it does indeed look like a book in a standard academic size. Her review tempted a reader to order a copy, and I bought one as well. As she said, it has lots of music, in fact 377 pages of it, some small scale, but with a Requiem a4 to end Book II and a litany rounding off Book III. (My headline to the review erroneously mentioned only Book III.) The print is quite small, but more legible than most miniature scores; if you want to perform any of it, you will need to photocopy it anyway, and it is as easy to double its size as to copy it the same size.

I also ordered the other two volumes in the series, a sub-series of *Historiae Musicae Cultores* (European academic publishers are fond of series within series). The first (HMC 43, 1987; £36.00) has two books (1587 and 1591) of *Toscanelle* a4 by Gabriele Villani. In this case, the format does not require small print. The editing is fine, the music pleasing if not outstanding, and (unlike the Allevi volume) the texts are printed separately. The second volume (HMC 59, 1992; £29.00) has a celebratory service by Gabriele's brother Gasparo for the birth of a son Alessandro to Duke Ranuccio Farnese I of Piacenza and Parma in 1611. This comprises a mass, hymn, Domine ad adiuvandum, Dixit, Magnificat and Te Deum, all a20, ending with *O sacrum convivium* a5. So with Bc, there are 21 staves to get on a page, but the print is clear. The layout is for three standard C1C3C4F4 choirs plus a high (G2C1C3C4) and a low one (C3C4C4F4). I haven't attempted to assess it musically — since I've paid for the books, I've no responsibility to review them. I might, in fact, have looked more carefully if these two (but not the Allevi) had uncut pages — leaving them folded in sections is fine for those who have them bound but time-consuming for those of use who don't. Publication like this would have solved the problem of the score-less *Buonamente* book. Typesetting now is no problem — editors can do it themselves, so a lot more music should be published in uncomplicated editions like these.

DOWLAND FOR KEYBOARD

John Dowland *Keyboard music* edited by Christopher Hogwood. Edition HH (II 074), 2005. xii + 84pp.

The idea of Dowland's keyboard music is a bit like Monteverdi's viol fantasies or (Hogwood's analogy) Byrd's lute music: they exist, but produced by the hands of others. Unlike most other English musicians, Dowland was famous abroad, and his music also circulated through the influence of English keyboard music in northern Europe.

This anthology contains 30 pieces, concentrating on those not readily available but including at least one example of every Dowland piece for which a keyboard version exists. The most popular was *Lachrymae*, which has seven versions here. Some versions are little more than workaday transcriptions, but there are also significant re-creations, like Philips's *Piper's Galliard* and Sweelinck's *Lacyrymae*. One of the most satisfying to play is Wilbye's *Frog Galliard*. As always with Hogwood, the edition is both scholarly and practical. Writing this after the Storace review (see below), I was relieved to have helpful beaming. The landscape format will fit neatly on insubstantial music stands, though the cover picture makes one wonder where players of small domestic keyboards stood their music.

YET ANOTHER PRAETORIUS

Bartholomeus Praetorius *Newe liebliche Paduanen und Galliarden mit fünff Stimmen...* 1616; *Pavans & Galliards in five parts*. Oriana Music, 2005. 31pp + parts, £35.00.

There's Michael, and there's Jacob and Hieronymous, but Bartholomeus is from a third family from further east than both of those; born c. 1590 near Gdańsk, he studied at Königsberg (now Kaliningrad), was a cornettist for the Elector of Brandenburg-Preußen from 1613 to 1620, then became Kapellmeister at the Stockholm Court, where he died in 1623. The 13 Pavan-Galliard pairs are in two groups: the first eight are in C C3 C4 C4 F4 clefs, the rest are in G2 G2 C2, C3, F3. The title page names viols and violins as the intended forces, and as the editors state, this may mean that the low-clef group is for viol, the high-clef for violins; the possibility that with transposition, each group could play all the pieces is less likely, since only the high group has the characteristic violin scoring of two equal treble parts. The set is, in fact, interesting for the two distinct styles of writing. The background is the music of mostly English players settled in north Germany, particularly Brade's 1614 set. The edition puts the tenor clef parts into alto (separate parts will be available in octave-treble as well), which is what modern players would expect, and adds bar lines, but is otherwise minimally changed. Another fine product from Richard Carter and Johanna Valencia. It is available from johanna.richard@utanet.at.

BERNARDO STORACE

Bernardo Storace *Selva di Varie Composizioni D'Intavolatura per Cimbalo ed Organo...* 1664 Edited by Don Simons. PCH Publishing (PCH-6), 2005. 125pp, \$45.00.

Storace worked in Messina, but his sole surviving music is in this volume, published in Venice. The title page has a

curious gap at the bottom, perhaps intended for a dedication, and it is followed by a page with a border but blank space rather than the expected florid dedication – perhaps he suddenly fell out from his patron. There is a complete edition in Willi Apel's *Corpus of Early Keyboard Music*; I don't have a copy for comparison, but the series has a reputation for not being as accurate as it should be. This edition aims to be as unmodernised as is consistent with practical use. Reading six and seven line staves isn't a skill that all of us have acquired, so the SPES facsimile (at €19.00, half the price of the edition) is more likely to be used for study than performance. But Don Simons, the publisher as well as editor, preserves the allocation of notes to staves, since as usual in Italian keyboard notation of the time, it corresponds with the division between hands. He devotes most of his introduction to how to notate accidentals, taking enormous care, in contrast with Musedita's policy (see the next review) or leaving problems to the performer. Ironically, Musedita's policy would suit music for a solo keyboard, since the player has all the available information, whereas it is more difficult in ensemble music (where only one player has a score) to make a decision on the spot. White notation is retained, but it seems odd to halve note values in a couple of places: players who are misled by the original long notes into playing too slowly aren't likely to be playing a volume that anyway looks (by modern notational conventions) so odd. The layout occasionally looks a bit compressed, but that is in the interest of relating musical structure to page layout and getting good page turns, so is commendable. Sometimes one wonders whether preserving the separate beaming of quavers is worth it, but until we are sure that the use of beamed and unbeamed notes is capricious rather than significant, editions need to follow the source. A curiosity in the final piece, a long *Pastorale* with a D pedal throughout, is the indication of the voice to which imitative phrases belong: were at least some of the pieces originally written on four staves? This is a good edition of interesting music (the title page names capricci, partite, Toccate, Canzoni, recercari, correnti, gagliarde, balletti, ciaconne, passagagli and the *pastorale*), intended for harpsichord or organ. It is available from donaldsimons@hotmai.com or www.geocities.com/pchpublish, which lists his other publications these include Book III & IV of Matteis, which we reviewed a few years ago.

MUSEDITA

I was tipped off by a customer whose teacher had asked her to ask me to get her the Musedita edition of the Schmelzer sonatas. The edition I've used up till now has been the one by the composer Friedrich Cerha, (Wiener Urtext Ausgabe UE 13301-2), very avant-garde for 1958. The new edition is completely devoid of realisation, and uses a compact layout which I like. The parts are a bit bigger than the score, which is fine, since the keyboard player usually has his eyes nearer the music. The score of the new edition takes up 33 pages, as opposed to Cerha's 61 in two volumes – lengthened partly because of the inclusion of a sometimes-elaborate keyboard realisation.

His violin part has editorial suggestions. So our readers are likely to prefer the new version on editorial as well as economic grounds (only €10.10!).

The editorial principle is 'minimal intervention', preserving original clefs and notation of accidentals – so no cancellation if an F is sharpened and then unmarked but natural later in the bar. To repeat what I wrote in another review recently, this is slightly problematic, because our expectations of notational practice in old and modern notation are different, so players will need to be on heightened alert. However, one change that is not mentioned is the alteration of bass figures by the frequent use of the natural. This is a pity, since for most 17th-century music, one thinks of the sharp meaning a major third and a flat a minor one: a natural can be either, and comes from later practice. In comparison with the facsimile of the first page of the original in Cerha, Musedita makes a point of placing consecutive figures above a single note adjacent, while the original spreads them a bit. In bar 18 the figure 4 is editorial – perfectly sensible, but if the edition is so very Urtext, it should be bracketed or omitted. Musedita offers no introduction, but gives a typescript facsimile of the source title page. In fact, there are usually three title pages: the cover, the pseudo-facsimile and the modern title page: titles below are quoted from the cover.

The object is to present 17th-century music in accurate, no-fuss and cheap transcriptions. Unusually, customers can choose whether they want scores, parts or both. The prices are amazingly low (check www.musedita.com). The batch sent for review (scores only) is a small sampling, which I'll comment on briefly: provided you know how the notation works, these editions seem to be ideal.

Philip Friedrich Buchner *Harmonia instrumentalis Op. 5* (1664). This contains 12 sonatas for two violins, bassoon and bc. I wouldn't want to deprive the *fagotto* (whatever that means in 1664) of its repertoire, but the music will work perfectly well with cello or gamba. The sonatas are quite short, mostly with a duple opening movement, a tripla, and sometimes a duple close.

Tarquinio Merula *Canzoni da suonare Libro quarto* (1651) This is in two volumes, the first with Canzon 1-9 for 2 violins and Bc and 10-17 for violin, 'violone' and bc; vol. 2 has nos 18-25, three sonatas and a sinfonia for two violins, violone and Bc. This isn't quite the first edition, since the curious Works from the Institute of Medieval Music also includes it. I don't have either a facsimile of the original or the IMM score, but comparing the IMM parts showed up a few oddities. For instance, in the first piece, bar 8, the first violin has the Fs, of which the first and third have sharps. The player will guess that the middle F is also sharpened – the progression is plausible, and hearing it against an F natural from the bass will be a shock. Assuming that the part is identical with the score, the player using Musedita will need to stop and discuss whether he or the keyboard is right – a waste of time for nothing. Or is it? The next Bc note has a superfluous natural figure (presumably repre-

senting a flat, though in the next bar it represents a sharp and in bar 14 it stands for a flat again). The passage perhaps falls under the editorial rule: 'only evident errors have been corrected when there was only one possible solution'. One expects a modern transcription to sort these things out, if only because there might be something in the original notation that could help the editor or because he has more time to think about the matter – there may, for instance, be a parallel passage that the players haven't come to yet. One solution might be to mark problems with some warning sign, but print something that is playable. Also, assuming IMM is right, final notes are standardised and shortened – perfectly acceptable, but not stated.

Tomaso Antonio Vitali 13 Sonate manoscritte. 12 of these pieces for violin and unfigured continuo are edited from an unspecified MSS in the Austrian National Library and the 13th is from the Biblioteca Estense Universitaria, Modena. The Viennese dozen seem to be a coherent set, ending with a *Chiacona*, the preceding eleven having mostly dance movements. The 13th has two slow-quick pairs and a *gigue*. If the name Vitali makes you think of fiendish chaconnes, have no fear: this is fairly simple stuff – at a guess, there are more semiquavers for the continuo than the fiddler.

Johann Paul Westhoff Sonate (1694). This is a set of six much more substantial sonatas with no explicit dances. Sonata III includes an *imitazione delle campane*, which is accompanied by *Il Violone senza Cembalo*, confirming the expected instrumentation for the elsewhere-figured bass. These require much more skill from the violinist, and I note that editorial accidentals are permitted here.

This is a fine series, with excellent editions available at minimal cost. But the players need to be alert to and capable of coping with the policy on minimal editing, and will need to seek information on the composer and (if needed) the sources elsewhere.

NEW ROSARY

Heinrich Ignaz Franz Biber (1644-1704) Rosenkranz-Sonaten veröffentlicht von Dagmar Glüxam; Generalbass von Ingomar Rainer. Graz: Akademische Druck (DTÖ 153), 2003. xiii + 99 pp + parts, €53.64.

The first edition of the Rosary (or Mystery) sonatas was published in 1905 as vol. 25 of the Austrian series of musicological editions *Denkmäler der Tonkunst in Österreich*. The new edition is given a new number, emphasising that it is no mere revision. The non-autograph manuscript was discovered in the 1890s. It lacks a title page. Both modern titles derive from the little engravings that prefaces each piece (not headed *Sonata*) illustrating the 15 mysteries of the rosary. I haven't played from the 1905 edition, but gather that it wasn't quite as accurate as it should have been. I have, though, played keyboard from the new one, and was not as delighted as I should have been. The problem is that it follows the same layout as its predecessor, setting the music out on four staves:

original scordatura violin notation
violin sounding pitch
realised keyboard right hand
Biber's bass

I found the double notation of the violin part most confusing. The MS has just two staves. The facsimile (even the cheap King's Music one) is mostly clear enough for the violinist to read, and any keyboard player who is used to playing from bass parts rather than scores will find that, even if he doesn't translate the scordatura as he reads, awareness of the harmonic movement and the visual presence of the violinist's rhythm is quite enough to guide what to play. Having two slightly different versions of the violin part in sight is confusing, and the way the bar lines are drawn through all four staves (a very strange practice for music with a realisation) subconsciously distracts as well. It is perfectly possible to set the music on two staves with sensible page turns for both parts; one version could be virtually as the MS, the other would translate the violin part into sounding pitch, but both would include the figured bass. These two together would provide a performing set and give the scholar and CD-follower a score that corresponded with what they heard. The chance of violinists playing with an accompanist who cannot cope with the simple bass is remote – I don't think I've ever heard them played on a modern violin,* and where there is a baroque violin there must be a harpsichordist or organist who can manage without a realisation. I have, in fact, played some of the pieces with one of our three local subscribers, and he has prepared copies of the work in just that way.

The new edition comes with a violin part, but not a separate bass. It looks good, and seems to be accurate. The layout is mostly well considered, except that some movements with short repeated sections should have had page turns coinciding with double bars. When the first edition was published, the music would have been a curiosity, written about but hardly playable. Now there are a variety of recordings, and hundreds of violinists play them (or are the facsimiles bought just in hope?) The trouble with the edition is that it is not different enough from its predecessor: it doesn't really deserve a new volume number.

* It would be interesting to know how much the music was played before the early-instrument revival. I was intrigued to find a reference in an essay on Winternitz and Hindemith (see review on pp. 32-33) or a performance of some Biber sonatas – the writer isn't more specific, but the concert programme in the Hindemith-Institut may be – of Hindemith and Ralph Kirkpatrick playing Biber's sonatas in 1942.

Johann Joseph Fux Diana placata... K 311. Vorlegt von Ursula Kramer... (*Sämtliche Werke* V, 8). Graz: Akademische Druck, 2005. xx + 180pp, €129.00

Written in 1717 for the name day of Elizabeth Christine, the wife of Holy Roman Emperor Charles VI, *Diana placata* is a one act 'Festa teatrale per musica'. It survives in a single source, a non-autograph score. Essentially a serenata, it is not as surprising as the editor seems to think that there is only one description of the scene, since surely

there would only have been gesture rather than fully blown acting, especially as the 'cast' was drawn from the nobility. The six named singers (SSSATT) are joined by a chorus (that features only briefly) and an orchestra of flute allemande, chalumeau (*these* feature in a duet together) and a 'citarina o mandolino' (used in the final solo) in addition to strings. The editor goes on at length about whether or not oboes might also have played. The presence of 'senza Fagotti' marks confirms that double reeds (plural) played along with the bass, and it all hinges on whether 'violini soli' means 'just violins' or 'solo violins': the ambiguity and the absence of any contemporary parts (as is so infuriatingly often the case with Viennese repertoire) means this will never be resolved. It doesn't help to cloud the issue by renaming the staves – the two facsimile pages give a lie to the specific designations printed in the edition. I'm not convinced by the decision to give the treble line of No. 15 to only Violin 1 and Oboe 1. The music is typically attractive, and I'm sure the work would be popular if audiences were given a chance to hear it!

Brian Clark

The Italian text is printed separately as a libretto; but why is the German translation on separate pages rather than set in parallel columns? My comments about the unnecessary presence of a keyboard realisation in the Rosary Sonatas is relevant here as well; Fux is harder for the player than Biber, but even less likely to involve players without the necessary skills. CB



KING'S MUSIC

Handel *Messiah*

I have occasionally been asked for a figured score or bass part of *Messiah*. Handel's autograph and MSS copies from it are minimally figured, and modern scores follow the major sources. But 18th-century prints are fully figured, not with any particular authority, but usefully for the busy continuo player. So I have recently copied my Arnold score (c.1787), reduced the size a fraction so that it just fits an A4 page, and issued it in the same format as our Chrysander reprints for £30.00. If there are discrepancies with modern editions, they should be preferred. I would welcome feedback of any serious errors – when producing my edition, I used it as a sample of the printed tradition, but only checked it for specific problems.

My Oxford UP edition of *Messiah* is available from King's Music, though customers in the USA may find it cheaper to buy from OUP New York. CB

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CORELLI'S SUCCESSORS

Antonio Montanari *The Three 'Dresden' Sonatas* edited by Michael Talbot. Edition HH (20 114), 2005. (£00.00)

We reviewed Talbot's Valentini's sonata *La Montanari* from the same team in *EMR* 103 p. 3. Now we have a group of sonatas by Montanari himself. Considering his reputation in Rome in the period after Corelli's death, remarkably little music by him survives: a few MSS sonatas and a set of violin concertos, op. 1, which were highly praised in the two books on baroque concertos published last year. These three pieces survive in Pisendal's collection in Dresden (the abbreviation SLUB for the Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek is mercifully now replacing the full title, whose difficulty is shown by its first word being misprinted in the English version of Talbot's preface). The editor concludes his excellent introduction (how nice to be given an explanation of how the catalogue numbers work) with the question: 'Is Montanari a "great discovery" – or is he just another worthy or moderately interesting *Kleinmeister* of the late Baroque? Time will tell, but the omens are good.' I'm not going to predict, though perhaps the editor is being a bit optimistic. One interesting feature is the *Giga senza basso* which ends Sonata 2; high-class buskers who want a change from Bach might try it.

J. G. GRAUN GAMBA CONCERTO

Johann Gottlieb Graun *Konzert für Violine, Viola da Gamba und Orchester*, GraunWV A:XIII:3. Edition Güntersberg 2005. Score (Go69-1) 44pp, €29.00; parts (Go69-2), €49.00; piano reduction (Go69-3) €24.80.

This double-concerto in C minor is a fine-looking piece, right from its strong, three-bar, opening unison theme. The introduction by Michael O'Loughlin summarises the composer's life and links the concerto with the gamba virtuoso Ludwig Christian Hesse, who worked with Graun in Frederick the Great's court for 20 years. One of the three sources is in his hand, but the editors (Leonore & Günter von Zadow) give precedence to another, since Hesse was a creative copyist; his amplifications are given in small print, but his two cadenzas are only included on separate sheets with the parts. The third source has the gamba part for viola – it would have been worth including that among the parts. The solo parts come both with the piano reduction and the orchestral set (a change from being forced to buy a piano reduction even if you don't need one). The solo/piano version is commendable in retaining all the editorial information, including facsimiles – so often publishers abbreviate or omit such material on the grounds that mere players are not interested. The string orchestra was supplemented by two horns, added by Zelter in around 1800. In the score they are marked *ad libitum*, but their stave isn't smaller (it couldn't be – the print is anyway as small as is viable). This is available from www.guintersberg.de, where there is also a catalogue of interest to all baroque gambists.

FUZEAU FACSIMILES

First, I should say that I have been quite critical of some detailed aspects of these publications, but that does not mean that I have doubts about their value. In some cases, I add supplementary information, in others make comments that could improve subsequent issues – though that is probably a vain hope, since Fuzeau seems to have made a series of decisions about how they produce facsimiles right from the start. Their output is now essential, and one wonders whether, without their pioneering, there would have been any demand for the two selections of set pieces for exams for recorder (5908 & 5909; each £10.50), with pieces by Telemann, Dieupart, Mancini and Virgiliano. It seems unadventurous that the second volume has different pieces from exactly the same sources, but perhaps exam syllabuses state the source and leave the choice to the pupil or teacher.

The hefty box containing all these volumes came with a tiny booklet 9 x 12 cm showing 41 sample pages: very useful, not just as an advert but for giving a conspectus of what early sources look like. It isn't the smallest music I have: that honour (?) goes to *Editio Music Budapest* for a sample of their Complete Liszt series squashed to 6.5 x 4.5 cm.

Claude Le Jeune. Etienne Moulinié *Fantaisies pour les violes*, 1612, 1639. Présentation par Anne-Sophie Alix. Fuzeau (5929), 2005. £40.00.

The portrait-format folder contains an introduction and nine landscapes parts, slim but wide – too wide to sit comfortably on a music stand and short-sighted players may have difficulty reading the extremities of the pages, even though the print is large. The Le Jeune element comprises two fantasies a4 and a third a5 'ad imitationem, Moduli, Benedicta est coelorum Regina' (I'm not sure why *moduli* was parenthesised) by Josquin from the posthumous *Second livre des meslanges*, 1612. The clefs of the three pieces are C1C3–C4F4, G2C2–C3F3, C1C3C3C4F4. The second one is in high clefs, so may imply transposition, though it is within the normal viol compass. There are two Moulinié pieces, one unnumbered, the other called 'autre', both in high clefs (G2 C2 C3 F3). Consorts which can manage the clefs should try them.

Élisabeth Jacquet de la Guerre *Quatre sonates en trio (partition)*. Présentation par Catherine Cessac. Fuzeau (5915), 2005. 83pp, £29.00.

Fuzeau have issued Jacquet's 1707 printed set of solo sonatas already (5633; £21.90). This is a reproduction of a MS of four trio sonatas owned Brossard. The introduction is confusing about who copied it. The extract quoted from Brossard's catalogue states that Mlle Jacquet kindly lent him the original in 1695 to copy, whereas on the next page Cessac describes it as 'autograph manuscript (?). Is the implication that Brossard didn't return what he had borrowed? The score is mostly on three staves, but with a blank stave available for when the bass and continuo diverge. We are told in the English text that the full score contains accidentals omitted in the original MS: how do

we know, if the original MS doesn't survive? The French and German versions have *oubliées* and *vergessen* for omitted, so is this just a reference to some accidentals being above or below the notes rather than in front of them, which is a normal practice of the time: they don't look like later additions, but that would be more obvious from the MS itself than from a reproduction. It is a pity that the original intention of including Brossard's parts was abandoned. The Violino 2 part is a bit of a mess and would tax Fuzeau's cleaning-up skills to the full, but a typeset version could have accompanied facsimiles of the others, though most violinists would prefer a new edition in G2 rather than G1 clefs. In their absence, it would have helped if the introduction had quoted exactly the instrumentation details of their headings – not everyone happens to have a photocopy of them at hand. Brossard's catalogue states that the sonatas are for '2 violons, une basse de viole, ou de violon ou un basson quelquefois nécessaires et une basse continüe'. The score has no instrumentation, but the parts are labelled 'a 2 VV. e Violoncello obligato con organo'. Cessac is suspicious of the 'violoncello' as not being played in France in 1695.

Lambert Chaumont *Pièces d'orgue sur les 8 tons, Opus 2*, 1695. Présentation par Jean Saint-Arroman. Fuzeau (5930), 2005. xi + 127 [+ 9] pp, £44.00.

Chaumont came from around Liège, completed his novitiate at a monastery in Rheims in 1659, and worked as a priest at Huy, between Liège and Namur, from 1674 until his death in 1712 – information that the editor might have given us. Instead, he lists the sort of misprints commonly found in the original and discusses ornamentation. There are 11 pieces arranged as suites in order of the tones. Chaumont includes a preface showing the registration expected for each type of movement, and adds brief rules for continuo playing (missed by the indefatigable F. T. Arnold), examples of improvisation on chant (he calls them 'règle générale') and a page on how to tune the harpsichord – some of the movements work well on that instrument. These appendages themselves would make the book valuable, but the music is also of considerable merit. There is an edition in the *Le Pupitre* series.

Louis de Caix d'Hervelois *Premier livre de pièces de viole (avec la basse continue)* c. 1715. Présentation par Jean Saint-Arroman. Fuzeau (5867), 2005. £35.00.

Louis de Caix d'Hervelois *Quatre suites de pièces de viole avec la basse-chiffrée en partition*, 1731. Présentation par Jean Saint-Arroman. Fuzeau (5868), 2005. £21.00.

These two volumes indicate a change of publication style, the former comprising two parts while the latter is in score: does that indicate any change in performance practice? It certainly makes the music cheaper if you can perform from one copy, but not if you need two (or even three). Fuzeau have issued his flute music, and these presumably will lead to the complete set of six viol books. The facsimile I already own lacks publisher's name, but my guess that it came from *Musica Facsimil*. I checked whether I

had reviewed it in *Early Music News*, and came across a remark in the June 1981 issue: 'Perhaps the various facsimile publishers should occasionally correspond and allocate each other areas in which to operate, since there seems little point in having rival editions all selling at roughly comparable prices.' Some hope! I've mentioned size in several reviews of Fuzeau facsimiles in this issue (but have avoided weight this time), perhaps because coincidentally I have been able to make comparisons with other versions. In this case, a page size of 18 x 23 cm has become 25 x 32 (the proportions may not be quite right, because margins differ). There is a point at which enlargement does not increase legibility, and I suspect that this has passed it. I suppose one has to balance the economic advantages of a standardised product with the ethos of a facsimile, for which size might be considered a relevant but not all-important criterion. (As a facsimile producer myself, I must admit that we do sometimes change the original size for convenience, but not by so much.)

It is a pity that the title used on the cover and modern title page of Book III differs so much from the original, which is *Troisième œuvre... contenant quatre suites...*: someone asking a shop or consulting a catalogue for the third book may well assume that Fuzeau hasn't done it and check whether the Zurfluh facsimile is still available.

Jean-Baptiste-Joseph Masse *Sonates à deux violoncelles (violoncelle et basse continue)* 1736. Présentation: Maëlle Trouvé. Fuzeau (5928), 2005. ix + 25pp, €19.00

Masse is an obscure figure. According to the title page, he was one of the 24 members of 'la Musique de la Chambre du Roy' and also played for the Comédie Française (to the members of which this op. 1 is dedicated), and he also played viol at court. The editor assumes that he was primarily a violist turned cellist and claims that his five sets of cello sonatas are one of the most important collections of cello works from the first half of the 18th century. They look to me to be much more straightforward than the contemporary sets by Barrière. The title pages states 'C'est [=Ces] Sonates peuvent executer sur deux Instruments égaux comme deux Bassons, deux Violes, et deux Violons', which rightly implies that they are not particularly idiomatic for the cello. The bass is figured, as an alternative or addition to a second bass instrument. I doubt if the pieces would sound right on two violins – but does he mean *basses de violon*?

Rameau *Les Indes Galantes: Ballet réduit à quatre grands concerts 1735-1736 [Avec une nouvelle Entrée complète]*. Présentation par Pascal Duc. Fuzeau (5936), 2005. xxi + 226pp, €63.00

I wasn't too happy about the way this was treated in the new Bärenreiter edition of Rameau's keyboard music, and wrote in my review (EMR 106, p. 6) 'the original publication seems to me to be best represented in facsimile' without realising that one would arrive so quickly. It is, indeed, a curious publication. The four suites roughly

correspond with the Prologue and three acts of the original version of the ballet, with *Les Sauvages* (added seven months after the premiere) presented in full, including recitatives. Rameau's methods for reducing his score varies. He offers some movements as idiomatic harpsichord solos, others are for harpsichord and voice(s), but many are short scores with instrumental cues and much of the orchestration omitted. As a representation of the ballet, it is unsatisfactory; but it is interesting that the composer was prepared to take time producing it, and I've a far better idea of what the publication was about than from the accounts of it I have read.

The introduction is helpful. There is a history of the form and the work itself and a list of contents stating from where in the original work each item was taken. I'm not sure if we needed to have the words set out as verse very spaciously on 14 pages. The original publication itself provides an alphabetical list of songs and an index to the instrumental movements. Using the facsimile requires fluency in a variety of clefs – I am commenting rather often on clefs: perhaps more French students learn them than English ones.

FUZEAU METHODS

Méthodes & Traités. Série II: France 1800-1860. Chant: Les grandes méthodes romantiques de chant. 7 volumes réalisés par Jeanne Roudet. Fuzeau (5891), 2005. €424.00 for 7 vols; individual vols available separately.

I wrote about vols 2 & 3 in June (p. 110); I have now received the other five. I suspect that the most interesting and important for the music of the period and the generation before its publication is the official *Méthode de chant du Conservatoire de Musique*, published in An 12 (i.e. 1804) and the product of a committee, with Bernardo Mengozzi particularly acknowledged. The most significant for the future is Manuel Garcia's *Traité complet de l'art du chant*, of which vol. 4 contains the second edition of Part I and the first edition of Part II (1847). As I wrote in June, what puzzles me is the way that words are ignored in the early stages of teaching in all these methods. French culture is particularly verbal, and in earlier periods there was an expectation of respect for the text from both composers and singers. But the teachers here seem to treat voices like instruments and expect words just to be added later, after the pupils have developed a technique that doesn't need them. My experience of singing teaching is minimal, but I remember that the singing part of my music lessons were much more varied, with some scales on vowels (but not always on A, moving to E when the voice is more assured, as the Conservatoire recommends, p. 9), but also supplementing that with a variety of words allocated to pairs of notes sung four times going down the scale: ones I remember (utterly unsuited for singing in French but excellent practice for singing as legato as possible while sounding the consonants) are 'five days old' and 'Crystal Palace' – I come from an area in South London where the name survived long after the building was destroyed. Is it

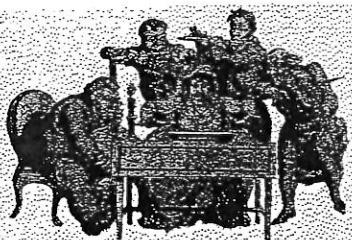
a legacy of the wordless approach that so often opera singers in particular have such bad enunciation that one needs surtitles even when the work is in English? The Conservatoire method prints 30 arias by composers from Alessandro Scarlatti onwards with no words, followed by another 24 with text but no indication of embellishments or expression. Garcia is far more helpful in showing how you perform actual music. In some respects, these treatises relate to the medieval practice of memorising every possibility rather than learning general principles described by Berger (see pp. 28-29), with their exhaustive examples of embellishment that the singer can produce when required.

Dispiriting or not, these volumes have a vast amount of information for singers. The limitation is that French opera of this period is hardly standard repertoire. But the writers are calling on an Italian tradition, many of the examples are Italian, and at least some of the practices described go way before 1800 – but which? There is plenty of evidence for recitative appoggiaturas, for instance, and the scale of ornamentation is significant, whether or not it always followed the manners shown. Louis Lablache in 1840 notes the change in practice over 60 years and offers examples of a few phrases according to the emotion of the music (vol. 5, p. 94). The other work in that volume, by A. Romagnesi (1846), is devoted specifically to *L'art de chanter les romances, les chansonettes et les nocturnes*, contrasting with the operatic basis of most tutors; his appendix of songs offers minimal embellishment for later verses, but shows differences of expression.

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There is much to learn from these volumes. I suspect that if you are going to sing Rossini or Bellini stylishly, you need to study them exhaustively but critically. If you sing Berlioz, be more suspicious: most of the embellishments would sound to me to be utterly inappropriate in *Les nuits d'été* and I'm not sure I would welcome them in *Les Troyens*, though his singers would have learnt their basic techniques in the manner revealed here.

The four volumes of Renaissance française in pp. 29-30.

OCHSENHAUER ORGAN BOOK

Ochsenhauser Orgelbuch: Harmonia Organica. Carus 24.409. 2 vols, £149.00.

I was intrigued by the Christmas card I received from Carus-Verlag last year: a picture of the console of an old four-manual organ with stops either side and some music with what appeared to be the appropriate stops marked. This was from the Ochsenhauser Organ Book, and I was delighted that Carus's boss handed me a copy of their facsimile as a present when he visited us recently (no – Carus isn't taking us over nor we them, but we managed to persuade them to attend the Greenwich Early Music exhibition next month.) It is a magnificent publication. One volume is a colour facsimile, the other is a transcription with introduction; both bound volumes come in a handsome slip-case. The story is that between 1728 and 1734 Joseph Gabler built a massive organ of four manuals and pedals with about 50 stops and 3,333 pipes for the monastery in his native Ochsenhausen. The organists, presumably not used to such a monster, required some help in finding their way round it, so someone produced this handsome book, which begins with verbal instructions but mostly comprises 44 pieces, of which 19 have versions of the illustration described above showing the manuals and registrations required. The music itself may not quite deserve the effort – though it probably sounds better on the recently-restored instrument than on my office electronic keyboard, and the editor reckons anyway that they are just bases for improvisations. If you have an organist relative needing a present and can afford about £100, this would make an intriguing and a pretty gift. Ochsenhauser, incidentally, is about 30 miles south of Ulm, but the MS is in Yale.

MORE MENDELSSOHN OVERTURES

Mendelssohn Konzert-Ouverture Nr. 2: Die Hebriden, op. 26 edited by Christian Martin Schmidt. Breitkopf & Härtel (PB 5504), 2005. 68pp, €36.00.

Mendelssohn Konzert-Ouverture Nr. 3: Meerestille und glückliche Fahrt, op. 27 edited by Christian Martin Schmidt. Breitkopf & Härtel (PB 5504), 2005. 68pp, €42.00.

I wrote at greater length than I intended on the Breitkopf edition of Overtures 1 & 4 in the last issue, considering that it isn't a topic on which I have any specialist knowledge. I made a mistake in the opening paragraph, missing

the statement on the back of the title page that the edition is not a 'freestanding' one but taken from Series 1 Vol. 8 of the *Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy*; the wording on the title page itself and cover gives the series title, but not volume number. My only excuse is that the edition didn't look and feel like the isolated earlier volumes of the series from its DVfM days which I'd picked up second hand over the years.

I will be briefer on the other two of the set. In Britain at least, op. 26 is far better known than op. 27. It may be that the location of the subject in Scotland has helped, while Goethe's *Calm Sea and Prosperous Voyage* isn't known here. The significance of the calm sea often is not realised: in the days of sailing ships, it was not something that makes a cross-channel ferry comfortable but an annoyance at the very least – 'being becalmed' still has the old significance, or 'the calm before the storm'. It is perhaps a weakness of the work that the music doesn't make that significance absolutely clear: its placidity isn't dangerous enough. Both works have composing histories, which the prefaces tell clearly. Mendelssohn was clear that the title of op. 26 was *Die Hebriden*, but preferred *The Isles of Fingal* in Britain. The distinctive opening was sketched on his Hebrides trip before he had seen the cave associated with MacPherson's Fingal. This was one of the first orchestral pieces I played (on the viola), and I was impressed by the way the opening theme emerged from the chords rather than above them. Comparison with the facsimile of the first edition of

bars 6–10 with the edition and the commentary shows the difficulty of representing and describing the position of hairpins, and might usefully have included the corresponding section of the autograph for comparison. The modern edition shows a crescendo through bar 7 and a diminuendo for the first half of bar 8, but the placing of the crescendo in bar 7 of the first edition could be interpreted as a surge towards the end of the bar. The greater precision of 19th-century notation depends for its effect on accurate transmission. But the commentary is already too complex to entice more than the most conscientious conductors; perhaps points which involve more than sensible tidying up should be footnoted with a brief general remark on the problem. But these are fine scores: whichever edition (this or Hogwood's for Bärenreiter will be the choice) orchestras use, I hope that we will get many performances, whether with standard or period orchestras, that take the more exact text and recreate it in a style that the music demands.

I was turning out and found an 1984 music librarians' newsletter which reported some borrowers' requests

Airtex edition of the 48 Preludes and Fugues

Proust Messiah (one remembered from childhood?)

A Messiah with female parts

(i.e. not a King's College recording)

A white book with two men on the front in pink and blue

Gladly, my cross-eyed bear

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MUSIC FOR EDWARD THE CONFESSOR

Helen Deeming

2005 marks the 1000th anniversary of the birth of St Edward the Confessor, King of England and patron of Westminster Abbey. At his death in 1066, he left a kingdom on the brink of civil turmoil and a Norman invasion, but the last years of his reign had been a time of peace and prosperity. In the opening words of the *Life of King Edward the Confessor*, the anonymous writer was addressed thus by his muse:

*You shall be the first to sing King Edward's song;
Describe him thus, this English king, so fair in form,
How at his coming, with all grief repressed,
A golden age shone for his English race,
As after David's wars came Solomon and peace,
Which drowned the grievous moans in Lethe's stream,
And Plenty poured profusely for her king
Abundant riches from a bounteous horn.*

(translation: Frank Barlow)

Such a 'golden age' ought to have been an ideal soil in which to nurture the arts. And indeed, in his great benefaction to the abbey of Westminster, Edward showed himself capable of turning both mind and purse away from day-to-day government towards less worldly pursuits. In supporting the Church, he and other rich patrons of his day were not simply expressing their devotion; they were also sponsoring their country's greatest writers, artists and musicians. Despite the difficulties of recovering information about music from such a distant time, we have evidence that Edward's England played host to a thriving musical culture, both within and outside the Church.

Many of the traditions of the English Church, including its music, had been severely disrupted by the Viking invasions of the ninth century. After King Alfred's successful repulsion of the invaders, the Church (many of whose buildings and books had been destroyed) was ripe for reform, and in the tenth century this was led by the charismatic bishops Oswald, Aethelwold and Dunstan. All three had been educated on the Continent and it is no coincidence that when Aethelwold initiated a revival of the chant of the liturgy, he brought singers from Corbie, Fleury and Ghent over to his church at Winchester to lead it. Winchester, site of Edward the Confessor's coronation, thus became a focus for musical innovation; one of the earliest church organs in the West was installed there in the tenth century. Around 1000, under the tutelage of a singer and poet named Wulfstan the Cantor, the musicians of Winchester were experimenting with musical expansions of the liturgy: namely tropes, liturgical drama, and polyphony. The two 'Winchester Tropers', the first probably Wulstan's own book, and the second written around fifty years later, are music manuscripts of international importance, containing the earliest liturgical drama as well as the earliest notated church polyphony.

In Winchester the spirit of musical endeavour, combined with the activities of Wulfstan the Cantor and his circle, led to this exceptional blossoming of new music in the 11th century. But the ongoing ecclesiastical reforms, supported by Edward, continued to influence churches across his kingdom and ensured their sustained contact with the Continent. As the churches entered a period of a unprecedented stability and prosperity, the state of learning and literacy improved, a situation witnessed by the many new books that were copied at the time. New books were made for the celebration of the liturgy and its music; the earliest surviving English chant manuscripts date from the eleventh century.

The thriving intellectual culture and Continental contacts of the time had their impact on musical activity outside the Church too. In 11th-century Canterbury, an enthusiast for Latin secular song with access to an astonishing array of sources compiled a song-book of texts from all over Europe;* although they are unfortunately preserved without musical notation, it is clear that they were intended to be sung. Also meant for singing were the epic poems written in Anglo-Saxon (or Old English), including *Beowulf*. Such stories were typical entertainments at lordly banquets, and would be sung by the *scop* (an Anglo-Saxon bard) to the accompaniment of the lyre. These epic poems had circulated from singer to singer for many centuries, but during the intellectual revivals of the tenth and 11th centuries they were first written down, and have consequently been preserved until the present day. The only archaeological remains to have been identified as part of an Anglo-Saxon musical instrument are the fragments of a lyre found at Sutton Hoo and a harp recently excavated in east London; for evidence of other musical instruments we have only the notoriously unreliable witness of a few paintings.

Edward the Confessor's death early in 1066 set in chain a series of events that would lead to the Norman Conquest, and the transformation of English society. As the Franco-phone settlers permeated every level of society, knowledge of the Anglo-Saxon language rapidly declined, eventually to be replaced by the deeply French-influenced Middle English that is the precursor to the language we speak today. Only those with little or no exposure to the centres of learning and power continued to use their mother tongue. The hermit St Godric was born around 1065 in Norfolk and died at a remarkable age in 1170 in Durham. Having no formal education, and spending some sixty years of his life in virtual isolation at his hermitage, he represents a unique example of the survival of Old English until late in the twelfth century. Inspired by his extraordinary piety and miracles of healing, the monks of

* eg *O admirabile Veneris idolum*; see pp. 26-27.

Durham wrote Godric's biography and recorded details of four songs with English texts that he had composed during some of his many visions (see the edition of *Crist and Sainte Marie* below). They are the earliest songs in English to have survived with musical notation and became a vibrant part of Godric's cult in later centuries. More than a century after the Norman influx, Godric's biographers must have been baffled by the obscure dialect and alien musical style of these four songs. And yet, perhaps they recognised that Godric's songs were the last relics of an Anglo-Saxon past that was rapidly becoming forgotten.

The musical and poetic traditions of Edward the Confessor's England will be celebrated in a concert given in Westminster Abbey on Tuesday 11th October at 7.30pm. The Ensemble Gilles Binchois with their director Dominique Vellard will perform chant and polyphony from eleventh-century Winchester, Latin songs of the twelfth century, and St Godric's songs, and Andy Orchard will read contemporary poetry and prose in Latin and Anglo-Saxon. This is a unparalleled opportunity to hear music both from Edward's time, and from the period leading up to his canonisation in 1161, and his later translation to the shrine in Westminster built by Henry III in 1269.

Crist and Sainte Marie

This song was inspired by a vision in which Godric saw the soul of his dead sister Burgwen carried onto the altar in his oratory by two angels. As Burgwen sang to him of her protection by Christ and the Virgin Mary, the angels prayed for God's mercy on Godric, with the words 'Kyrie eleison – Christe eleison'. In the sole manuscript, the song is laid out as if for semi-dramatic performance, with the characters labelled in red ink: 'Soror' ('Sister'), 'Angelus a dextris altaris' ('angel on the right of the altar'), 'Angelus a sinistris' ('angel on the left'). The order of the repetitions is not completely clear in the source: the suggested pattern here creates a symmetrical structure and allows the song to start and finish with the mode of the angels' melody rather than the contrasting mode of the sister's 'verse'.

*Christ and Saint Mary thus led me on a footstall
That I should not tread on this earth with my bare feet*

Tickets (£16 / £12 / £8) are available from the box office of St John's, Smith Square (020 7222 1061 / www.sjss.org.uk).

For details of this and the Purcell/Handel concert on Oct 6, see diary

St Godric's song Crist and Sainte Marie

London, British Library, Royal 5 F vii, f.85r

Angelus a dextris altaris

Ky - ri - e e - lei - son

Angelus a sinistris

Chris - te e - lei - son

Soror

Crist and sain - te ma - ri - - - e swa on sca - mel me i - led - - - de

bat ic on þis er - ðe ne sil - - - de wið mi - ne ba - re fo - te i - tre-di - - e

Angelus ad dextris

Ky - ri - e e - lei - son

Angelus a sinistris

Chris - te e - lei - son

Soror

Crist and sain - te ma - ri - - - e swa on sca - mel me i - led - - - de

bat ic on þis er - ðe ne sil - - - de wið mi - ne ba - re fo - te i - tre-di - - e

Angelus ad dextris

Ky - ri - e e - lei - son

Angelus a sinistris

Chris - te e - lei - son

THEATRE MUSIC IN EARLY 18TH-CENTURY MADRID

Robert Bonkowski

Spain ushered in the 18th century with a great many changes to its political, social and cultural life. The House of Habsburg ended with the death of King Carlos II (r. 1665-1700), who did not have a direct heir. After dispute, Philippe, the Duc d'Anjou, a grandson of Louis XIV, was named as his successor, and thus began the Bourbon dynasty in Spain. The new ruler took the name Felipe V. As a young man of 17, he allowed for much Italian influence in his court, which would play a role in the changing musical scene in 18th-century Spain. He married the Italian princess María Luisa of Savoy, who grew to dominate his court, but her premature death in 1714 prevented further influence. At the arrangement of Giulio (later Cardinal) Alberoni, an influential and powerful grandee of the Spanish Bourbons, Felipe married Elisabetta Farnese, Princess of Parma. She was a strong and ambitious woman, who worked with her compatriot Alberoni to rule the government instead of her tolerant husband-king. As a result, the court, including its music, fell under the influence of the Italians.

The reign of Felipe V (1700-1724 and 1724-1746) stunted the growth and development of the Spanish theatre music, which had become dominated by Italian musical tastes. The Italian *opera seria* was the supreme musical genre of the time, and became cultivated in the Spanish court at the expense of the *zarzuela*, a domestic creation that had experienced a fair amount of success in the previous century. In fact, for the first seven years of his reign, no lyric-dramatic works in Spanish were produced in Madrid (with perhaps the exception of a *zarzuela* by Durón). For the first few decades of the century, it became evident that courtly theatrical performances favored the Italians and their music. Italian musicians, at the invitation of the Bourbon royalty, came to Spain, and promulgated the works of their countrymen. Upon the return of Felipe from an excursion to Italy in 1703, he brought back with him an Italian troupe, which was known as *La Compañía de los Trufaldines*, to perform exclusively works of the Italian repertoire. Their focus was instead aimed towards smaller stage works in the tradition of the *commedia dell'arte*. They were not traveling operatic virtuosi; rather, they were skilled actors who also frequently sang and danced. With that said, the Trufaldines did try their hand at opera productions, of which at least two are known. In 1722, they performed Gioacchino Landi's *L'interesse schernito dal proprio inganno*, and in the following year *L'Ottone in villa*. Few details about them have survived.

Felipe V was quite intimate with Italian *opera seria*. Undoubtedly the most illustrious of all Spanish court musicians of the 18th century was in the service of the king: Carlo Broschi, better known as Farinelli. As the

popular anecdote goes, the male soprano (*a castrato*) was summoned by the queen to help ease his fits of deep depression. Farinelli was acclaimed throughout Europe for his heavenly voice. His remarkable endurance (he was said to sing 250 notes in a single breath) and sweetly hypnotic tone elevated him to almost mythical status. It was the latter that finally cured the king's spells of depression; he quickly became the king's favorite musician. Aged 32, at the zenith of his career, Europe's finest *virtuoso* retired from international stardom to become Philip's personal singer. Charles Burney recounted the events leading up to Felipe's acceptance of Farinelli in his *General History of Music*:

Upon the arrival of Farinelli ... Queen Isabella contrived that there should be a concert in a room adjoining the King's apartments, in which this singer performed one of his most captivating songs. Philip [Felipe V] appeared at first surprised, then moved: and at the end of the second air, made the virtuoso enter the royal apartment, loading him with compliments and caresses. He asked him how he could sufficiently reward such talents and assured him that he would refuse him nothing. Farinelli, previously instructed, begged that His Majesty would permit his attendants to shave and dress him, and asked that he would endeavor to appear in council as usual.

Farinelli would continue to sing for the king for the remaining nine years of his patron's life. After Felipe's death, his widow wanted to keep him in her service, but failed to do so. The newly crowned king, Fernando VI, not only kept Farinelli as a singer, but also afforded him additional and more prestigious duties in the court. He was clearly something of a favorite of Ferdinand VI. In addition to overseeing the music of the Royal Chapel, he changed Madrid's opera scene by directing a series of extravagantly produced Italian *opere serie*. He also accepted foreign guests, and was even consulted in diplomatic affairs. He enjoyed over 25 years of success and generous pay before finally leaving Spain in 1759, at the succession of Carlos III, who had fewer musical inclinations.

Prior to the ascent of the Bourbons, Spain maintained a progressive and healthy culture of theatrical music. The *zarzuela* was a form popularized and refined in the 17th century by such composers as Sebastián Durón. He died in 1716, but remained active in Spain only until 1705, when he became a part of the entourage of Archduke Charles of Austria. Durón was an important exponent of the *zarzuela*, who composed with a progressive hand. He integrated Italian form with the recitative and aria, while preserving many undeniably Spanish features such as the *seguidilla* and the *villancico*. His notable *Veneno es de amor la envidia* is a prime example of this cultural hybrid of tastes. Composers after Durón, especially those with affiliations

outside the court, would carry on this unique hybridization as a way to manage the growing Italian influence (on both composers and performers) in Spanish theatres.

In the first few decades of the 18th century, two names stood out in the field of Spanish theatre music: Antonio Literes (1673-1747) and José de Nebra (1702-1768). While true Italian *opera seria* was being performed primarily in the court, composers like Literes and Nebra were experimenting with hybrids of Italian and Spanish styles as Durón did, but with greater audacity. The proportions of music to spoken dialogue became greater, while recitatives, *da capo* arias, and increasingly Italianate instrumental accompaniments became ever more common in both the royal and municipal theatres of Madrid. From the quills of masters like Literes, the public came to embrace the newly emerging zarzuela.

Literes was arguably the greatest composer of theatre music after Durón. A native of Majorca, he came to Madrid in 1686 and soon earned a position in the Royal Chapel as a *violón* (bass viol) player. He was admired as a composer of both sacred and secular music, the former of which was performed in the chapel where he worked. By the 1690s, archives show that he was composing music for the Royal Chapel on a regular basis. He was also second organist there. In 1697, he was also performing in the royal theater orchestra. It was there that he received generous exposure to the stage works of Durón, Juan Hidalgo (teacher of Durón), and Juan de Navas. This was probably his inspiration for composing his own zarzuelas. His first surviving stage work, *Júpiter y Danae* of 1700 (text possibly by T. Añorbe y Corregel) was one composed with the progressive Italian style in mind. It furthered the development of the genre by whetting the appetites of the public for what would become a steady, forward-moving progression towards Italianate/Continental musical forms. *Júpiter* presented a proportion of music to dialogue that was quite larger than the zarzuelas before it, with a layout that was more akin to those found in Italy.

If Literes' *Júpiter y Danae* can be considered a hit with Madrid audiences, his next zarzuela should certainly be called a revolution. His *Acis y Galatea* (1708) was the most widely acclaimed work of the first half of the 18th century. Like nearly all theatrical productions with music of that time, it was first performed for the court, and later moved to the public theatres, as the Bourbon monarchs had a remarkable policy that allowed court musicians to present their works to the general public. Literes would provide the music to at least five more stage works for the court and public, including one, *Los Elementos*, which he described as an *opera armónica al estilo italiano*.

José de Nebra (1702-1768) followed in Literes' path by successfully uniting both domestic and foreign aspects in his works. Although he was nearly thirty years younger than his illustrious colleague, Nebra proved himself to be a highly skilled musician who was valued greatly by the court. Nebra made a name for himself while he was still

quite young, as an organist at the Descalzas Reales convent. Shortly after, in 1722, he was working alongside Literes in the service of the noble Osuna family, and also began composing for the capital city's theatres. By 1724, he received the royal appointments of organist and *vicemaestro* of the Royal Chapel. It was at this time that his fruitful period of theatrical composition began. He collaborated with the greatest authors in his day, including Cañizares and Calderón, and wrote regularly for royal festivities, public fiestas, and even for theatres outside of Spain. He was well aware of the latest trends in Italian *opera seria*, since his royal patrons seemed to prefer foreign works more and more. As a result, he adapted many Italian idioms such as including a trio or quartet (in *da capo* form) at the end of a work, and expanding the orchestral accompaniments. He often wrote for a relatively rich orchestra of strings, flutes, oboes, horns and trumpets, and occasionally called on other instruments depending on his resources.

The theatres of early-18th century Madrid were a place of fascinating musical evolution. It is to my great surprise that relatively few studies have been made in this area of musicology. The century opened with a new dynasty headed by a French king and an Italian queen, which started a cultural revolution in court. Foreign influences, mostly Italian, permeated all aspects of court life, including the music, and initiated a steady movement towards the modernization of the Spanish theater. Composers, instead of allowing themselves to be overrun by the Italian 'invaders', successfully combined native and foreign aspects, to create a hybrid style of music that was embraced by the public.

Below is a partial discography of music from the general time period discussed in this article

Antonio de Literes *Acis y Galatea* Al Ayre Español, Eduardo López Banzo cond. DHM 2001, 2 CDs

Antonio de Literes *Júpiter y Seleme* Al Ayre Español, Eduardo López Banzo. DHM 2003, 2 CDs

Antonio de Literes *Los Elementos* Al Ayre Español, Eduardo López Banzo. DHM 2002, 1 CD

El Barroco Español Vol. 1 Literes, Torres, Irribarren & others

Al Ayre Español, Eduardo López Banzo; DHM 1995, 1 CD

El Barroco Español Vol. 2 Literes, Durón Al Ayre Español, Eduardo López Banzo. DHM 1996, 1 CD

El Barroco Español Vol. 3 Torres, Navas, Durón Al Ayre Español, Eduardo López Banzo. DHM 1997, 1 CD

Madrid: 1752 – Sacred Music from the Royal Chapel Nebra, Courcelle Madrid Barroco, Grover Wilkins. 1 CD

Nebra Miserere, excerpts from Iphigenia en Tracia Al Ayre Español, Eduardo López Banzo. DHM, 2003, 1 CD

Un Legado Recuperado: Música de la Corte de España en el Siglo 18 Nebra, Soler, Courcelle Spanish National Radio Orchestra and Chorus. RTVE Classics, 1999, 1 CD

Nebra Viento Es La Dicha De Amor Ensemble Baroque de Limoges, Coro Capilla Peñaflorida, Christophe Coin. Valois, 1996, 2 C

DATING THE WILLIAM FLACKTON VIOLA SONATAS

Kevin C. MacDonald

William Flackton (1709-1798) is one of many unjustifiably neglected 18th century British composers. His continued remembrance is largely due to his four 'tenor solos', or viola sonatas, which remain a standard part of Examination Board literature and see occasional public performances (one of which I was able to hear earlier this year at Handel House). The works in question were printed with cello sonatas, with three of each in the principle edition, with a further sonata for each instrument in a supplement. An important aspect of these viola sonatas is their claim to being the first of the genre, with Flackton famously stating in his preface to the pieces,

Upon Enquiry at all the Music Shops in London for Tenor Solos, none were to be found, neither was it known by them that any were ever published.

That there was a genuine dearth of tenor solos in the third quarter of the 18th century is further reflected by a letter from William Hamilton (in Naples) to George Herbert, son of Elizabeth Herbert, Countess of Pembroke:

I should think some of Abel's Musick for the Viol di Gamba wou'd do well on the Tenor if you cou'd get any old solos or pieces of his Musick copied for me out of Lady Pembroke's books with her L [adysh]ips permission & send them to me you wou'd greatly oblige Your Lordship's most obed [ient] & devoted s[ervant]/W[illia]m Hamilton.
Letter dated 11 July, 1780

British Library, Add. MS 31697 *

I am grateful to Peter Holman for this reference.

However, the actual date of Flackton's tenor/viola sonatas has remained unclear, with associated consequences for the understanding of their historical context. This mystery stems from a missing first edition, and the uncertain dating of both its second printing ('the second edition') and the supplement to this second edition. Maurice Riley in his *History of the Viola* (1980, volume I, p. 88) writes: 'The publication date of the first edition is not known; the Baroque style of the works, however, and also the early opus number suggest a date no later than 1760, and possibly even as early as 1740.' Riley thus touts Flackton's sonatas as some of the very few 'true' Baroque viola solos ever written. The current (on-line) catalogue of the British Library places the second edition in 1770 and its supplement in 1776. These are only 'bracketed dates' which are therefore only estimates based on associated contextual data. There, to my knowledge, the matter has rested.

There are two reasons why we know that there must have been a 'first edition'. One is an addendum to the preface of the 'second edition' stating:

Since this work was printed, several publications

have appeared, intitled Quartettos and Quintettos wherein a much greater Regard is paid to the Tenor than usual...

Another is an explicit reference to it in the supplement, whose title includes the phrase: 'being a supplement to (the second edition of) six solos, three for a violoncello and three for a tenor.'

In 2002 Luke Agati published a short biography of William Flackton which is available from the Faversham Society (see below). It supplies new data from Flackton's private correspondence and life history which oblige us to reconsider the dating of both the first and the second editions. The most crucial fact concerning the sonatas to emerge is that the autograph manuscript was sent on the 13th of January 1770 to its dedicatee Sir William Young for his approval. Young, as an adolescent, had been a cello pupil of Flackton's and had become a baronet in 1769. On the 26th of January Sir William replied to Flackton with his assent ('my thanks for your book of solos and the particular honour you have done me ... I am persuaded of the merit of your performance'). We may assume that immediately thereafter the *first edition* of these solos was printed, as the following advertisement appears in the *Kentish Gazette* for the week of 30 January – 3 February, 1770:

New Musick
This day was published,
Price 4s

Six Solos
Three for the violoncello and three for the tenor, accompanied either with a violoncello or harpsichord
Composed by William Flackton
Opera II
London. Printed for the author, and sold by him in Canterbury
Where may be had by the same author,
Six trios for two violins and a bass, price 5s
Six Lessons for the Harpsichord

This should thus establish beyond doubt that the first edition, now seemingly lost, was first published only in 1770. But are we then to believe that its second edition was published later that same year? There are compelling reasons to think not. The first concerns Flackton's mention in the second edition of the many new quartets and quintets which had appeared since the first printing of the sonatas. The quartet was of course a new art form in 1770. Richter's early quartets (Op.5) were first published in London by J. Longman & Co. in 1768, with Abel's Op. 8 appearing in 1769. However it is doubtful that Haydn's Op. 9 had reached London until 1771 (it was printed at

around that date by Welcker) with his Op. 17 being published c.1772 by Hummel in Amsterdam and c.1773 by Seiber in Paris. Regarding Quintets the situation is even more interesting. The only quintets published in London between 1767 and 1770 were by Giardini and Pugnani – and neither set featured violas. Quintets featuring violas first appeared in northern European editions from around 1773, with the publication in Paris of quintets by Michael Haydn in 1773 and Boccherini in 1774 (Op. 12) and 1775 (Op. 17).

The second reason to propose a new date for the second edition is that upon examining the printers' addresses, there is no *a priori* reason not to do so. The publishers of the second edition were as follows:

Mr. C. and S. Thompson No.75 St. Paul's Churchyard, Mr. Randall in Catherine Street Mrs. Johnson and Mr. Longman in Cheapside, Mr. Bremner in the Strand, and Mr. Welcker in Gerrard Street Soho.

If we look at the London Commercial Directories for the years when these individuals were present at these addresses we get the following:

Mr. C(harles) and S(amuel) Thompson: 1763 to 1776
 Mr. (William) Randall: 1768 to 1776
 Mrs. Johnson (unknown) and Mr. (John) Longman: 1767 to 1801
 Mr. (Robert) Bremner: 1762 to 1790
 Mr. (Peter) Welcker: 1762 to 1775

dates compiled by Ian Maxted et al. as part of the ongoing *Essex Working Papers in British Book Trade History*, available on-line or on microfiche at the British Library

The second edition may thus have been published at anytime from 1770 up to and including 1775. Given the foregoing information regarding quintets, 1774 or 1775 would thus seem the most reasonable dates to propose for the second edition.

The supplement was cross-promoted on its title page with the second edition, with a discount apparently offered for buying the two at once. This demonstrates that it was printed subsequent to, but not long after, the second edition. Its publishers are identical to those listed with the second edition, barring the conspicuous absence of Mr. Welcker – who must have died in 1775, as his business was taken over by his widow Mary after that year. That, and the Thompson business falling to Samuel alone in 1777, narrows the possible date of publication to 1776.

Therefore, there is no reason to view Flackton's sonatas, as Riley did, as fugitives from the Baroque era. Rather, they may more correctly be seen, in both date and style, as harbingers of a 'new wave' of solo viola music which appeared thereafter in rapid succession: e.g. Carl Stamitz (1778), Corrette (1781), Vanhal (1781), Kotzwara (1787), Rolla (c.1790), Hummel (1798), etc. It should also be noted that, with the exception of Johann Gottlieb Graun's two (or three) viola sonatas, which were probably written in the mid-18th century and appear not to have been

published in his lifetime, Flackton's viola sonatas were amongst the first of their genre, and almost certainly the first to ever see publication. Additional evidence of their popularity, or that their 'time had come', is the printing shortly thereafter (in 1773?) by Longman & Lukey of what may be the first published transcription for viola: *A Favourite Rondo for the harpsichord or forte piano with an accompaniment for a tenor* (originally the third movement of J.C. Bach's Oboe Concerto in G).

Flackton's wide range of compositions indicates a familiarity with a variety of instruments. Although an organist by trade, his will of 1795 indicates that he owned two violins (one by Matteo Goffriller, c.1659-1742, and another by the mysterious 17th century English maker 'Ditton'), a tenor/viola (by Peter Thompson, fl. 1746-57), a cello (by the English viol maker Richard Meares, fl. c.1700), a Harpsichord by 'old Kirkman' – Jacob Kirkman, 1710-1792, and a fortepiano by Johannes Zumpe, fl. 1770s-80s (Agati 2002: Appendix D; Harvey 1995 *The Violin Family and its Makers in the British Isles*). Flackton's other published works, copies of which exist in the British Library, include:

Ode to Celia, a song, c.1735
The Chace, a song accompanied by French horn, violins, viola, and basso continuo ... with several other songs (published by Walsh) 1743
A Cantata (Elegy for Elizabeth Young) with several Songs (published by J. Simpson) c.1747
Six Sonatas for two violins and a violoncello or harpsichord [Op.1] 1758
Six Overtures for the Harpsichord or Pianoforte [Op.3] c.1771
Hymns for three voices accompanied by instruments (published by S. & A. Thompson) c.1778 [1775-76?]

These works are due for a revival (and a first recording). At present only two out-of-print recordings exist of Flackton's viola sonatas: one on Kingdom records CD KCLD 2026 (cited by Agati 2002: 40), and another performance by Ronald Houston (on ProViola Classics PVC 00492).

Flackton's biography (*William Flackton, 1709-1798: The Life and Times of a Canterbury Musician and Organist at Faversham Parish Church*, Faversham papers No.79) may be had within the UK for £4.45 (postage included, with an additional £1 postage if outside the UK) from The Faversham Society, Fleur de Lis Heritage Centre, 13 Preston Street, Faversham, Kent, ME13 8NS.

A facsimile of the second edition of Flackton's solos (without supplement) is available from King's Music. The viola sonata in C minor, from the supplement, is available, in an edited version from Schott.

Kevin is the most recent of our three local subscribers, and was mentioned anonymously as the host for my conversation with David Johnson a few months ago. He is an American archaeologist based in England but specialising in central Africa and is an enthusiast for the baroque violin and viola. CB

MUSIC IN YORK & LONDON

Andrew Benson-Wilson

EARLY MUSIC NETWORK
INTERNATIONAL YOUNG ARTISTS'
COMPETITION

Every two years, the Early Music Network runs its International Young Artists' Competition – the 11th took place at the National Centre for Early Music at St Margaret's, Walmgate, during the York Early Music Festival in July. From the tapes and supporting information submitted from around 40 groups to a jury, eight were selected for the Final where they gave a concert lasting about 20 minutes. As in previous years, this was an international affair, both in the home base of the groups appearing and in the geographical spread of the individuals within the groups. Over the two days preceding the Final, each group gave a short informal concert, hosted by Catherine Bott, to acclimatise the competitors to the performing space, to introduce the groups to the audience and to give a chance for some feedback and discussion with the performers. The judges (Philip Thorby, Lynne Dawson, Robina Young, Colin Lawson and Pamela Thorby (a former winner of the competition)) were not present at these introductory concerts and the performances did not count towards the marks in the Final, although these reviews draw on both concerts.

The **Halcyon Ensemble** (Anna Star *oboe*, Nicola Boud *clarinet*, Karen Libischewski *horn*, Jani Sunnarborg *bassoon* and Chie Hirae *fortepiano*) are based in the Netherlands although individuals hail from Australia, Germany, Finland and Japan. Their final concert was called 'Letters from Vienna', the allusion to 'letters' reflecting the story that each work had to tell in its own right, as well as the stories behind the works, as explained in the programme notes. In both their concerts, they played movements from the Quintets for fortepiano and wind by Mozart (K452) and Beethoven (Op16), on both occasions making up a well balanced 'work' from separate movements. In their pre-final concert they also played the *Allegretto* from the Quintet by Franz Ignaz Danzi, one of a number of lesser-known composers featured in the competition. The group demonstrated a confident and relaxed style, with attractively gentle body movements, noticeable interaction among each other, and a real involvement with the music. They were also technically very much in control, with excellent intonation and control of tone. There were some excellent individual contributions, not least from Karen Libischewski in some ferociously demanding passages for horn, and Chie Hirae in her key role at the fortepiano, playing with a clarity of articulation and a delicacy of tone that never sought to dominate proceedings.

The **Arcus Ensemble** (Nathalie Fontaine and Ewa Chmielewska *violins*, Aleksandra Renska *cello* and Donald

Nicolson *organ*) are also based in the Netherlands, but with a similar wider individual geographical spread (Poland, New Zealand and France). Their programme, 'Three Parts upon a Ground', included works by Vitali, Purcell and Falconieri. In their pre-final concert, they played Purcell and the sole surviving instrumental work by the late 17th-century Polish composer Stanislaw Szwedzki. In Falconieri's *Passacalle*, in particular, they showed a fine sense of the structure of the (lengthy) piece, with some attractive shading of the mood through the variations and some very effective timing in the central hiatus. The two violinists worked well together, something that usually relies on the 2nd violin (in this case, Ewa Chmielewska), producing an attractively singing tone. Donald Nicolson's nicely unobtrusive organ continuo playing featured some pleasant counter melodies and ornaments at appropriate moments. They were one of a number of groups that showed a noticeable improvement between their preliminary concert and the finals.

The **Stella Maris** (Christine Trinks and Erick Sieglerschmidt *violins*, Jeanette Dorée *viola*, Gyöngy Erödi *cello* and Gerd Amelung *harpsichord*) are based in Germany. Their programme explored the role of the harpsichord in a *Quattro* compositions in the second half of the 18th century, with interesting, if not musically outstanding, works by Kraus, Janitsch and Galuppi. This was another group that demonstrated a very good rapport with each other, which no doubt helped to produce some very cohesive playing, particularly in Janitsch's *Allegro un poco moderato*, from his D major *Quattuor*, when little motifs were passed round the instruments. The cello line combined *basso* and melodic roles (and had a very exposed cadential note all to itself), while the viola had a clear melodic, rather than harmonic, role – an obvious move towards the true string quartet and an example of some particularly impressive contributions from viola player, Jeanette Dorée. The viola formed the foundation in several sections of the *andante commodo* from Kraus's *Quartetto in G minor* (Op. 3), which also demonstrated the group's impressive dynamic range.

The 13-strong **Stile Antico** (Helen Ashby, Kate Ashby and Heather Wardle *soprano*, Carris Jones, Emma Ashby, Eleanor Harries and Matthew Vennor *alto*, Andrew Griffiths, Peter Asprey and David del Strother *tenor* and Oliver Hunt, David Wright and Matthew O'Donovan *bass*) showed that Oxbridge can still produce some impressive choral singers. Their programme 'Man, dreame no more', featured music by Martin Peerson, Lassus, Morales and Byrd. One very distinctive feature of this group was that there was no clear director – an interesting side issue to this was that, with 13 singers arranged in a very shallow arc, it was not clear just where each piece would start, leading to an air of expectation and suspense

that seemed to draw the audience in. The resulting reliance on interaction between the singers produced some outstanding consort singing, both in terms of timing and shading, but also in some very well matched voices and a clear, constant tone. There was a refreshing lack of vocal mannerism amongst the singers, and no single voice ever dominated. Another feature was that the various voice parts were mixed up – a common rehearsal technique, but rarely seen in performance. They demonstrated good vocal colouring in Lassus's *Tre volte haveva* and impressive textural contrasts in Byrd's *In resurrectione tua*. Morales's *O Crux, ave, spes unica* showed their ability to sing powerfully, without forcing the voices.

Ensemble Fidicinium (Johannes Heim and Hans Berg *violins*, Heidi Gröger and Daniel Ortello *bass viols*, Matthias Schick *cello*, Samuel Manzano *theorbo* and Evelyn Laib *harpsichord*) also competed in the 2003 final, and liked the experience enough to return again this year. Under the title of *Tam Choro Quam Foro*, they gave us a well-balanced programme of works by Biber, Schmelzer and Romanus Weichlein – his Sonata No 3 in A minor from *Encaenia Musices I*. This is an amazing piece, containing some exposed writing for the two bass viols, and giving the opportunity to demonstrate excellent articulation from the two violinists, and a chance for all the players to shine. There were some lovely passages from the harpsichord and theorbo and the piece concluding with a dramatic false ending leading into a drone-based cadenza. They opened with a tiny, but dramatic, flourish at the start of Biber's Sonata No. 1 from (appropriately) his *Fidicinium sacro-profanum*) and went on to deal brilliantly with the frequent changes of pulse and mood, with a excellent range of dynamics and tone, all whilst keeping a fine sense of the overall structure.

Ensemble La Rota (Sarah Barnes *soprano*, Tobie Miller *recorder/hurdy-gurdy*, Esteban LaRotta *lute* and Emilie Brûlé *vieille*) are from Canada, and their programme took us back to medieval Spain with their own arrangements of works from the *Cantigas de Santa María* and the *Llibre Vermell de Montserrat*, all performed from memory. Sarah Barnes had a delightful voice, clean, contained and free from mannerisms, the whole making for effective communication without dominating the group – there were some particularly good declamations in *Sant María amar*, from the *Cantigas*. The use of their instruments were effective and well-varied, with some particularly fine playing from Tobie Miller's hurdy-gurdy. Their arrangements were simple and straightforward, and were the better for it. It also made a change for the medieval repertoire to have some pleasantly subdued percussion. The spoken introductions to the pieces were very well handled, while improvisations and tuning went on in the background. As with some other groups, there was a noticeable increase in confidence between the preliminary concert and the final – one of the advantages of having these non-judged performances.

Dramma per Musica (Alex Ashworth *baritone*, Jane

Gordon and Eleanor Harrison *violins*, Graham Walker *cello* and Julian Perkins, *harpsichord*) sought out the Arcadian delights of Handel's Italy in their programme of works by Agostino Steffani and Handel. Arcadian it might have been, but the works chosen expressed a darker and stranger world than usual twitterings of nymphs and shepherds. This mood was enhanced by Alex Ashworth's strong baritone voice – as yet unaffected by operatic baggage and demonstrating clean runs and articulation. His use of simple hand gestures was well judged for the size of the audience and the venue. The harpsichord continuo playing was effective and avoided excess, and there was some beautifully articulated playing from the two violinists. Graham Walker provided a good foundation on cello, and made a very nice arpeggio link to the *da capo* in the aria *Per pieta de' miei martiri* from Handel's *Cuopre tal volta il cielo*. Their preliminary concert was given without their singer, which gave them the chance to demonstrate their abilities as instrumentalists.

Trio l'Art du Bois (Verena Fütterer, Margret Görner and Lena Hanish *recorders*) are from Germany, but are currently all studying in Amsterdam. Their programme explored works from around 1400, including pieces by Dunstable and Jacopo da Bologna from the Buxheimer Orgelbuch and the Faenza Codex. They played from memory throughout, and the consequent lack of music stands immediately created a link with the audience which was aided by a confident and relaxing stage presence. They stood a few feet apart from each other which worked very well both acoustically and in the way it helped them relate to the audience – the lead player (which changed for each work) was always in the middle. They avoided any criticism for their programme change by explaining it in a well-delivered spoken introduction. Keeping within the bounds of the more sensible sizes of recorders, they demonstrated some excellent control of tone and intonation, notably at cadences, when lesser players can easily come adrift, and also showed themselves well up to the technical demands of the pieces.

As in previous years, I have avoided make any specifically critical comments in these individual reviews, on the grounds that it is tough enough already to go through a competition like this without having to worry about a critical review at the end of it. Of course, I might not be quite so generous if I review any of these groups in professional public concerts. But there were a number of points that arose from these performances that probably apply to most young groups, and a great many more experienced ones as well.

The overall standard of stage presentation was very good, and higher than in some previous years. Entry and exit to the performing area was not always made easy, as groups frequently had to negotiate some awkwardly placed BBC wires. Performers generally appeared confident and most managed to combine concentration of their playing and some form of eye contact with the audience, particularly in the Final (there were a few heads buried in the music in

the preliminary concerts). But, if you are going to look at the audience, it is important to actually look at them, and not noticeably over their heads. I know the latter is often taught as a technique for avoiding an attack of the nerves, but the effect on the audience is to wonder who it is that is far more interesting several feet behind, and above you. Indeed, in one concert a few years ago when this was happening, I actually found myself turning round to see if there was a gallery that I hadn't spotted on the way in. If you really are worrying about catching somebody's eye and freezing up, a broad sweep across the eyes in the room can be just as effective.

Dealing with applause is always difficult for young performers, largely, I guess, because they are not really used to receiving it. There were a number of occasions where performers started getting ready for the next piece before the applause had begun to die down. This is always tempting when music has to be re-arranged, or tuning checked, but it can come over as a bit disrespectful to the applauding audience. Sometimes, of course, applause needs to be brought to a close, but in some cases, the applause was curtailed far too early by the musicians getting on with other things. On a related theme, one or two groups started pieces well before the audience had settled down after applause — one of the most important jobs for a performer is to pull the audience into your world, and a period of silence before the start of a piece can be a very effective way of doing that. In relation to previous years, it was good to see that thought had clearly gone into co-ordinating group bows on entry and during applause.

During the preliminary concerts, there was a lot of discussion about the positioning of musicians on the stage, and a few took up Catherine Bott's suggestions to change their position. In the case of the Halcyon Ensemble, with four wind players and a fortepiano, this meant changing from having the fortepiano positioned left-to-right behind the other players to an arrangement where the piano was front-to back with two players on either side and all the performers sitting in a shallow arch looking towards the audience. This did seem to bring about an improvement in the cohesion of the group. Individual players in other groups were advised to turn towards the audience rather more, particularly in the case of violinists. One practical point about stage presentation is that old-style open metal music stands do need some sort of additional support for the music. Most performers heeded this advice, but one group used large brown envelopes to rest their music on, some with names and addresses clearly visible. This might be handy for anybody in the audience who might take a fancy to any of the performers, but was otherwise a bit messy.

Of course, tuning is always an issue with period instruments. But there were times when the amount of tuning going on seemed excessive. On string instruments it is always worth checking whether your instrument actually needs any tuning before de-tuning and re-tuning — particularly as the latter is not a pretty sound. When a number of different string instruments are being tuned at

the same time (usually a practical necessity), I suggest that it is best not to play chords on the harpsichord to avoid the inevitable clashes with notes being tuned.* And playing a single note, rather than an octave, on harpsichord or organ (and using just a single stop on the organ) is the safer bet — octaves might not always be absolutely in tune with each other. Talking of harpsichords and organs, there were no complaints about the tuning, but a special mention must go to Andrew Wooderson, who year after year not only provides and tunes an alarming number of instruments throughout the competition, but is always so willing to help with the stage preparation — going well beyond the normal call of duty.

* On the other hand, the 'three chord trick' has its merits, with strings tuning to D, G and C major chords of the harpsichord. [CB]

The standard of performance in these competitions gets better every year — or, more accurately, every other year. All the groups were very professional and musical, and several of the finalists deserved to win. This year, for the first time, there was a prize voted for by the Friends of the York Early Music Festival — this went to the 13-strong English choir, *Stile Antico*. But the overall winners were the German consort, *Ensemble Fidicinium*.

YORK EARLY MUSIC FESTIVAL

There were several highlights among the other Early Music Festival concerts that I managed to get to, starting with some beautifully expressive playing and singing from London Baroque and Emma Kirkby. The latter was on particularly fine form in Carissimi's *Lamento de Maria Stuarda*, which also featured some excellent harpsichord continuo from Terence Charlston, (12 July). The sheer beauty of violin tone produced by Ingrid Seifert and Richard Gwilt was a feature throughout this thoroughly professional concert. The 'keep it simple' approach worked very well for Trobairitz (Faye Newton, soprano, and Hazel Brooks, vielle - both former finalists in the Early Music Network Competition) in their programme exploring 'The Medieval *Femme Fatale*' through a selection of 12th and 13th century works by Blanche de Castille, the Duchesse de Lorraine, Azalais de Porcairagues and the Comtessa de Dai (13 July). Faye Newton has one of those glorious 'early music' voices that works so well in this repertoire. She has developed a beautifully rich and full tone with a pleasant inflection which, thankfully, remains devoid of intrusive vibrato. Hazel Brooks produced some very effective accompaniments, with some nice touches of humour, for example, at the threat of a wife to 'sport with her love in the nude' if her husband keeps complaining about her dalliances.

The 'True Story of Guillaume de Machaut and Péronne d'Armentières' is one with tremendous potential for performance, although this potential did not quite reach total fruition in the programme by *Tonus Peregrinus* (13 July), despite the obvious enthusiasm of the singer/performers. The staging and acting of this fascinating (but

possibly fanciful) relationship had too many echoes of the 4th form end-of-term play, and this frequently got in the way of the music. Nothing got in the way of the music in the late-night candlelit concert by Jacob Heringman, lute, and Timothy Roberts, harpsichord – both masters of their art. Under the title 'Ladye Nevell and Mistress Pickeringe' they contrasted solo works from the collections of these two ladies, sandwiched between surprisingly effective duets from *Jane Pickering's Lute Book* where the harpsichord played the second lute part. Jacob Heringman plays with an outstanding delicacy of touch and expression, aided by a superbly relaxed stage presence. Timothy Roberts was particularly effective in Byrd's D minor Fantasia from *My Ladye Nevells Booke*, making sense of the sometimes wayward structure and harmonic shifts and making the ornaments and flourishes an integral part of the whole rather than an added extra.

Alla Francesca (14 July) explored music from the time of Eleanor of Aquitaine, and included some of the pieces performed earlier by Trobairitz, albeit in a contrasting style. I was impressed with the playing of Pierre Hamon (on recorders, traverso and various other wind instruments) and the singing of Marc Mauillon but was far less happy with the voice of their director, Brigitte Lesne – it lacked resonance and the very rapid fluctuation imparted an edgy-sounding tone and a restless quality that was ultimately unsettling. In complete contrast, mezzo-soprano Clare Wilkinson (another previous Competition finalist) was outstanding in her concert with Musica Antiqua of London (15 July). Her exquisitely beautiful voice uses gentle inflexions as an ornament to add colour and shape to a note or phrase, but it never ventures into the realm of vibrato. This helps her to retain an outstanding control of intonation. She can also produce fast and clear runs whilst retaining a superb grasp of articulation. There were times when her voice took on an instrumental quality that blended in with the sound of the accompanying viols – becoming part of the consort. The sound of the viols was also a point of interest in this concert, with an appearance of the modern copies of late 15th-century viols referred to in an earlier talk by John Bryan. They produce a rather fragile and precious sound, more 'stringy' (or 'narrow scale', as organists would call it) than later viols, but capable both of the utmost delicacy and of revealing more of the texture of the music. An excellent concert, although one performer might rue the day he decided to leap up onto the stage for an encore, rather than use the steps so thoughtfully provided.

CHELSEA FESTIVAL

Amongst this year's Chelsea Festival events was a performance at Chelsea's Old Church (24 June) by L'Arpegiata, a group I first came across at the Lufthansa Festival a few years ago with a similar programme – 'La Tarantella'. Wielding a wide range of instruments, including a chitarra battente, cornet, violine, violone and an impressively large psaltérion, played with vivacity by Elisabeth Seitz, they presented a programme of French,

Italian and Neapolitan music from the early 17th century based on the various moods that the venomous bite of the tarantula spider can produce on the Neapolitan population. Not surprisingly, there were some moments of high drama, including some whoop-inducing excitement in the first piece, *Ah, vita bella*, and some wail-inducing pathos in the last piece, the funerary oration *Lu Povero 'Ntonnuccio*. As with many church performances, this really needed a stage to lift the performers into view of those members of the audience who were not in the front row.

HARMONY OF NATIONS

In my review of the Spitalfields Festival concert by the 2004 European Union Baroque Orchestra (an orchestra reformed each year from young professionals roughly in their 20s) last December, I concluded by writing that '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'. I am not claiming any credit for this, but that is exactly what they have done, and Harmony of Nations Baroque Orchestra is the result. The debut tour of this enterprising group of musicians bought them to St George's Hanover Square (2 Sept) together with guest director, the oboist Alfredo Bernardini. The 18 members represent no fewer than 14 different countries, from Poland to Spain and Italy to Sweden. Having heard them in this new guise, I am happy to repeat my comments about their December concert, under the EUBO name – 'By any professional standards this was an outstanding performance, with excellent cohesion of string tone and timbre, excellent intonation and some delightfully expressive playing... of course, much is down to some inspired direction, but music making of this standard would be impossible without the quality of the individual players.' It is fitting that their name comes from a comment by Georg Muffat, that most international of late 17th century composers, and their debut programme reflected their international approach, with music from Purcell, Corelli, Rebel, Bach and Albinoni – the delightful Oboe Concerto in D minor (Op. 9/2) played with eloquence and musicality of the highest order by Alfredo Bernardini. In Purcell's Suite from *The Fairy Queen*, they caught the various moods of each piece, particularly the *Dance for the Fairies* and the vigorous *Monkey's Dance*. Rebel's *Les Caractères de la Danse* is not an easy work to bring off, with its rapid succession of minatures, but Alfredo Bernardini skilfully negotiated the rapid changes of pulse and mood in these often tiny dance movements. The use of the harpsichord case as a percussion instrument worked particularly well. The concluding Bach Orchestral Suite 4 was the ultimate test for these young players, and they turned in an outstanding performance, refreshingly crisp and neat and at all times, thoroughly professional. It was lovely watching, and hearing, the strings relishing their little off-beat rat-a-tats in the *Bourrée*. As with the best Bach performances, it was clear that there was no single note that did not have some

importance. The logistics of running an international orchestra like this are complex, but they deserve all the support that they can get from promoters and audiences alike. So I am happy to publish their website address – www.harmonynations.org.

GROSVENOR CHAPEL ORGAN CONCERTS

In addition to their regular Tuesday lunchtime concerts, the Grosvenor Chapel (in Mayfair's South Audley Street) has occasional evening organ concerts on their magnificent William Drake organ – one of the finest in London for early repertoire. Included in this year's event was a rare opportunity to hear a complete performance of Bach's Eighteen Chorales given by Margaret Phillips (18 May). There can be more discussion about the make up of this collection than about the music itself – they could variously be called the Fifteen, the Seventeen or the Leipzig Chorales (although most were written in pre-Leipzig days). We don't know how many pieces Bach intended to include in his collection, but it does seem to have been of personal importance to him. As we know them, most are revisions of works written in Weimar or Mülhausen between 1707 and 1717 – the earlier version survive in copies by Walther, Krebs or, in one case only, in Bach's own hand. They represent a wide variety of compositional style and do not reflect an obvious liturgical programme, although they may have served as communion preludes in Weimar. One of the highlights of Margaret Phillips' recital was her choice of registration, which explored the gentler sounds of the organ (already a relatively quite instrument, by organ standards). Her playing veers towards the methodical rather than the flamboyant but avoids the pitfalls of the former approach by a subtle and musical use of rhetoric to point up the structure of each work. Her ability to respect the overall architecture of a work was apparent in the lengthy *O Lamm Gottes, unschuldig* (BWV 656), as the gradual build-up of power intensified through the chromatic section before breaking into the concluding confident plea for peace. The intimacy of this organ, even with the full pleno (which was delayed until the towards end of the concert) draws the listener into the music and the playing responded well to this. This was a performance from the mature Leipzig Bach, rather than the youthful Weimar Bach.

On 25 June, Kimberley Marshal presented a programme of Buxtehude, Sweelinck, Frescobaldi, Bach and Renaissance organ music under the title 'A Dance through Time'. Although the opening *Ciaccona* (in E minor) by Buxtehude was played with an appealing fluidity, the frequent changes in registration were not to my taste – I generally feel that in works like this there is already an inner structure that requires no additional tinkering by changing stops. Buxtehude's companion *Passacaglia* in D minor has more structural moments where registrations can be changed, and the build up to a *forte* ending was appropriate. But, for me, the same argument on registration changes applies to the concluding Bach *Passacaglia*, although this turned out to be the highlight of the evening

for other reasons. Rather than playing this as a *pleno* piece throughout, Kimberley Marshal varied the registration in structural blocks, rather than delineating each variation. The fairly subdued first section was a prelude to the inexorable build up of tension in the final fugue – an excellent performance of a difficult work on an unforgiving organ. One of the tricks that a sensitively-actioned organ like this has for the player is that the release of notes and chord needs to be delicately done, otherwise the winding will hiccup – this can be particularly noticeable on the release of final *pleno* chords and was not totally absent during this concert.

Patrick Russill gave a well-planned recital of early English organ music, which he linked with works from the Viennese organ school by Mozart, Muffat and Froberger (20 July). Russill's choice of registrations was an issue for me in this concert as well, particularly in the earlier works. I do not believe that the Redford antiphons were, as suggested in the introductory talk, designed to 'fill the space with sound' – if performed in a large space, they were more likely to have been played on a localised organ, specifically designed for one part of the larger building. And there is certainly no record of English church organs of the period have Sesquialtera or reed stops. The tierce rank in the former caused havoc with the cadences of the Redford and Preston works and the trumpet stop was out of place in Byrd's *Clarifica me Pater*. Performance-wise, Russill was far more at home in the period of Byrd, Tomkins and Blow, giving a particularly fine performance of Tomkins' Voluntary and Fancy in A minor. Even though the Grosvenor Chapel organ is based on English Georgian models, and is cased in an original Georgian case in a Georgian church, the entire Georgian period of English organ music was omitted. The Viennese section included Gottlieb Muffat's elegiac *Capriccio desperato* of c.1733. The English school reappeared with two of William Russell's fine voluntaries from his 1812 collection, the concluding Voluntary X in G reflecting the Viennese influence in its use of a theme from Haydn's *Stabat Mater*.

OPERAS IN LONDON AND BASINGSTOKE

Matthew Warchus's 2002 production of Mozart's *Così fan Tutte* returned for its first revival at English National Opera (I saw the 13 June performance) under the musical direction of Edward Gardner, one of the promising bright young things of the conducting world and making his ENO débüt. It wasn't considered a brilliant production when first aired, but the revival has produced a few good reviews, notably, and deservedly, for Edward Gardner's direction. The ENO house orchestra is not the most PC of bands when it comes to period performance, although they turned in a pretty good showing on this occasion. Speeds were appropriately brisk, but there needs to be more than that. Gardner also bought elegance and light into the texture, and helped to take the focus away from the rather lumpy stage antics. The production was set in late 1930s Italy (Naples perhaps, but with more than a hint of Scottish baronialism in the sepia, brandy and cigars)

with a combination of surrealism (from Magritte to Delvaux) and Italian fascist art and architecture also in evidence as influences. The translation had its clever moments, in a Gilbertian sort of way, but ultimately became rather irritating – ‘Who would be so silly/to place a bet on a filly’, ‘Find some chaps/to fill up the gaps’, are but two examples, although ‘When the cat’s away/the mice will play’ and ‘Fidelity only exists in fairy tales’ certainly summed the plot up well enough. Of the singers, plaudits must go to Lillian Watson in the cameo role of Despina and Robert Poulton as the raffish Don.

I saw the Early Opera Company’s production of Handel’s *Flavio* at Basingstoke’s impressive Anvil concert hall (30 June) before it moved on to a single performance at the Queen Elizabeth Hall and a short season at the Iford Festival. Although written in the *opera seria* tradition of his Academy operas, there is more than a hint of humour in Handel’s setting of the libretto, an aspect that Netio Jones expanded on in her direction. Set around two couples, but with a much wider intermingling of relationships, including father/child and secretive love affairs, the work opens (at least, in this production) with a bonkathon between Teodata (a saucy and seductive Kim-Marie Woodhouse) and Vitige (the excellent Catherine King). Teodata catches the eye of the King, Flavio (Andrew Radley, having to appear in a daft series of comic costumes and generally act the slob). Meanwhile Teodata’s brother, Guido (countertenor Stephen Wallace, showing potential in some of the work’s finest arias) is preparing to marry Emilia (some excellent singing and acting from the delightful Claire Booth). Joseph Cornwell, playing one of the two fathers, sang well, despite the added complication of having crutches to contend with (I assume these were not part of the staging). Christian Curnyn’s direction of the small orchestral group was, as usual, excellent. They were positioned to the left of the stage, which might have caused some problems of coordination but didn’t seem to. Both Curnyn (harpsichord) and Richard Sweeney (theorbo) produced some attractively restrained and effective continuo playing. One striking feature of the production was the use of two large video screens. These worked best when the images were not directly related to the action – there were some arias where the video got in the way of what was being sung, although the idea (projecting the hidden thoughts of the singer) was a noble one.

Opera seria of the youthful Mozartian kind appeared at the Royal Opera House with a return of Graham Vick’s 1991 production (last seen in 1993) of Mozart’s *Mitridate re di Ponto* (11 July), conducted by Richard Hickox. The work opened with what looked like the aftermath of a nasty accident. It seemed as though Aspasia had crash landed through the top of a vast cloth-covered sideboard, leaving only the upper part of her body visible. It took a while to realise that it was not a sideboard, but her costume – one of a number of vast tent-like creations of huge width that some of the singers had to contend with for much of the evening. Indeed the striking design was one of the main features of this production, which included a number of impressively choreographed set-piece dances, at one stage

complete with a lot of foot-stomping, stick-banging and skirt-twirling, the whole more in Japanese than Anatolian (or 18th century European) style. After a rather lumpy start, Richard Hickox upped the pace, and made some attempt at period style, although I have heard much better Mozartian style wrought from the ENO orchestra in the past. However, there was some particularly good harpsichord and cello continuo playing from Christopher Willis and Mark Bethel. But musically this was a singer’s evening, notably from the female triumvirate of Sally Matthews, Aleksandra Kurzak and Susan Gritton – all making tremendous contributions in one of the most vocally challenging of all Mozart’s operas. The love interest on stage and, I would imagine, for many of the audience, was centred on Aspasia, sung outstandingly by the striking young Polish soprano, Aleksandra Kurzak, in her ROH débüt. From her virtuoso opening aria (sung, as I initially thought, from the remains of a sideboard) she sang throughout with extraordinarily accomplishment and vivacity, concluding with one of the most beautifully articulated cadenzas I have ever heard at the ROH – an outstanding débüt. Sally Matthews was similarly impressive as Sifare, notably in ‘Soffre il mio cor con pace’ and ‘Se il rigor d’ingrata sorte’, both sure tests of the agility and expressive depth of her voice. Susan Gritton bought a depth and sensitivity to the role of Ismene – although avoiding the encumbrance of having to wear a sideboard, she did have a rather naughty dove to contend with. Katie Van Kooto, one of the ROH Young Artists, was also effective as Arbate. The male singers were not ineffective but didn’t match the female team – and countertenor David Daniels (Farnace), who was supposed to be the star of the show, frankly disappointed given his abilities in concert and recital.

OXFORD’S PRETENDED SIMPLETON

New Chamber Opera was founded in 1990 by Gary Cooper and Michael Burden to work in the fields of chamber opera and music theatre. Since their inception they have staged over twenty productions. Their annual Summer opera ran for eight nights in July with Mozart’s *La finta semplice* or ‘The pretended simpleton’. The young cast made perfect use of The Warden’s Garden at New College, Oxford, and scenically darted between the lake and idyllic Summer house. The audience were separated by an aisle in which most of the action occurred and the orchestra were seated behind in a marquee. The casting was successful with Elin Manahan Thomas (Ninetta) and Tom Raskin (Don Polidorio) giving particularly charismatic and characterful performances. David Stuart was a convincing and strong Don Cassandro, while Adam Tunnicliffe (Fracasso) and Ruth Massey (Giacinta) sang some lovely arias. The choreography and costumes were imaginative and the extended interval allowed the audience to picnic in the lovely grounds of New College. The orchestra, directed by Roger Hamilton and led by Caroline Balding, were well rehearsed and played sensitively. The balance and dynamics were effective and their performance was only marred by a few unfortunate moments of poor intonation and scratches. This was a most impressive and enjoyable performance. *Alexandra Buckle*

THE BBC PROMS — ROYAL ALBERT HALL

Among this year's Proms themes were fairy tales and the sea, both of which were covered, separately, in the first two of early music's contributions. Purcell's *Fairy Queen* is notoriously difficult to present on any stage, and the vast space of the Albert Hall is by no means the most obvious choice of venue. But Paul McCreesh braved all that and bought his Gabrieli Consort and Players to present a semi-staged version, concentrating on the musical elements alone, and omitting the 'act tunes' and two of the songs (including *The Plain*) that were probably not in the original 1692 performance. Kate Brown's simple and unaffected stage direction seemed to steer clear of any notion of 'plot' that the masque sequence might have been intended to have, but were nonetheless imaginative, given the paucity of props and resources. However I was not always convinced of the singers' involvement in the acting side of things, although the raunchier cameo roles were entered into with gusto. The singing standard varied widely. I would certainly have liked to have heard a lot more from the under-utilised Rebecca Outram than her brief solo appearances as the First Act's Second Fairy and the Fifth Act's First Woman, where she was joined by Mhairi Lawson enjoying herself as a cocquetish Second Woman. However, I am not sure if that mood successfully carried over to Mhairi Lawson's earlier 'If love's a sweet passion'. Peter Harvey was excellent in the Winter song (aided in his 'trembling with age' by walking sticks) and the Sleep song 'Hush no more' – indeed, he helped to send two young girls lying on the floor of the arena blissfully into their own sweet repose. He was joined by Daniel Auchincloss for a lively bit of burlesque in the Dance for the Haymakers, and the latter's light tenor provided the perfect tone for the Fourth Act song of Summer. Charles Daniels, Julia Gooding and Mark Le Brocq also made excellent contributions, although the persistent vibrato and rather light tone of Susan Hemington Jones didn't quite hit the spot. The instrumentalists were on good form, notably the continuo group, Catherine Martin and Oliver Webber, violins, Joseph Crouch on bass violin, David Hendry with a cameo trumpeting role, and the whole of the woodwind, particularly Rebecca Miles and Emma Murphy for some delightful recorder playing – during the Act Two Echo, they must have produced the tiniest sound ever heard at the Proms.

The sea made a notional appearance in the Monteverdi Choir and English Baroque Soloist's late night concert (20th July) courtesy of the tenuous link between Haydn's *Missa in angustiis* and Nelson, and therefore in this anniversary year, with the Battle of Trafalgar. The concert opened with the rarely heard motet *Insanae et vanae cura*, a miniature masterpiece, and one of Haydn's most popular religious works in his day. The huge dynamic contrasts were a test of the choir, and showed up one or two prominent sopranos, the prominence largely the result of excessive vibrato. The offenders might have been quietly put down, because I didn't notice them in the Nelson Mass. John Eliot Gardiner went a step too far in Haydn's

false-ending Symphony 90, by repeating the second part of the last movement, thereby delighting me by catching out the bore who yelled 'Brava' not once, but three times. Judging from the expression on JEG's face as he turned his withering looks towards the prematurely applauding audience, that was exactly the idea of the exercise. Notwithstanding the fun and games at the end, this was a charming work, with a delightful set of variations in the slow movement and some nice woodwind moments from an orchestra on top form. The *Missa in angustiis* was given an expansive reading, with some excellent singing from the choir. Of the soloists, Alastair Miles, in the pivotal tenor role, and Robert Murray, bass, were impressive. Luba Organášová's rather pinched sound, rapid vibrato and occasional slithers up to notes was thankfully countered by Wilke te Brummelstroete's more resonant mezzo voice and clearer projection.

The Philharmonia Baroque Orchestra conducted by Nicholas McGegan and featuring John Mark Ainsley performed music by Rameau and Handel to a near capacity audience at the Proms (2 Aug). The Philharmonia Baroque Orchestra was founded in 1981 and is dedicated to historically-informed performances of Baroque, Classical and early-Romantic music on original instruments. It is currently the largest period-orchestra in the USA and this year McGegan celebrates twenty years as their Music Director with the orchestra's first visit to Europe. The concert began with a suite from *Les Paladins*, one of Rameau's later operas and the first performance at the Proms. The orchestra gave an animated and characterful rendition of these lovely dance movements with effective dynamics and good use of the various orchestral colours, so typical of Rameau. The first half closed with three arias from two oratorios by Handel. John Mark Ainsley sung sublimely and captivated the audience particularly with 'Where'er you walk' from *Semele*. The second half of the concert was not as enjoyable as the first but the excerpts from Rameau's *Dardanus*, another first performance at the Proms, with John Mark Ainsley featured in two of the items made up for a rather unbalanced and overly zealous performance of Handel's Water Music. A pre-concert talk was given by Nicholas McGegan and the leader, Katherine Kyme, along with the principle horn, bassoon and flute. Even though a performances by period orchestras goes back to the late 1970s, as McGegan stated, the musicians explained the difference between the modern and period instruments and also demonstrated some techniques that were required by the music they were playing.

Arvo Pärt's fascination with the early vocal repertoire was a feature of the late night Prom (17 Aug) given by the Estonian Philharmonic Chamber Choir and contrasting Pärt's own music with that of Perotin, plainchant and 12-14th century motets and monody. They started with an anonymous *Te Deum* and the brave move, for newcomers to the Albert Hall, of processing in from the far east and west sides of the auditorium – I have heard groups far more familiar with the acoustics of this vast building come to grief attempting such things. Far more successful was

Perotin's extraordinary *Sederunt principes*, the lengthy melismas of the tripping upper voices interspersed with brief snatches of chant, the whole built on the steadily unfolding bass, allowed the choir to demonstrate its impressive blend of tone and quality of sound. Of course, the focus of the programme was to show the development of Pärt's own music, particularly his tintinnabuli style, but as far as *EMR* is concerned, a review of that will need to wait a century or so.

Transferring a fully staged opera from the relative intimacy of Glyndebourne to the vastness of the Royal Albert Hall is not an easy task, and the problems were only partly overcome when this summer's David McVicar production of Handel's *Giulio Cesare* arrived in a one-off semi-staged version (23 Aug), with William Christie conducting the Orchestra of the Age of Enlightenment. The lack of scenery and reduced props are inevitable (although this might have been the first time that a severed head has appeared on a Prom's stage), but the key issue here was the amount of action that takes place on, or near the floor, out of sight of most of the arena prommers and those in the lower rows of the stalls. This being a show featuring Cleopatra, the floor action was probably more interesting than the standing action, which contained just a little bit too much camping it up. Set in the dying days of Ottoman Egypt, the incoming Brits included a kilt-wearing, pith-helmeted Curio who had to withstand some outrageous taunts from the be-fezzed eunuch Nirenu — with both camps (so to speak) being partial to a bit of Bollywood prancing about. What saved the show was the singing and the outstanding orchestral playing. Although Patricia Bardon's rich mezzo voice is probably better suited to a later repertoire (her fast vibrato not so much affecting pitch and making her voice sound unnecessarily edgy), she got a lot of applause for Cornelia's opening lament, *Priva son d'ogni conforto*. Sextus followed this with the first of many revenge arias, *Svegliatevi nel core*, sung with enormous panache by the very impressive Angelika Kirchschlager. She showed her softer side in *Cara speme, questo core*, beautifully floating her expressive voice above Jonathan Cohen's obligato cello and Elizabeth Kenney's theorbo. Although occasionally her voice seemed a bit light, Sarah Connolly was magnificent in the title role, notably in *Va tacito e nascosto* (with some wonderful horn playing from Andrew Clark) and *Se in fiorito ameno prato* (which also featured some outstanding on-stage violin playing and delightful coquettish acting by Nadja Zweiner). The star of the show was undoubtedly Danielle de Niese in her brilliantly sexy and seductive portrayal of the widely varying moods swings of Cleopatra — particularly her Mary Poppins moment in *Tu la mia Stella sei*, her mesmerisingly moving *Se pieta di me non senti* and her exquisite lament, *Piangerò la sorte mia* (showing that she can even produce a proper Handelian trill — she would probably walk on water if asked). Christopher Maltman demonstrated his self assured singing and stage presence (as Achillas) in, for example, *Tu sei il cor di questo core*. William Christie was, as ever, the consummate showman; with his own Les Arts Florissants, he normally manages to get himself choreographed into the action, but on this

occasion had to make do with frequent gleeful turns towards the audience. He paid the orchestra enough attention, though, to produce some magnificent sounds out of them, not least the lush string sound that surrounded the duet in the finale of Act I and some excellent solos. This Prom will be remembered for a long time.

One of the lunchtime Proms (in Cadogan Hall) featured I Fagiolini in a programme of works by Monteverdi, Uccellini and Carissimi, one of the anniversary composers featured in this year's Proms (29 Aug). For me, the highlight were the two madrigals from Monteverdi's Book 5, not least because this was the only time that the singers managed to rein in their vibrato to an acceptable extent. This produced some beautifully clean cadences and made the dissonant clashes far more telling, notably in the exquisitely sensuous, *E dritto* central section of *Ch'io t'ami*. In the same madrigal, the extraordinary passage at *E morir me vedrai* produced some beautiful shading from the five (undirected) singers. Carissimi's motets, *Annunciate gentes*, *Ardens est cor meum* and *Turbabuntur impii* were contrasted with his longer setting of the story of Jonah. A key element of the continuo accompaniment was the sensitive playing of Richard Campbell on the lirone, a sound that should be heard more often in this repertoire.

Not content with eschewing a period instrument performance (why?) the BBC planners also felt the need to call in the Cleveland Orchestra and around 200 singers of the Cleveland Orchestra Chorus for Beethoven's *Missa solemnis* under Franz Welser-Möst (31 Aug). This is one of music's most complex works, so the involvement of one of the world's leading orchestras is reasonable. But in the event their sophisticated sound was wasted in a performance that rarely got beneath the admittedly often awkward notes. The opening was expansive, but the pulse was not emphasised enough to expose the drama of Beethoven's unexpected weak-beat choir entry — the first of many opportunities missed by Franz Welser-Möst (who at one point also missed his grip on his baton and sent it flying into the first violins). The orchestra produced some fine soloists (notably violinist William Preucil), and some very clean woodwind playing that suggested some influence from the period instrument movement. The choir produced a massive sound when required, but was of an overall standard well below most of London's massed choirs, whose bus fares would also have been a bit less of a drain on BBC licence payers. I was not sure if the curious pronunciations were Americanisms, or just bad Latin, but words like 'Credo' generally had far too many eeee's in them. The Royal Albert Hall organ was used to support the choruses, but frequently dominated the overall sound. Soloists Emily Magee, Yvonne Naef and last minute stand-ins Toby Spence and Michael Volle lifted the performance several times. Overall, however, I was left with a feeling that Beethoven intended far more from his seminal work that was apparent from this performance.

The Sixteen's late night concert of Wilkynson, Cornish and Tallis (1 Sept) was a glorious evocation of the Golden

Age of English music. It opened with Wilkynson's extraordinary setting of the Apostles' Creed *Jesus autem transiens/Credo in Deum*, with 13 voices (representing Christ and the 12 apostles) singing a complex round that moved from one side to the other. This was followed by another work from the Eton Choirbook, William Cornysh's *Salve regina*. In the first work, one or two of the opening voices sounded as though they were getting a bit high in their register, and the Cornysh produced a few forced tones, giving a hard edge to a tone that had already been made a bit unstable by vibrato in some voices. Vocally things improved considerably for the works by Tallis, starting with the simplicity of his Nine Tunes for Archbishop Parker's Psalter, separated into two parts by *O nata lux de lumine*, sung by a group standing next to the organ console. The choir used the stage well for these works, with flexible groups of singers spaced round the stage and reforming between some of the short Psalms. The simplicity of the Nine Tunes was contrasted with the textural complexity of *Gaude gloriosa Dei mater*, the voices really beginning to relax and blend – just in time for *Spem in Alium*, presented with the eight choirs grouped up the steps of the stage with choir one at the top left and two organs at the lower extremities of the large 'V' shape. This worked well, despite my initial uncertainties – it made a change to hear the voices building from back to front, rather than swinging from left to right and back again. This was a very well attended excellent concert, and made a very pleasant digestive to those of us who had just sat through Mariss Jansons' extraordinary performance of Mahler's 6th symphony.

THE BEAUNE FESTIVAL

Brian Robins

Beaune lies in the midst of the elongated strip that forms the heartland of some of the choicest (and most expensive) Burgundian wines. A small, wealthy town, it lays claim to a degree of chic that is particularly evident in the summer, when extravagant floral decorations mushroom in every square and convenient corner. It is also the home of the long-established Beaune International Festival of Baroque Opera, which in 2005 reached its 23rd year. Held annually on five weekends in July, the festival presents concert performances of opera, along with sacred works and a smaller number of recitals. Today it attracts not only the leading artists from the world of Baroque opera, but has also built up a large and faithful core audience that can be guaranteed to give an extended and enthusiastic reception to performances that frequently end well after midnight. Ostensibly, not the least attraction of Beaune is that all opera performances are scheduled for the beautiful open-air courtyard of the famous 15th-century Hospices, a truly magical setting that boasts surprisingly good acoustics. I say ostensibly because in practice events take place in the *cour* only when weather conditions are guaranteed favourable. At the least warning of inclement weather or excessive humidity, the concert will be moved to the far

less suitable acoustic of the basilica of Notre-Dame, where the long nave disperses all but the most privileged sectors of the audience to points far from the platform. It is an indication of how often this happens to note that on the six occasions we have attended performances scheduled to be held in the courtyard, we have only once been fortunate enough to experience one there. It's a point worth remembering by anyone planning a trip to the festival.

A rather more reliable special feature of the festival is the opportunity it gives to hear operatic rarities, often co-productions with other European festivals. In the past three years there has been Handel's rarely performed *Arianna in Creta* in a superb performance by Christophe Rousset, Vivaldi's *L'Olimpiade* (Rinaldo Alessandrini) – unforgivably shorn of all its recitatives, Poliziano's *Orfeo*, Pergolesi's *Olimpiade*, Cavalli's *Statira* and Vinci's *La Rosmira fedele* [*Partenope*] under the direction of Antonio Florio, and the modern premiere of Melani's *L'Empio punito* (Rousset).

The 2005 festival continued the format of offering the familiar: Handel's *Alcina* with McCreesh, an enticing prospect that we were reluctantly forced to resist because of other commitments, Monteverdi's *L'Incoronazione di Poppea* (Alessandrini), and Handel's *Israel in Egypt* (Paul Dombrecht), with such esoteric works as Conti's *Don Chisciotte* (mounted in celebration of the 400th anniversary of Cervantes' great novel) directed by René Jacobs, Destouches' *Callirhoe* (Hervé Niquet) and Vivaldi's *Tito Manlio* (Ottavio Dantone).

I'm unsure into quite which category Handel's *Partenope* (1730) comes. While it can hardly be described as esoteric, it has somehow failed to enter the modern canon of frequently staged Handel operas. It's hard to see why. As Anthony Hicks observed in *New Grove Opera*, it's one of the composer's most delightful operas, being packed with delicious, gracious arias. Perhaps, like some of Handel's contemporaries, we still feel a little uneasy about the idea of Handel flirting with comedy within a framework associated with *opera seria*. Perhaps, too, the deliberate simplification of musical style, possibly influenced by what Handel had heard during his recent talent-spotting visit to Italy, superficially compares poorly with the grandeur of the heroic Royal Academy operas of the 1720s. Most intriguing is the question of whether or not Handel was familiar with Leonardo Vinci's 1725 setting, a proto-classical work that shows Vinci firmly in the vanguard of forward-looking stylistic developments. Last year's memorable performance of the Vinci at Beaune by Florio and his Cappella de' Turchini forces revealed a marvellous work that makes for fascinating comparison with the Handel (and reveals all too clearly why Handel was so happy to raid Vinci's works). It's greatly to be regretted that a planned Opus 111 recording was abandoned as a result of the company's current obsession with the operas of Vivaldi.

Florio's return to the story of the fictional amorous intrigues surrounding Queen Partenope, the legendary founder of Naples, proved no less a triumph than his

account of the Vinci last year. The Neapolitan conductor seemed to bask in the warm Italianate glow of Handel's beguiling music, coaxing some ravishing playing from the much-improved strings of his Cappella. Yet, as ever with this deeply musical conductor, such an impression was never achieved at the expense of the self-indulgence habitually displayed of some his compatriots. The performance was beautifully judged and paced throughout, the sole caveat being a mannered tendency to linger too long on final cadences. The two leading roles went to two singers who had distinguished themselves in the Vinci, although vocal disposition meant they were reversed. Here the Rosmira was alto Sonia Prina, superb dramatically and vocally dazzling, the tessitura offering more opportunity for the singer to display her outstanding technique in the upper register rather than the extraordinary masculine quality we hear in the many castrato roles she undertakes. Vinci's Rosmira, Maria Grazia Schiavo became a Partenope to die for. The acutely drawn character of the flirtatious queen has a relationship with *Giulio Cesare's* Cleopatra. By turn glittering and sensually irresistible, the lovely, willowy Schiavo lived the role in a manner that in such arias as 'Voglio amare' must have raised the blood pressure of every heterosexual male in the basilica. Small wonder that Partenope has three men panting after her. The four remaining parts were cast in strength, with mezzo Renata Pokupic touching as the failed suitor Arsace, and Valentina Varriale (standing in at short notice for the indisposed Maria Ercolano) giving a sensitive performance as the patient and ultimately successful contender for the hand of Partenope.

The previous night had been a far cry from the romantic imbroglios of Partenope's court. Sigiswald Kuijken brought his *La Petite Bande* to the basilica for a programme of four Bach cantatas. As I learned from an interview I did with the Belgian conductor and violinist last autumn, this doyen of the early music movement has become a firm convert to the gospel according to SS Joshua [Rifkin] and Andrew [Parrott], although it was interesting to hear that he'd had his own reservations concerning certain aspects of multi-voiced Bach choirs prior to Rifkin's announcement of his findings. Consequently, Kuijken employed just four singers for the performances of cantatas No's 186, 135, 93, and 177, leading them from the first violin desk, from where he contributed a supremely well played concerto solo in the astonishingly elaborate opening chorus of Cantata 177, a late addition (1732) that lies outside the annual Leipzig cycles. The meticulous manner in which the performances had been prepared was apparent not only from the excellent balance achieved by the fine SATB quartet of Siri Thornhill, Petra Noskaiová, Christoph Genz, and Jan Van der Crabben, but also from Kuijken's largely non-interventionist direction. For most of the time he appeared prepared to leave the performers to interact between themselves in true chamber-music fashion. The result was a powerfully persuasive argument in favour of one-per-part 'choirs', with a detail to the choruses that allowed every strand of counterpoint to emerge with rare clarity, at least from our seats close to the platform.

Judged on these performances, the news that Kuijken is planning to record a complete liturgical cycle of the cantatas, selecting one for each Sunday, is welcome indeed.

One final thought for anyone who might be considering a holiday in Burgundy taking in the Beaune Festival. For a major international festival, programme details are published surprisingly late, normally in April, making long-term planning difficult. But for diversity of operatic repertoire, and a virtual guarantee of outstanding musical making (if not the weather), Beaune occupies a unique place on the early music festival circuit.

AESTAS MUSIC (CROATIA)

This year was the 10th anniversary of the baroque summer school Aestas Musica, held in the small town of Varazdin in northern Croatia. It was founded by Maja Zarkovic from Split, who was studying violin with Catherine Mackintosh at the Royal College of Music at the time of the civil war which so devastated Yugoslavia. Her wish was to help restore, in however small a way, the artistic and spiritual deprivations left by the war, and to show how music, dance and singing can unite people across all barriers.

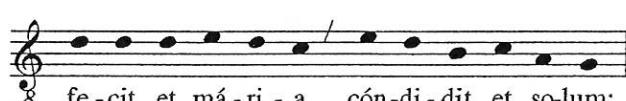
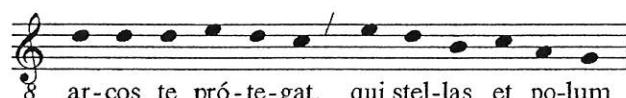
The first course was held in the local village school on the tiny island of Vis, two hours by ferry from Split. Its climax was a performance of Purcell's *Dioclesian* in the ruined courtyard of Dioclesian's own Palace in Split as part of the summer festival there, celebrating its 1700th anniversary. Now the ten-day course is held in the Music School at Varazdin, which occupies the recently renovated Erdödy Palace. It culminates in a performance combining singers, dancers and players in the beautiful, 19th-century town theatre, which is always packed. Performances have included Cavalieri's *Rappresentazione di Anima e di Corpo*, Blow's *Venus and Adonis*, Charpentier's *Actéon*, part of *Dioclesian* again, Purcell's *King Arthur*, Handel's *Alceste* and *The Alchemist*, and for the 10th anniversary, part of *Dioclesian* again, a Handel concerto and 'Cara sposa' from *Rinaldo* sung most memorably by Renata Popukic – a very fine mezzo from Zagreb who has attended many of the courses, is now becoming known internationally and has sung for Sir John Eliot Gardiner, as Purcell's *Dido* and Berlioz's *Anna*.

Aestas Musica attracts participants from all corners of the world. The majority are Croatians, many returning regularly, but others have come from as far away as Seattle, and there were ten different nationalities one year. They mainly students, but with a young grandmother in her fifties in *Venus and Adonis* and a very novice 11-year-old cellist from Zagreb keeping her place in Purcell from a lighted theatre music stand. Catherine Mackintosh has been the tireless and inspirational musical director for the course, together with Laurence Cummings, Mary Collins (dance and theatre director), Alistair Ross, Nicolette Moonen, myself, Catherine Denley, Andreas Helm (a baroque oboist from Vienna), and Dada Ruza, choir trainer from Varazdin School of Music, through whom we were first invited to come there.

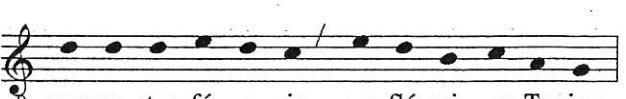
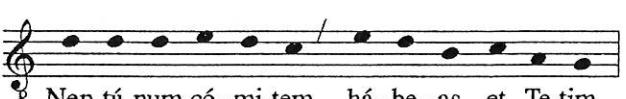
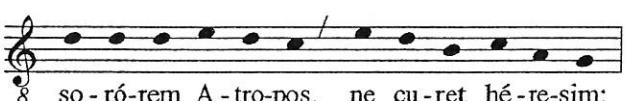
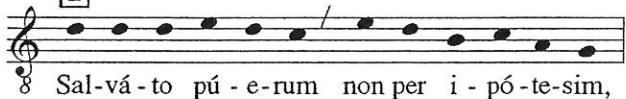
Jenny Ward Clarke

O admirabile Veneris idolum

[1]



[2]



3

8 Du - ra ma - té - ri - es ex ma - tri - os - si - bus

8 cre - á - vit hó - mi - nes jac - tis la - pí - di - bus,

8 ex qui - bus u - nus est is - te pu - é - ru - lus

8 qui la - cri - má - bi - les non cu - rat gé - mi - tus.

8 Cum tri - stis fú - e - ro, _____ gau - dé - bit é - mu - lus;

8 ut cer - va rú - gi - o, _____ cum fu - git hín - nu - lus.

The poem survives in two sources: Cambridge U.L. MS. Gg. v. 35 f.44IV (with mnemonic neums: facsimile in *The New Grove* vol. 17 p.635) and Vatican MS 3327 (facsimile in *Abhandlungen der philosophisch-philologischen Classe der Königlich bayerischen Akademie der Wissenschaften*, 19, 1892; unnumbered plate for article on pp299-309). In the latter it follows another poem in the same rhythm, *O Roma nobilis*, and that has a melody in heightened neums. That poem appears with unambiguous letter notation in Monte Cassino Ms. q. 318, f. 291. (Facsimile in *New Oxford History of Music* vol. 2, opp. p.221. & *The New Grove* vol. 17 p.636) Some differences can be detected between the Monte Cassino version and the others, especially the final melisma; it is shorter in Vatican and Cambridge has only a couple of notes. For this edition, the Cambridge neums have been interpreted in the light of the other two sources.

Early transcriptions have presented the music in regular rhythm. But the verse is organised by syllable-count, not stress or quantity. I have added stresses. It is possible that in the 11th century monks stressed Latin in unclassical ways; and German monks may have stressed differently from Italian or English monks. But there is such inconsistency between penultimate and antepenultimate stress for each line, that stress cannot be relevant; there is a similar variation if quantity is the criterion. I recommend a style of interpretation with each syllable given the same length, whether it has one, two or three notes.

The 'Cambridge Songs' come from a volume of educational material from the 11th century from St. Augustine's Abbey, Canterbury, around 1040; the songs were copied from a German source from the beginning of the century. The song may have originated at Verona, though the line with the reference to the river is superfluous to the metre and may have been a local addition.

1. *O wonderful image of Venus,
whose substance contains nothing frivolous,
may the Lord protect you, who made the stars and skies
and established the waters and the sun;
with the wit of a knave, may you not suffer trickery,
may Clotho love you, she who bears the distaff.*

2. *May the boy be safe; not in weakness
but with a strong heart I call on Lachesis
sister of Atropos: let it not seem heretical.
May you have Neptune as companion and Thetis
when you make your passage over the river Tesis.
Where-ever you flee, I will love you as I have loved you.
How wretched shall I be if I do not see you!*

3. *Hard matter from the bones of mother [earth]
created mankind from rejected stones,
from these there is one little boy here
who cares not for tearful groans.
When I will be sad, he will be happy instead,
I will roar like a hind when her young stag flees.*

The meaning of stanza 1, line 3 is confused; *Arcos* may be a borrowing from Greek, meaning 'Lord', or the line may mean 'May he protect you, who made the rainbows, the stars and the heavens'. Clotho, Lachesis and Atropos are the three Fates who spin, measure and cut the thread of life. Neptune was God of the sea, Thetis a sea nymph. The river Tesis is probably a corruption of Atesis, the Adige. Stanza three opens with a reference to Deucalion propagating a new race of man after the flood by throwing bones over his shoulders.

Clifford Bartlett, 1989

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REVIEWS OF BOOKS

Clifford Bartlett

MELODY – MODE – HARMONY

Peter Van der Merwe *Roots of the Classical: The Popular Origins of Western Music* Oxford UP, 2005. xvii + 558pp, £100.00. ISBN 0 19 816647 8

This is an amazing book, of much wider import than its title suggests. A once-famous but now unfashionable book from the same publisher had a single note on its title page: this might have had two (G E). The ambiguity of Deryck Cooke's opening A of Wagner's *Rienzi* is limited by being sounded on the trumpet to 'is it a tonic or dominant?' Van der Merwe (VdM hereafter) starts at music's beginning. First there was one note, notated by VdM as G. It became more elaborate in two ways: by an initial slide down from A (a sort of upper appoggiatura), and by a drop down to E at the end of the phrase. The pattern is, of course, familiar from psalm chants. I happened to hear part of a political speech when I was in Italy earlier this year: to follow VdM's method of notating everything in C, the reciting note was G with a termination of E. I wondered what the tonal implication was: I hear it as the bottom of an e-minor triad, that being the expectation that most harmonisations of the psalm-tone would assume, but other listeners might think of it as the top of a C major triad. (There's the same ambiguity with the cuckoo call.) VdM's point is that the AGE pattern has a life independent of tonal harmony, and it developed in further ways, underlying or superimposed on the major and minor system, whose creation derived from it. The evolutionary basis is a matter for conjecture; what is fascinating is the way the many examples make us look at how familiar passages can be considered in a new way. I found them most convincing when they were of music that I held in my memory: when I was merely reading them, I was more sceptical. I can't summarise the book: it covers so much ground and has so many ideas. It brings together Western 'classical' and popular music (including blues and jazz) in a way that I have not seen before, showing that they operate within the same system, so the the distinction between popular and classical of the title is irrelevant and misleading.

This is written by an outsider: geographically (VdM is South African – his lists of 20th-century popular classics is somewhat provincial, though his point is still valid) and professionally (he is a librarian, not a musicologist – we have something in common there). Current operators in the music-theory sub-discipline will be insulted that their labours are completely bypassed. Schenker is praised only for his recognition that, as VdM puts it, 'the human ear reacts to polyphony as some primitive primitive tribes are said to count: one – two – many'. Lovers of renaissance

polyphony need to be honest about the difficulty of really hearing several lines simultaneously; it is worth remembering how careful later composers were to differentiate their themes when being contrapuntal – the end of the Jupiter symphony, the Quintet in *Die Meistersinger* and the Act III ensemble in *Otello* come to mind. Tovey is quoted quite often, coinciding with the respect Joseph Kerman accords him (see below pp. 31-32). VdM seems to be a free thinker (and a brilliant one) who has benefited from reading widely without getting caught up in current obsessions.

Despite its length (469 pages of text) and complexity, this is as easy to read as is possible, and the author has a wide range of perceptive and provocative comments on the history of Western music. (There are many quotes that examiners can use as an invitation for discussion.) He points out that the divorce of classical from popular music began in later-19th-century Germany, where the need to avoid exotic eastern-European influences was tied up with nationalism and the growth of musicology – hence the seriousness implicit in musicology in general; I haven't done a word-check of articles available on-line, but I doubt if there would be many hits for the word 'fun', which VdM uses several times. Some of his passing remarks are stimulating oversimplifications, but they add to the interest of the book. For example, 'The greatest successes of early Modernism were on the propaganda front, where it defeated the conservatives so resoundingly that their cause has remained a persecuted heresy ever since' (p. 377). I fear that many learned analysts will scorn his work as passé or irrelevant, upset especially by his relegation of much fashionable 20th-century music and musical thought to a by-way, and also by the idea that if music is not commercially successful, it has failed. I feel that this needs to be absorbed and sympathetically questioned by as many musicians as are interested in how music is put together. I'm not convinced by it all, but this sideways glance at how Western music works is stimulating and provocative. I haven't even got round to explaining my headline.

MEMORY AND INVENTION

Anna Maria Busse Berger *Medieval Music and the Art of Memory*. California UP, 2005. xvi + 288pp, \$60.00. ISBN 0 520 24028 6

This is a subject that has been 'in the air' among music historians for the last few years. Most readers will know that part of the process of becoming a monk involved memorising the psalms and liturgy, and there has been discussion of how much renaissance composers worked in their heads rather than on paper (or wax pads). In other academic areas, 'the art of memory' has been acknowledged

for several decades. Frances Yates' book of that title was published in 1966 and the paperback (at a time when such cross-cultural studies reached general readers like myself, not just specialists) was widely read. It is a subject that I find difficult. The basis of the 'art' is visualisation, most typically imagining an architectural structure and placing the items to be remembered within it. But I'm not a very visual person, and my mind doesn't work thus at all. Consequently, I am very bad at deliberately remembering actual words or notes, but much better at absorbing them. I could in my youth (and to some extent still can) sing a vast number of hymns and carols from memory that were not deliberately learnt (though always needed the music if I had to sing the tenor or bass line), and could impress my friends by translating the Greek New Testament at sight, not because I was good at the language but because I had the Authorised Version in my head: I instantly matched the passage in question with that memory, then adjusted what I read out with the degree of formal language required by the occasion. The one area in which association does work in my memorisation process is geographical — I mention it because it relates to the occasional comments I've made when reviewing CDs: I often listen while driving — I gather that listening to music occupies a different part of the brain from driving skills — and remembering where I heard them fixes them in my mind.

One of the boring aspects of medieval music treatises is the way that they list all possibilities rather than give general principles. This is because the way memory was used was to stock the mind with all possibilities, a bit like children learning the multiplication tables or 'amo, amas, amat...' (I came to Latin far too late at 11 and resented the latter). So by the time a singer had learnt all the chant and all the ways of adding an additional part or two, he could perform an acceptable organum or discant by drawing on the examples embedded in his head rather than having to think from basic principles. (There is an analogy here with musicians spending much of the early years learning scales, and also with the Italian diminution treatises of c.1600, which give you 137 ways of getting from C to D; see also the comments on French singing tutors on pp. 7-8.) At the next stage, even when composers produced something that was more complex, they still used the techniques of memory, both as part of the compositorial process and because the music itself would be sung from memory. The architectural metaphor we adopt call an isorhythmic tenor the 'foundation' of a motet is almost literal: it wouldn't have been visualised as the foundation because that isn't visible, but it might well be linked in the mind with an architectural image. ('Imagination' implied having a visual image in the mind.)

A theme of Berger's book is that there is no simple development from an improvised/oral to a composed/written musical culture: seeing the notation was itself one of the memorising techniques. I remember the librarian of the BBC Symphony Orchestra telling me that their harpist Marie Goossens, then in her eighties, was completely thrown when a piece of Boulez was re-photocopied so

that what was on a left-hand page was on the right — her ability to play it depended on it being in exactly the same position as it was when she had practised it, though she hadn't done what a medieval musician would have done: memorised the image so that its physical presence was unnecessary.

The opening chapter, contrasting Ludwig and Handschin, is tangential but fascinating. Handschin was one of the first musicologists I read, thanks to his article on 'Sumer is icumen in', and I'm pleased at his rehabilitation here. Walking from Leningrad to Basle must have given him a feeling for the medieval world that few modern scholars have shared. But why the cheap subtitle 'The First Great Dead White Male Composer': if one wants to criticise the 'great composer' syndrome, the first in the Western canon is female, Hildegard of Bingen. I was expecting a thorough demolition of Leonin and Perotin, but that is sidestepped. The fashionable 'story' describes the object of the book in its third line. I'm never quite sure what it means. Is it just because 'history' sounds so positivist? Or is it because 'story' is conveniently ambiguous: an account of what happened seen from one viewpoint, a fiction (often told by an omniscient teller/author), something deliberately made up to deceive, or 'What's the story?' (which I deliberately used somewhere this issue but can't now find!)

The message of the book may be that the medieval mind was trained to work differently from ours — or some of ours, anyway. If you are a chess master, you may understand it, and there must be many walks of life in which you practise routines by rote so that action can be instantaneous. I wonder if some of the 'uneducable' would be less so if learning by rote was more prevalent, much though I would detest it myself. But there must have been people like me at the time of Perotin: were they thought uneducable?

FUZEAU RENAISSANCE

Renaissance françaises: quatre volumes réalisés par Olivier Trachier: Traités, méthodes, préfaces, ouvrages généraux. (Méthodes et Traités IX Renaissance). Fuzeau, 2005. €239.00

I fear that my experience will be shared by many users: I unwrapped the cling-film with high hopes of enlightenment, and was more and more disappointed as I worked through each volume. It is, of course, partly my fault: I'm not fluent at reading Gothic type (which is used by all the items in Vol I and the first in vol II), and when trying to work out what the Latin texts mean, I wonder whether French would be easier, then when they are in French, I wonder the opposite. Unless French education is very different from ours and produces music students with fluent Latin, I suspect these will be some of the least-used volumes in Fuzeau's commendable and enterprising *Méthodes et Traités* series — though at least they will be able to read the French texts. One problem is that the tutors on specific instruments, in tablature, or on dance are omitted, moving the practical sources to other series. The other is that none of the famous 16th-century theoretical works are

French – no Glarean or Zarlino. There are only two items here that I have heard of: Bourgeois's *Le droit chemin de musique* (1550) – it must have been the first early treatise I encountered, since I've had a copy since I was a student – and Philibert Jambe de Fer's *Epitome musical* (1556) because of its information on instruments. Most of the works included are concerned with the traditional stuff of solmisation, modality, mensural rules, etc: all basic matters, but probably best understood from modern textbooks – and they need to be understood. A few experts will consult these for variations in practice, but students will find them repetitive. A couple of items caught my eye. In vol. IV, p.18-21 there is a heading *De Horis Canonicas, et Cantu Ecclesiastico*: this presumably crept in because it is followed by a section *De Musica*, but there must surely be plenty of other accounts of the liturgy. Page 209 of the same volume has a useful table of ligatures giving the number of beats of each note, above them if perfect, below if imperfect. Anyone embarking on a singing-from-facsimile course could well copy it and take it along.

There is one technical point to make. The Bärenreiter facsimile of the Bourgeois mentioned above has a page size of 15 x 9 cm: I had always assumed that it was a tiny pocket book, and this is confirmed by the bilingual version of the Bourgeois in Botheius Press's *Classic Texts in Music Education*; the French, in facsimile, has wider margins but the same text size as the Bärenreiter. The Fuzeau is 33 x 24 cm, and it appears to be the same 1550 edition. Either the original size or the percentage of change should be noted for each item.

BYRD'S MODALITY

John Harley *William Byrd's Modal Practice* Ashgate, 2005. x + 162pp, £45.00 ISBN 0 7546 3441 8

This is a refreshingly sceptical book. Harley doesn't fall hook, line and sinker for any modal theorist's systematisation, whether ancient or modern, and gives a sensible and balanced view of how Byrd used the musical language available to him. This does not mean that he substitutes modern tonality instead: he avoids its terminology and makes clear that Byrd was not moving in that direction. 'Byrd's music lies partly within and partly without two theoretical systems' (p. 133). The main weakness is that Byrd's music is considered in isolation; there are occasional references to Tallis, and to Morley primarily as a theoretician. But Byrd's style is in many respects continental, and to identify the individuality of Byrd's practices we need to compare them with those of Lassus, Palestrina and Victoria, let alone lesser figures who might have exerted direct influence, like Ferrabosco I. The possible modal conventions and how Byrd used them are set out extremely clearly – even readably! Those who love Byrd and wonder how the music works will find this increases their understanding. It might, though, have been worth having a final chapter taking one piece and showing how its use of modality combines with other features to make a complete work. One way in which Byrd's output differs

from that of the composers named above is the extent of his secular keyboard music. Harley writes in his conclusion: 'Byrd saw that chords might also be used, not simply as entities resulting from the combination of melodies, but as musical units existing in their own right. His experience as a keyboard composer and performer perhaps made this inevitable.' (p. 132) That is a point that future writers might expand.

I have two specific points of criticism, one trivial, the other more fundamental. I find it unlikely that Byrd would have taken the text of a psalm from the Vulgate. The source of English psalm texts is obvious because they tend to call on the Prayer Book translation, not the Authorised Version. Similarly, catholics would naturally use what they had sung. So to point to the punctuation from a Bible of 1590 to understand Byrd's text-setting isn't necessarily relevant. The opening of *Miserere mei Deus* (one of Harley's most extensive discussions on a specific piece: p. 60-62) involves the problem of parenthesising vocatives. Checking my 20th-century Vulgate and *Liber usualis*, I found that the former put commas round 'Deus', the latter didn't: 16th-century printers were presumably as inconsistent, judging by the way the 1609-10 Douai translation Harley quotes has no comma before 'o God'. Irrespective of that, Byrd's 1591 setting does not demand any punctuation before 'Deus', but treats the first verse of the psalm in two units: 'Miserere mei Deus' and 'secundum magnum tuam'; the second verse also has the normal bipartite shape. Harley's relationship of cadence structure to punctuation is less helpful than its derivation from the psalm pattern and text repetition within the setting.

A problem arising from the anglo-centric approach is the rejection of the significance of high and low clefs. It is clear from the footnote attached to the first mention of clef codes (p. 67) that he is thinking in terms of the more complicated theory associated particularly with David Wulstan. The situation in England is muddled by Morley's comments (which I will no doubt comment on when the new edition of *A Plaine and Easie Introduction* appears). But part of Harley's problem is a tendency to discuss ranges of individual parts rather than the total ambitus of a piece (the Eton Choir Book practice of stating this is a useful precedent, which he mentions but doesn't follow) or the clefs of all parts. But he produces tables of the 1575, 1588 and 1589 motet books that clearly show that pieces with G2 clef for the top part have a higher clef than F4 for the bass. Either one supposes two different choirs with different allocations of voices, or assumes that the two configurations are transposed to cover the same vocal ranges, whatever they be in absolute terms. (I touch on this topic again in the editorial.) Byrd has rather more pieces in non-standard patterns than most continental prints, but they have smaller compasses, not wider. Secular practices may be different, especially in part songs adapted from consort songs. But the chapter on melodic range is confusing. Incidentally, if the modern editions were all transposed, it would be very difficult to understand how Byrd was thinking.

YORK CONFERENCE

From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century... Edited by Jonathan Wainwright [&] Peter Holman. Ashgate, 2005. xx + 321pp, £55.00.

I think I have confessed only once to not reading right through a book before reviewing it only once. It this case, I have the excuse that I was at the conference at which the papers were delivered; some I have re-read to confirm my recollection, others in which I had no particular interest (including at least one which I dozed through when it was delivered) I have left unread. The conference was Peter Holman's idea, and took place in 1999 soon after he became chairman of NEMA. It was linked with a concert in York Minster conducted by Jonathan Wainwright as part of the annual York Festival. The event was stimulating, with lots of discussion among the mixture of scholars, instrument-makers, performers and amateurs present. For me, the highlight was Andrew Parrott's workshops on Bach's *Actus tragicus*, here represented by just a page on the performing forces – four singers, low French recorders, 2 gambas and organ: sadly, no-one wrote up the ideas and experiences that emerged from them; regrettably, I chose a lecture instead of his first session.

One idea that occurs in several papers (and the exploration of which was an explicit function of the conference) is that what one can so easily think of as 'baroque' instruments appear rather late in what is generally called the baroque period. Jonathan Wainright's introduction is chiefly devoted to the terminology. He sensibly doesn't argue for reformation or abandonment of the term: 'I like the possibility that the terms "Renaissance" and "Baroque" – if they must be used – mean different things to different people and that their usage depends on the context and approach of a particular study' (p. 20). Our readers will have noticed that in our CD reviews, we have a section for 17th century and another for Late Baroque, dodging the question of when baroque begins. We still get CDs in the '17th century' section performed anachronistically on 'early instruments' that are far too late – it was notable how many of the tercentenary Purcell performances in 1995 were done in an authentic Handelian manner. This book implies a different periodisation for instruments. Bruce Haynes argues that the late-baroque oboe was invented in the late 1660s and first used in Lully's *Le bourgeois gentilhomme*. Peter Holman's contribution 'From Violin Band to Orchestra' shows more broadly how larger ensembles developed during the century, with the standard late-baroque band based on strings, oboes, bassoons and continuo not becoming widespread until after 1700 (and even after that, not as widespread as we tend to think, if Richard Maunder's thesis is accepted): read the book for this if nothing else. The 17th century was one of change in instrumental design, confusing nomenclature and varying ensembles. Anyone performing music of that period will benefit from at least dipping into this varied collection of studies.

SIR GIOVANNI BATTISTA BUONAMENTE

Peter Allsop *Cavalier Giovanni Battista Buonamente, Franciscan Violinist*. Ashgate, 2005. xii + 252pp, £55.00. ISBN 1 84014 627 3

Buonamente's career and output is small enough for a life-and-works study to be encompassed as fully as he deserves in a medium-sized volume. He has been somewhat neglected: very little of his music is available and recordings are sparse. Perhaps this is because he doesn't fit neatly into the expected pattern of the development of 17th-century instrumental music. This is a very thorough study, with its subject's music defined far more in comparison with contemporary composers than is often the case. Some of the life is conjectural, but the guess-work seems plausible. The music is analysed by 'form', with chapters on variation sonatas, dances and sinfonias, free sonatas, and canzonas. The emphasis is on structure and key rather than melody, and it is difficult to find anything that would enable the listener to say of a piece 'That must be by Buonamente'. Otherwise, it does its job very well.

But it does puzzle me that a book on a composer is published before his music has been made available. Those who have access to films of Einstein's transcriptions can see it (though the only set of the films that I have ever had access to was barely legible). Otherwise, the only substantial publication is SPES's facsimile of Book IV (I-III haven't survived) and Musiche Varie's editions of Book VI. What is the point of publishing a book about music that cannot be played, heard or studied? Knowing how Buonamente composed is, in the popular sense of the term, academic if his music isn't available. The music examples are unusually extensive, but access to complete pieces is made difficult by the absence of references to what editions and recordings there are. There is a tendency to treat recordings as too ephemeral for academic note. But I suspect that the availability of CDs is longer than that of academic books: recordings tend to reappear on cheaper labels rather more often than books like this turn up as paperbacks. The list of works would be much more useful if such information had been mentioned as appropriate, rather than having an unnotated list rather like those in Sartori's *Bibliografia della musica stumentale italiana* but without its typographical sophistication. I presume that the author has Buonamente's music on computer: couldn't it be issued in as vol. 2 in book format like the Olschki volumes mentioned on p. 2.

TALLIS WEEKEND

21-23 October

I am surprised how few participatory events there have been for any Tallis beyond *Spem in alium* in this, his putative 500th-anniversary year. I couldn't resist asking someone who trades under the name of Tallis Associates to remedy it. So there is a weekend course in Derbyshire led by David Skinner in which we hope to survey his music in a congenial atmosphere.

For details, see Diary, page 9

BACH'S FUGUES

Joseph Kerman *The Art of Fugue: Bach Fugues for Keyboard, 1715-1750*. California UP, 2005. xxii + 173 pp + CD, £15.95. ISBN 0 520 24358 7

I will soon have to eat my words about the unreadability and user-unfriendliness of the writings of musicologists. All this month's books speak at an appropriate level, and this one has the advantage of a CD with fine performances of five of the fugues discussed by Davitt Moroney (clavichord, organ and harpsichord) and Karen Rosenak (piano). Van der Merwe's point on the difficulty most people have in hearing counterpoint (see p. 28) is tacitly accepted. Kerman quotes Charles Rosen: 'The keyboard fugue, for Bach is essentially private... The proper instrument is what one has at home.' And the 18th-century fugue is a playing form – instructional, of course, but also for the player's enjoyment, and maybe sometimes for the delight of a few friends. Admittedly Kerman has had distinguished friends (one impetus for the book was the receipt of a recording by his former colleague John Butt, whom I would have asked to write this review had he not been rather busy this summer). In his retirement (he is now 80), Kerman writes with an enthusiasm for and love of the music which illuminates all he has to say. The analysis (somehow rather too daunting a word for his account of 16 fugues) does not avoid technical language, but uses it only when appropriate and supports it with a glossary. You need a score to follow the argument, unless you have the music in your head; that is supplied on the CD as well. Age brings the confidence not to feel that only recent writers are fit to quote. His preface begins with Tovey, and on the following page he describes what he is doing by distinguishing it from Tovey's commentary to the '48': 'My purpose is critical, not didactic. I write about reading and listening to fugues, not performing them – listening to them and understanding them.' And he does it brilliantly.

I should explain that the title is a bit misleading, and I am puzzled by the need for dates. This little book is primarily about nine fugues from the '48'; there are just two from *The Art of Fugue* and five others.

KEYBOARD ORNAMENTATION

Ornamentik der Musik für Tasteninstrumente: ein Kompendium aus Originalquellen vom 16. bis zum ersten Drittel des 19. Jahrhunderts gesammelt und zusammengestellt von Isolde Ahlgrimm. Band 1: Deutschsprachige Quellen herausgegeben von Helga Scholz-Michelitsch. Graz: Akademische Druck..., 2005. xii + 176pp, €49.00. ISBN 3 201 01820 1

This is the first volume of a compendium based on the life-long labours of the Austrian keyboard player, Isolde Ahlgrimm. The information she collected throughout her professional and teaching life took the form of a heavily-annotated cardex which has been worked through by the

editor, Helga Scholz-Michelitsch, who readily acknowledges the enormous help and support she has had from several other scholars and employees of various publishing houses. The end result is about as complete a sourcebook of ornamentation of keyboard music in German-language publications as one could hope for. From Ammerbach's *Orgel oder Instrument* of 1571 to Czerny's 1839 *Pianoforte-Schule*, the relevant contents of almost fifty books are presented in alphabetical order with many musical examples. Beginning on p. 162 is a list of all the named ornaments, again ordered by composer. A register (pp. 168-176) orders them by name, giving the various signs used to indicate 'the same ornament'. It is here that I struggle with the book's very premise: although it is, doubtless, helpful and desirable to have all this information presented in such a concise and ordered form, it is surely ultimately of limited use – if the idea of HIP performance is to perform in a manner that might be recognised by the composer, won't a keyboard player go to the bother of reading his prefaces before performing his music? And do these really tell us any more about the composer's thinking than what it was *at that time*? Some descriptions of the execution of ornaments again inhabits the space that I find difficult – just how does one human being communicate to another exactly what is intended? Take, for example, Nagel on *Bebung*: 'Die Bebung wird hervorgebracht durch einen nach Anschlagung der Note mehrmals nach einander wiederholten sanften Fingerdruck, wobei man immer den Finger etwas aufhebt, ihn doch von der Taste ganz abzunehmen.' (After striking the note, *Bebung* is performed by applying gentle finger pressure repeatedly, where the finger is always raised but never quite lifted from the key.) How many times? How gently should I press? Are the movements regular? In short, as a reference book, some players will find this of invaluable assistance, but the wealth of information it contains will need to be considered carefully rather than applied like an automaton.

BC

BAROQUE VIBRATO

Greta Moens-Haenen *Das Vibrato in der Musik des Barock. Ein Handbuch zur Aufführungspraxis für Instrumentalisten und Vokalisten*. Graz: Akademische Druck- u. Verlagsanstalt, 2004. 315pp, €30.00. ISBN 3-201-01398-6 315pp.

This is a paperback reprint of an acknowledged must-read in the field of performance practice. The book is divided into three parts: vibrato techniques, vibrato and interpretation, and an appendix including various signs used to indicate vibrato, a glossary, and a lengthy bibliography with indices. I need not go into a detailed critique of the contents of the book (since its value as a reference book is already assumed), but would say that I have the same reservations about the application of much of the information it contains – the of language or local usage, means that great care has to be taken not to assume that, just because a particular writer advocates something, it means that it was the used outside his own home: did you believe everything your violin teacher told you when you were younger?

BC

WINTERNITZ REMEMBERED

Music in Art: Iconography as a Source for Music History...
Vol. 1. (*Music in Art*, XXIX/1-2, 2004) Research Center for Music Iconography, New York, 2005. 278pp, \$30 (for individuals), £110 (institutions). ISSN 1522-7464

This is an independently-available issue of the journal *Music in Art* that contains the 'proceedings of the conference of the Research Center for Music Iconography, cosponsored by the Metropolitan Museum of Art, commemorating the 20th anniversary of death of Emanuel Winternitz (1898-1983), New York City, 5-8 November 2003'. It's a hefty, American-quarto volume, with 21 papers covering a chronological range from an Attic amphora to Jakob Weder's colour symphonies: what is to follow in vol. 2 isn't obvious. I assume that, because of the historical and geographical association with RILM, access to the contents list and abstracts of the papers will be quickly on line, there is no need to describe them systematically. For someone whose visual awareness is limited (not physically, merely interpretationally), as I mention on p. 3, I may not be the best person to write about this. But my iconographical interests, such as they are, derive from reading Winternitz's *Musical Instruments and Their Symbolism in Western Art*, a book which I kept with me for a long time after cataloguing it at the RAM library, so never got round to buying. The two biographical chapters are fascinating, especially the story of how he escaped from Nazi Germany. One wonders how his programme notes for historical concerts, commended enthusiastically by Virgil Thomson in 1948 as 'valid for many years', read now. The essay on his collaboration with Hindemith intriguingly mentions a performance in 1942 of Biber's sonatas by Hindemith and Kirkpatrick (cf p. 4 above).

One essay that interested me was Mariagrazia Carlone's on 'Portraits of Lutenists' which reminds us of the drastic changes that apparently complete pictures have suffered, with, for instance, a surviving portrait being just a part of a picture: compare pages 72 and 73. Another identifies rather more thoroughly than heretofore the musicians in Wigand's famous but lost miniature of a 1808 performance of *The Creation*. The performance (a partially amateur one) did not have enormous forces, if the picture is more reliable than assuming that the theoretical complement of the orchestra turned up: 35 rather than 55 players. Visual and documentary evidence are roughly in agreement for the chorus, the former not contradicting the figure of 21 men, 9 women and ten boys. I don't follow the logic of the conclusion that the presence of Ignaz Manker as timpanist would imply 'a more dynamic and even percussive enthusiasm than our letter-day genteel performance practice specialists would allow': I haven't noticed HIP percussionists being genteel, and period orchestras in general are generally more physical in their playing. There are lots of other fascinating articles, and the book is good value, likely to cost about £20 including sea mail from New York. Contact zblazekovic@gc.cuny.edu or www.gc.cuny.edu/rcmi/musinart.htm

CLARA'S ORGAN

El Organo del Real Monasterio de Santa Clara de Santiago – Historia y Restauración. Edited and published by Goezze & Gwynn and the Real Monasterio de Santa Clara. Chapters by Sor María de los Ángeles Couta Anido, J Sergio del Campo Olaso, Martin Goetze and María E Iglesias. 2005. 215pp. £15/€25 (incl. post). ISBN 84-609-5038-7 In June's *EMR* I reviewed the first recording of the newly restored organ at the Convent of Santa Clara in the pilgrimage city of Santiago de Compostela in north-west Spain. This has been followed by a handsome paperback book with a brief history of the convent by the Mother Superior, an extensive outline of the late 17th to early 18th century organ building tradition of Spain and Galicia, the history of the Convent organ, both by J Sergio del Campo Olaso, and a report of the restoration of the organ by the organ builder, Martin Goetze.

The historical section takes up more than half of the book, and focuses on the work of Fray José de Echevarria (1647-1691), Fray Domingo de Aguirre (1679-1725) and Manuel de la Viña Elizonda (1694-1722), the builder of the 1752 organ in Santa Clara. It discusses the development of the Spanish organ in the latter part of the 17th century, a time when a number of colour stops and effects were added, including the distinctive batteries of reeds visible on the front of many Spanish organ cases, and echo divisions – reference is made to the link with the early English swell organ and Abraham Jordan's instrument at St Magnus Martyr in London. Specifications and photos are included in this chapter, although the photos are not entirely up to date. The Spanish organ is not an easy instrument to get to grips with, with most stops divided into treble and bass registers, and some stops appearing only in the bass or treble. Spanish organ cases are amongst the most spectacular of any period. They are often built in pairs, to the left and right of the *coro*, which can be positioned half-way down the church, at the back or, in monasteries or convents, in the *alt coro* position, on a gallery at the back of the church.

The convent dates back to 1260, and there are records of a new organ by Baltasar Machado in 1668. Rebuilding of the convent led to another new organ in 1709 by Manuel de la Viña, one of the most important Spanish organ builders of the period. The organ is positioned in the 'high choir' position, on the south side at the front of a gallery at the back of the church where the members of the convent order would gather. After major work and additions in 1752, the organ was rebuilt in 1865 by Ramón Cardama, although the earlier pipework was retained. Another major rebuild in 1932 radically altered the specification and internal workings and action of the organ. For the 2004 restoration, the decision was made to return the organ and its case to its 1865 incarnation, using evidence from other Cardama organs in the area. Only a few notes were playable when the organ builders first visited it. The restoration report is a fascinating account of the enormous

amount of work that goes into the restoration of an historic organ. There are detailed reports on the examination and analysis of the paintwork on the case, metal analysis of the pipework and 12 pages of dimensional analysis of the pipes. The comprehensive photos are of good quality and in colour.

Unfortunately for non-Spanish readers, all the historical chapters are in Spanish, although the restoration report is in English, and there is a rather folksy coda in both languages (it includes such delights as the eating and drinking habits of the organ builders, the nun's careful 'repairing' all the designer holes in a very trendy pair of jeans, and the sad fate of the convent ducks). This raises the question of who this book is aimed at. The English section is fairly technical (this is the first book I have reviewed that contains the word 'trifluoromethylphenyltrimethylammonium'), so I imagine the aim is to rely on the specialist international readership buying it for the restoration report and the more local Spanish readership buying it for the historical information. Either way, it deserves to succeed.

Andrew Benson-Wilson

RAM ARCHIVES

The Autumn Diary of Events of the Royal Academy of Music includes a page about York Gate, their 'living museum' with galleries of instruments, music and archives. It is open free (12.30-6.30 weekdays, 2.00-5.30 at weekends), with a demonstration of some sort every weekday at 2.00. There is a website to back it up at yorkgate.ram.ac.uk.

It is good to see the Academy looking after its historic material. When I worked there in the late 1960s the library was gradually being sorted out and catalogued, but without any significant awareness of its benefactors. (though I named the donor in the catalogue). Now there is a Henry Wood archive: are those scores and books that were part of the library's working collections now separated from the shelves? (Lots of rather battered workaday ones were discarded.) I hope attention will be paid to the library's benefactors R. J. S. Stevens (the source of the majority of 18th-century material) and Jack Beaver (a film composer, I believe) without whom its holdings of 20th-century scores would have been negligible.

Of early-music interest is the presence of a David Munrow archive, which has been catalogued. That is accessible through www.a2a.org.uk/. I had a quick flick through it, and noticed an entry for an unsigned postcard about an obscure brass instrument and wondered whether it came from Alan Lumsden. I would suggest that those who worked with him should arrange to visit the collection and see if they can identify and give the story about such documents. There is also some of his music: perhaps those who publishers of the scores photocopied and overlaid with David's markings might like to discuss who really is entitled to performance fees? Unfortunately, my relationship with him was entirely oral, so I've no documents. CB

RAVENS VIEW

Simon Ravens

It is your duty to try and prove that anything you are taught is wrong'. That may sound like no more than a throw-away line, but in the context I heard it spoken, I felt as if someone had just hurled a petrol-bomb into the room.

The occasion was the inaugural address to the department by the new Professor of Music at Aberystwyth. In common with almost everything else he said or wrote, David Wulstan's words were intended as an incendiary device. They certainly had that effect. As striking to me as the message itself was its reception: most of the students were aghast to think that their dutifully-taken lecture notes may not, after all, constitute some new bible; some of the academic staff were visibly irritated by the implied blasphemy that theirs might not be the voice of God.

Twenty years on it remains the most memorable and valuable message of my formal education. A pity, I thought at the time, that I had to wait for this nugget until my education was nearly over (I was in my final year when David Wulstan arrived), but in retrospect the timing was perfect. It was the ideal message for those of us who, having taken on board all our cargo of information, and studied the charts, were now heading out beyond the harbour walls without the benefit of a pilot-boat. Trust yourself.

The chief irony of Wulstan's remark is that whilst he loved intellectual conflict he hated the prospect of being wounded. So he chose to provoke opponents – always with a smile – who had little chance against his own vast intellectual armoury. He was happy to challenge undergraduates in a run-down music department, but by that time he had retreated from the musicological and performing mainstream. In 1983 he may have sensed that big guns were having their sights set on the house of cards he had constructed for his theories on Tudor pitch and vocal scoring.

Perhaps his two best-known pupils from his Oxford years were Peter Phillips and Harry Christophers. Both were strongly influenced by Wulstan's work with the Clerkes of Oxenford – a group which always achieved inspirational results despite the challenges their director's musicology sometimes put in their way. Never have the courses of the Tallis Scholars and The Sixteen had a more striking point of coincidence than this month, when they both offer recordings and reissues of Iberian polyphony, including Victoria's 1605 Requiem

One of the few non-English polyphonic works I remember David Wulstan genuinely enthusing about, as a performer, was the Victoria Requiem. This is, I would agree, a wonderful and fascinating work. To me, part of its

fascination is (paradoxically) that there is so little in it. The polyphony is never elaborate, Victoria's response to the text is rarely overt, and his harmonic language is not particularly striking. In addition, the textures are dense and the note-values long: in every respect this is a work that does not offer the performer much to get hold of. As with a piece of chant, the strength and beauty of the music somehow lies hidden beneath the notes. No recording exists of the Clerkes singing it, yet even so, to hear recordings of this work by The Sixteen and Tallis Scholars is to undertake something of an archaeological dig.

My assumption is that when the Clerkes performed the Requiem they did so a cappella, and with some practical justification, since (another assumption is on its way) in the 1970s bajón players could probably not be found on every Oxford street corner. Although instruments are not obligatory, it is to Harry Christophers' credit that he embraces the new orthodoxy by underpinning his singers with a continuo line. Presumably David Wulstan would approve of this departure from his own example, as he would The Sixteen's attempt to avoid a traditionally English restraint in their vocal delivery. Yet an avoidance of one thing is not in itself an adoption of another. There is a tendency amongst the English choral community to describe the kind of sound The Sixteen produce in this music as 'continental', which strikes me as both lazy and misinformed. The continent, some English people might be surprised to know, is a many and varied thing. We would not expect a linguist speak 'European'. In the same way, neither should singers imagine that a bright, one-size-fits-all 'continental' sound will have any chance of evoking – in this instance – the musky, occluded sound-world of Iberian throats.

By contrast, the Tallis Scholars sing Victoria in an unashamedly unreconstructed way. There are no instruments, and their sound has a lightness and transparency which still calls to mind the model of the Clerkes of Oxenford. My head tells me that I should find no sympathy with their approach, and yet my heart tells me otherwise. However unlikely it is that the sound-world the Tallis Scholars create would resonate with Victoria's own, at least they

produce a performance which chimes with the music hidden beneath the composer's notes. Even through long phrases of breves and semibreves, the Tallis Scholars have the confidence to do almost nothing except (vitally) keep the end of the line in sight: for musicians taught always to be doing something, doing nothing successfully is a rare gift. The Sixteen, to my ears, do not possess this ability: in Cardoso's Requiem, where things happen, they sing with conviction, but in the Victoria, too many of their phrases emerge still-born.

In truth, neither is the Victoria Requiem I have been waiting for. Since, 1992, when Jordi Savall's *La Capella Reial* recorded the Morales Requiem, I have been waiting for their Victoria. And now that I have heard Josep Cabré's *La Columbina* perform Victoria, I would add them to my list. Ditto Michael Noone's Ensemble *Ne Plus Ultra*. These ensembles suggest, to me, that only when a musician retains a spiritual vision but also possesses a mind open to new revelations about the sound-world of the composer, are the results likely to ring completely true.

Victoria Requiem 1605 The Sixteen, Harry Christophers
Coro COR SACD 16033 72' 58"
+ Ave regina a5 & a8, Nigra sum, Quam pulchri sunt, Salve
regina, Taedet animam meam, Trahe me post te

Renaissance Portugal: Sacred Music of Cardoso and Lôbo
The Sixteen, Harry Christophers 62' 51"
Coro COR 16032
**Cardoso Missa Regina caeli + Non mortui, Sitivit anima mea,
Non mortui; D. Lôbo Missa pro defuntis + Audivi vocem de
caelo & Pater peccavi**

Requiem The Tallis Scholars 139' 03" (2 CDs)
Gimell CDGIM 205 (rec 1987-97) ££
Requiems by Cardoso, D. Lobo, Victoria; motets by A Lobo

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CD REVIEWS

CHANT

Readers who are disappointed in the paucity of chant discs that have come our way should consult Vol. 14 part 1 (or number 1 depending on whether you believe the cover or the title page) of *Plainsong and Medieval Music* (Cambridge UP), whose regular round-up of chant discs is more extensive than usual. It is contributed by Jerome Weber and has benefited from his chasing up items for the second edition of his chant discography.

I noticed an excellent value set in a series otherwise comprising pop and light-music three-disc sets at the DVD shop at Stansted airport recently: I can't remember the details, but there were three excellent recent chant discs for under £8.00.

MEDIEVAL

Lenonin & Perotin Sacred Music from Notre-Dame Cathedral Tonus Peregrinus Naxos 8.557340 £ 70' 04"
includes Perotin *Beata viscera*, *Sederunt & Viderunt*

I suppose that, after reading Berger's book (see pp. 29-30), my first question should be whether Tonus Peregrinus sings from memory. The opening track, the monophonic *Beata viscera*, makes a strong impression – beautiful singing from Rebecca Hickey; though since we are supposed to be in Notre-Dame, it's odd to have a female voice and a compass going way above the gamut. As the disc proceeds, I feel that a little to much effort is taken to provide as many vocal textures as possible, not all of which seem plausi-

ble to me. This is a good introduction to the repertoire, sounding more musical than usual, if a bit over-relaxed compared with the Hilliard performances, which so far are my ideal. Hesitant though I am to question John Julius Norwich, I am surprised by a quote from him in the booklet that Notre-Dame is the 'first cathedral to be built on a truly monumental scale': what about Durham? Would the completion of the nave have made very much acoustic difference to music sung in the chancel for the body of resident clerics? CB

15th CENTURY

Finck Stimmwerk (Frank Vitzhum, Klaus Wenk, Gerhard Hözlle, Marcus Schmidl) ATTB 65' 06"
Cavalli Records CCD 325
Massa Dominicalis + Latin & German pieces

It isn't clear from the front of the box whether *Stimmwerk* is the title of the disc or of the group: it turns out to be the latter, four men (ATTB) who sing eloquently and tunefully. I wondered about the text-sensitive style, but the mass must date from the latter part of Finck's long life (1444-1527), so such humanistic influence is appropriate; in fact, the disc should stylistically have placed under '16th Century'. The concluding six secular partsongs must also be late. They are part of the Tenorlied repertoire, but the performances disguise that, and if any part is singled out, it is the top one. Early south-German pronunciation is used for both Latin and German. The main work is the Sunday mass, which is followed by

music of the Christmas season – hymn, introit, tract and communion, with a carol-like 'Deo gratias' trope to end the sacred group. CB

Dame de Devil: Musical Offerings for Marguerite of Austria

La Morra 62' 23
Klara Et'cetera KTC 4011
Music by Agricola, Brumel, Josquin, La Rue, La Torre, Obrecht & anon

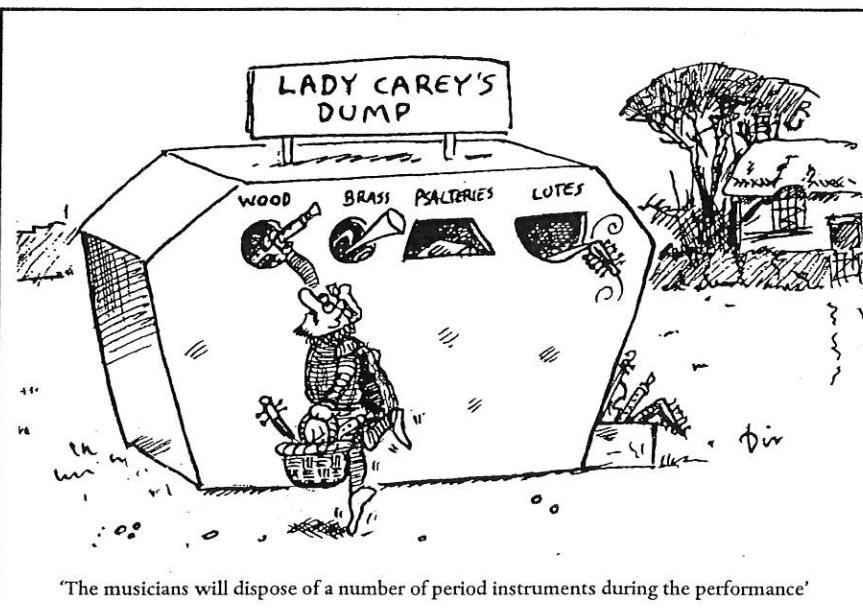
Marguerite of Austria, the tragic daughter of Hapsburg and Burgundy, offset a life of almost unbelievable ill-luck by engaging in the arts, collecting fine books and commissioning music and manuscripts. A woman who could move through her library consulting the gorgeous *Très riches heures du Duc de Berry*, the celebrated black paper *Bassedanze Manuscript* and her own music book – perhaps the most exquisite music manuscript of all – can hardly be described as deprived, but the melancholy of a life littered with death and misfortune comes through in many of the compositions in her MS, from which the present programme is largely drawn. As befits music from such a treasure, the singing and playing here are exquisite, with a lovely freedom of tempo, a delicious attention to detail and a perfect sense of programming. The instrumentalists deserve full credit for some simply superlative playing of recorders, clavichord, viols and lute, while Els Janssens' flawless voice and perfect musicality are a sheer delight. This is a disc to listen to again and again.

James Ross

In vino: Il Vino in musica tra XV & XVI secolo

La Rossignol 55' 43"
Tactus TC 400004
Music by Arcadelt, Bulkin, Claudio*, Dufay, Encina, Ferrabosco I, Gastoldi, Jannequin, Lassus, Maurice Landgrave of Hesse, Ponce, Rampollini & anon

This sounds like a much-loved concert programme transferred direct to CD, and while the frequent changes in acoustic suggest that it couldn't have been recorded live, the infelicities in tuning, lapses in tone and occasional lack of unanimity would suggest a bad evening in the concert hall. The selection of material, using the fruitful linking device of wine, and the arrangements of the music are not without interest, but generally the standard of the performances falls well below standard. Veritas? – not a good vintage. The best entertainment is in the booklet notes, where we are told that 'The truly amusing and suggesting



programme, is proposed by a group of musicians playing early instruments through executive styles of the period' — up there with the classic 'the musicians will dispose of a number of period instruments during the performance.'

James Ross

* NB Claudio de Sermisy, NOT Sermisy de Claudio as listed on the CD.

16th CENTURY

Cornet Keyboard Music James Johnstone *hpscd, org, The Cardinall's Musick, Andrew Carwood 74' 18"*

Peeter Cornet worked in Brussels from the early years of the seventeenth century until his death in 1633 and his music is very much in the mould of his cosmopolitan contemporaries Philips, Bull and Sweelinck. Less is known about his life before this, but it seems he may have had Spanish connections.

I have long been an admirer of James Johnstone's playing, which is always colourful and insightful but never overstated, and he's in fine form on this disc. He gets a great sound out of a Malcolm Rose copy of the 1579 Theewes harpsichord, conjuring up textures which range from imposing and organ-like to transparent and delicate — it's an intriguing and flexible instrument whose character seems to fall equidistant between that of the Flemish and Italian schools. The two Courantes are particularly fine in showing off its capabilities. For the last seven tracks the Severijn organ in Sint Martinuskerk, Cuijk is used — it's a fabulous instrument, tuned in meantone, and recently restored to something near its original specification. Cornet's Fantasia style works particularly well on the organ and Johnstone's playing is impressive and enjoyable. The Cardinall's Musick are guest artists in a *Salve Regina* which alternates vocal interludes with some quite complex organ writing, and this makes for a fine contrast in the otherwise keyboard-only programme.

Far from being of only academic interest, this is a disc full of superb performances that will surely be treasured by anyone interested in this repertoire — it's hard to imagine Cornet being given a more sympathetic and persuasive reading. A fascinating disc, and highly recommended. *Robin Bigwood*

Fernando de la Infantas Motetes Ensemble Plus Ultra, Michael Noone 72' 59" Almaviva DS 0140

Fernando de las Infantas (1534-c.1610) was a wealthy nobleman whose theological

writings were banned by the Spanish Inquisition. His music is not well known today, perhaps because there is as yet no complete edition. In his booklet notes, Michael Noone writes: 'Stylistically, Infantas's motets are a unique synthesis of many influences, past and current. In his singularly varied output, works revealing his assimilation of the music of such past masters as Josquin and Morales, may be compared with motets able to stand beside those of Guerrero, Victoria and Palestrina in their assured modernity.' As a nobleman, Fernando could afford to dedicate two volumes of music to the Holy Spirit, his chosen patron.

The singing of Ensemble Plus Ultra is well balanced, with each individual line clear, but none too prominent. Their tuning is excellent, giving a freshness and purity of sound. It is lovely music, and it floats along (apparently) effortlessly.

Stewart McCoy

This is the place to apologise to Michael Noone for not printing his letter explaining a discrepancy I had noted between the facsimile in the booklet and what was sung in one item on his Morales en Toledo disc reviewed on EMR 106 p. 26. Unfortunately, when I looked for it to add to the letters page, I couldn't find it: it must be a casualty of the ongoing attempt to smarten and reorganise my office. My apologies to writer and readers. CB

Glareanus Dodekachordon 1547: Motetten und Orgelwerke Ensemble Glarean 64' 51" Gallo CD-115

Music by Meyer, Sicher & Wannenmacker

The link here is Glareanus's ΔΩΔΕΚΑ-ΧΟΡΔΩΝ of 1547. Gregorius Meyer (1500-76) contributed illustrative examples when suitable ones could not be found by more famous composers and Wannenmacker (c. 1485-1551) also supplied music for the treatise, as did Fridolin Sicher (1490-1546), who readers probably know chiefly for his collection of textless pieces that overlaps with Petrucci's *Odhecaton* and long available in two oblong Schott booklets and more recently in an Alamire facsimile. He is also famous for his organ tablature, and it is that that features here.

The organ is rather late for the music (Josef & Viktor Ferdinand 1716-21), but presents the music well enough. The group specialises in early Swiss music and this is their first recording. They have made a good start. The part-writing in the vocal pieces is clearer than in the Finck disc reviewed on the previous page (the closest comparison in the CDs I've been listening to this month), and I presume that the restraint in sharpening leading notes must be the influence of Glarean.

CB

Palestrina Missa Papae Marcelli, Motets for Ascension Day Ensemble Officium, Wilfried Rombach 64' 55" Christophorus CHR 77275

Mass + Ascendit Deus, Beati omnes, Caro mea, Coenantibus illis, Jesu nostra redemptio, Omnes gentes, Viri Galilaei & Gregorian chants.

This CD puts the Mass in the context of an Ascension Day celebration with a good selection of motets showing the more modern side of Palestrina's output (two are polychoral). They sing the mass, and other pieces in *chiavette*, a 4th down. The liner notes claim this as the first recording to do so but Pro Cantione Antiqua's 1992 recording did the same (ASV CDQS6086). In the latter's case, with just six men, this worked very well; the present choir is 16-strong and the texture is a bit muddy in places. The singing is good but not always as blended and in tune as in some other recordings of this mass. The liner notes say that the chant is taken from the early Einsiedeln Codex 121 because there is uncertainty about the versions used in Palestrina's day, but the Cappella Giulia has a full set of chant books from Palestrina's time which can be consulted. There are some very good moments here, especially in the final Agnus and in some of the motets, but there are better recordings of the Mass available. I hope they tackle one of the under-recorded Masses next time — such as the great but under-valued *Missa Ut re me fa sol la* which is very like *Papae Marcelli*.

Noel O'Regan

Philips Complete Keyboard Works Vol. 1 Siegbert Rampe kbds 71' 27" Dabringhaus & Grimm MDG 341 1257-2

In terms of modern editions Peter Philips is a woefully under-represented composer — as Siegbert Rampe's liner notes states, only Byrd was more widely published during his own lifetime. He was perhaps the best travelled of all his contemporaries too, working in Rome, Antwerp and Brussels, and touring Spain and France.

Rampe plays a variety of instruments on this CD — two early organs (in Ostfriesland and Tangermünde), copies of 16th and 17th century clavichords, an original virginal from 1605, and a 1637 Andreas Ruckers harpsichord. The selection of music also spans a variety of styles, from madrigal transcriptions and pavanas and galliards to fantasias and sacred works. Whilst I applaud the resulting variety of colour and interest, I'm less keen on the work ordering, whereby works for each type of instrument are grouped together. For example, nearly 25 minutes of clavichord pieces follow the initial two organ works,

and I for one would have been happier to see these interspersed with the harpsichord works, where some of these beautiful but inevitably more self-effacing pieces would have a greater chance of being cherished as the gems they undoubtedly are. I felt this especially keenly, as Philips's style, though often florid and complex, is nowhere near as accessible as that of his illustrious English contemporaries. This is music you have to listen to carefully and work at before it finally reveals itself. Funnily enough, I feel much the same way about Rampe's playing – he's not at pains to make it easy for the listener, often fairly rattling through complex writing and not, I feel, always revealing large-scale and phrase structure very well. Some of the organ playing comes over as particularly dense and impenetrable, and there's little in the way of wit or lightness of touch.

Not an easy-listening disc, then, but still a very worthwhile examination of a composer whose works deserve to be better known. There's plenty of interest from an organological point of view, and Rampe's research and knowledge of Philips's life and work is accurate and extensive.

Robin Bigwood

Sweelinck 'Ballo del Granduca' Serge Schoonbroodt, renaissance organ 1600/1998 at Saint-Jacques, Liège 60' 12" Aeolus AE 10201

I'm not sure why this 2000 disc has come round again – presumably a change of UK distributors. Andrew Benson-Wilson praised the gutsy performance (EMR 71 p. 18) and I have enjoyed it. As Andrew pointed out, one item *O lux beata Trinitas*, is by Scheidemann. Four of the remaining pieces are on secular tunes, and as with the Scheidt disc I reviewed in the last issue, I wonder whether they were really meant for large-scale instruments: choosing quiet stops doesn't help, since the sound then seems distant. What constraints were placed on Sweelinck's choice of repertoire on a civic organ inside a church building? If secular tunes were OK for him, were they for Scheidt on a church instrument? The disc begins with the *Fantasia chromatica* (the one that seems to quote the round 'By the waters of Babylon') and ends with the eponymous post-1589 piece. It is good that this is still available, despite the playing occasionally sounding a bit messy.

CB

Victoria Requiem 1605 The Sixteen, Harry Christophers 72' 58" Coro CORSACD16033

Ave regina a5 & a8, Nigra sum, Quam pulchri sunt, Salve regina, Taeget animam meam, Trahe me post te
see Simon Ravens on pp.34-35

Entre aventuras y encantamientos: Música para don Quijote La Grande Chapelle, Ángel Recasens 59' 58"

Lauda LAU 001
Music by Gerónimo, P. Guerrero, Heredia, Patiño, Pujol, Romero, Victoria

Cervantes published the first part of *Don Quixote* in 1605 and one can understand the desire to create a musical celebration of the 400th birthday of such an iconic tale. The problem is that there is no surviving contemporary music specifically associated with either *Don Quixote* or Cervantes, so the Madrid-based ensemble La Grande Chapelle have attempted to 'recreate the musical atmosphere of the time' by resorting to the good old practice of *contrafactum*: they take existing pieces and fit new texts to them. They go further by working characters from *Don Quixote* into the poems they have chosen, and create a framework for the music with well-chosen extracts from the story that are printed in the booklet. Musically this results in something of a hodge-podge with anonymous ballads rubbing shoulders with motets by Romero and Victoria. The performances are of the tuppence-coloured variety: strophic songs change scoring each verse, with different solo singers and instrumentations including recorders, viols, guitars, harp and the inevitable big drum. The vocal ensemble rarely blends: the countertenor has an unfortunate bleat and the tenor sounds as though he's in a different room from the rest of the singers. The disc is somewhat redeemed however by the smaller-scale items such as the simple unaccompanied four-voice *Miserere mei* by Mateo Romero and an instrumental ensemble of viols and recorders playing an organ tiento by Aguilera de Heredia. To be taken only with a large pinch of salt.

John Bryan

Lute Music of the Renaissance: The Schele MS, Hamburg, 1619 Joachim Held & Hänsler Classics CD 98.218

The Schele Lute Book, Hamburg, Staats- und Universitäts-Bibliothek, Real. ND. VI, No. 3238, was thought to have been lost in the Second World War, but resurfaced in the 1970s. It contains a considerable amount of music by Joachim Van den Hove, such that some have (erroneously, according to Ralf Jarchow in the sleeve notes) thought the manuscript was copied by him. Joachim Held has selected pieces by Van den Hove, John Dowland, Robert Ballard, G. B. Domenico, Paolo d'Aragon, Alfonso Ferrabosco the Elder, Giovanni Girolamo Kapsberger, J.-B. Besard, Charles Bocquet, Diomedes Cato, together with some anonymous ones. It's a nice, varied anthology of some excellent

music. His playing (on a lute by Klaus Jacobsen) is clean, thoughtful, and restrained. I would have preferred to hear fewer rolled chords. It gave me a wry smile to hear English Country Gardens suddenly appear in Domenico's *Bergamasco*.

Stewart McCoy.

Música sacra en la época de Carlos V Capilla Príncipe de Viana, Ángel Recasens 55' 29" (rec 2001)

Comunidad de Madrid 5.1734
Music by Ancheta, Crecquillon, Duxis, Hellinck, Morales, Lassus, Robledo

This is one of several discs we received this month which lack the usual information of where you buy it from (it reached us from Codaex). There is nothing on the disc itself, and the box has no label name nor prominent number. There are © credits to Audiovisuals di Sarrià S.L., Clara Vox (for translations) and Dirección General de Promoción Cultural, Consejería de Cultura, Comunidad de Madrid and it is part of a series called *Musica Antiqua*. The forces comprise 17 singers (but no more than 15 present at any session), 6 chanters, a cornett, 2 sackbuts, dulcian and a positive organ. The vocal sound is clear in the lively movements, with or without instruments. But the more reflective pieces are lugubriously slow – it's amazing how well the TTB ensemble manages to sustain and even shape Ancheta's *Domine non secundum*. Contrasts in mood are generally expressed by the composers at this period by the length and frequency of notes rather than expecting a variety of *tactus*. Morales' *Emendemus in melius* follows at such a lick (and high pitch) that the singers and players can't make any sense of it – I suppose the conductor's excuse is the C signature. I had to turn the volume up for his *Circumdederunt*, and the words were barely audible. But less extreme items (like the opening Crecquillon *Kyrie* & *Sanctus*) are fine.

CB

L'Organo in Italia fra Rinascimento e Barocco Francesco di Lernia (Columbi organ, 1532/3, at Valvasone; G. Callido op. 302 of 1792 in Venzone) 60' 35"

Tactus TC 550004

Music by Cavazzoni, Fogliano, A. Gabrieli, Picchi, Stivori (at Valvasone); Frescobaldi, GB Martini, Merula, Pasquini, Pollarolo, Zipoli (at Venzone)

This CD uses two organs to cover a repertoire from the early 16th to the mid 18th centuries, both found in the North-eastern corner of Italy. The first organ, dating from 1532, is ideal for the earlier repertoire. The second one, from 1792, is a little bit late for some of the pieces played on it, but the relatively conserv-

ative development of the principal chorus Italian organ means that this is hardly noticeable and the late 18th century colour stops (reeds and strings) are used sparingly and appropriately. This is a CD well worth acquiring as an introduction to the Italian organ and its music – a unique sound and repertoire. The distinctly vocal quality of the pipework is well explored by Francesco di Lernia, particularly through the use of a slightly detached touch, allowing the voice of each pipe to develop and speak – this avoidance of legato is one of the most vital components of the performance of early organ music. The join between the two organs is initially hardly noticeable, despite their being a very slight pitch difference – the choice of registration for the first piece on the Venzone organ helps with this transfer, and the acoustics are not dissimilar. So unless you already have a shelf-full of Italian organ CDs, this could be one to listen to.

Andrew Benson-Wilson

Renaissance Portugal: Sacred Music of Cardoso and Lôbo The Sixteen, Harry Christophers 62' 51"

Coro COR16032

Cardoso Missa Regina caeli + Non mortui, Sitivit anima mea, Non mortui; D. Lôbo Missa pro defuntis + Audivi vocem de caelo & Pater peccavi
see Simon Ravens on p. xx

Requiem The Tallis Scholars 139' 03" (2 CDs) Gimell CDGIM 205 (rec 1987-97) ££.
Requiems by Cardoso, D. Lobo, Victoria; motets by A Lobo

No, not a requiem for the Tallis Scholars, who are still with us. The impulse for this 'two for the price of one' reissue is, apart from reaching a new market, to commemorate the 400th anniversary of the publication of Victoria's *Requiem* and bring together two Portuguese settings that Peter Phillips says 'take up the possibilities inherent in the Victoria'. They are supplemented by motets by Alonso Lobo (no relation to Duarte: the former was Portuguese, the latter Spanish). CB

see Simon Ravens on pp. 34-35

17th CENTURY

D'Anglebert Pièces de clavecin & airs d'après M. de Lully Céline Frisch hpscd, Café Zimmerman, Pablo Valette dir Alpha 074 116' (2 CDs)

I'm a big fan of Celine Frisch's playing — her *Oeuvres pour clavecin* Bach disc from 2000 shows how it's possible to play in a way that is respectful of historical practice, that reveals detail and depth in the music, but remain utterly entralling.

This music on this disc, though, is a world away from Bach. D'Anglebert is a central figure in the French harpsichord school in the second half of the 17th Century and along with that of Chambonnieres and Louis Couperin his music is sometimes afforded respect and admiration amongst harpsichordists which is out of all proportion to its wider historical importance. Whether this is tied up with some idea of finding your harpsichord roots or arises out of fearful contemplation of all those *agrément*s, there are undoubtedly some exquisite musical delights awaiting the courageous listener or player.

The first CD of this double set is all solo D'Anglebert, and in it Frisch thankfully keeps well clear of the soupy sentimentality that characterises many a lesser performance of this repertoire. The gestural and harmonic of the Prelude of the G major suite is convincingly delivered, and the suite movements that follow it are crisp and alive. In this and the G minor suite the tempos are brisk, the precision of ornamentation and articulation is outstanding, and fundamentally the playing oozes musicality. However, whilst Frisch's no-nonsense style is refreshing, and particularly well suited to the Lully transcriptions, I'm sure I won't be the only listener who would have loved a touch more give here and there. In particular I think some of the Courantes come over as rather more lightweight affairs than they should. Sometimes you want to get lost in the complexities, but Frisch doesn't let you.

CD2 is a welcome and unexpected bonus, presenting the original orchestral versions of the Lully airs that D'Anglebert transcribed. Café Zimmerman, directed by Pablo Valette, manages to sound appropriately cocky in the Ouvertures and serene in the Sommeils, and in between they create a remarkable range of tone colours. Almost without exception the performances are excellent.

The ever-so-slightly unforgiving harpsichord tempos aside, this is a decidedly unstuffy recording that might change your views on early French harpsichord repertoire, and I imagine most listeners will want to listen to it repeatedly.

Robin Bigwood

Banchieri Il Virtuoso Ensemble Hypothesis Tactus TC 560203 72' 23"

Discs with 36 pieces are a problem, especially when sometimes even two minutes feels too long. They are selected from Banchieri's *Il virtuoso Ridotto* (1607) and *Il Virtuoso Ritrovò Academicò* (1626). It is difficult to criticise the scorings when I do not have access to the original. However, from

the few pieces I can check, it is clear that the performers have assumed that the published parts need not be taken too literally. Kirkendale's *L'aria di Fiorenza* includes 'O belissimi capelli', a vocal duet here performed with one voice and with the second of the instrumental parts omitted from the final section: no violinist is present on the disc, although two are scored for here and *La sampogna* is explicitly for *quattro Viole da braccio*. The recorder and a high single-line organ part are used far too often, with a desire for high treble sounds; had it been in the days of black discs, I might have suspected that I was playing at 45 rpm instead of 33. Like the 'Playford' disc reviewed below, this is an example of the 'anything goes' approach to instrumentation. The playing itself is irritatingly detached. But perhaps the thesis on which this is based contains lots of evidence that will contradict my assumptions. CB

Biber Violin Sonatas from the Kremsier Archive Anton Steck vln, Christian Rieger kbd, Lee Santana lutes, Hille Perl gamba cpo 777 124-2 67'12"

Sonatas in B, c, D E, g, Ciacona in D + Muffat Sonata in D

Before getting stuck into the marketing, let me first of all say how much I enjoyed the performances here. The many continuo combinations mean an ever-changing canvas upon which this formidable violinist can weave his virtuosic magic and enjoy the sheer sound of the instruments. The way scordatura affects the timbre of violins is in some ways a much more profound experience than the fact that it makes some chords easier to play – it can also make playing some passages fiendishly difficult to tune (Biber quite often requires notated consecutive fourths, which are a nightmare!) No problems for Anton Steck, though. Whether or not you accept the suggestions that these anonymous pieces are the work of the young Biber, there is a wealth of 17th-century violin repertoire here. Personally, I don't go for the hypothesis – I found the Ciacona in D particularly unimpressive, even if it might have been Biber's attempt to imitate Bertali's piece of that name. Just for the record, Kremsier is the German version of Kromeriz, which is the form that seems to be preferred in English. BC

Bouteiller Messe des morts et motets Suzie LeBlanc, Stephan Van Dyck ST, Les Voix Humaines 54' 55" ATMA Classiques ACD 2 2259

Pierre Bouteiller (c1655-c1717) may have eluded James Anthony's survey French

Baroque Music but no-one, it seems, escapes the attentions of the Versailles research team. It is only via the library of Sébastien de Brossard that 13 motets and this *Requiem* have survived, though as a provincial cathedral organist from the 1680s Bouteiller must surely have written more, even if his reputation following a move to Paris 1698 was principally as a 'master player of the viol'. The five *petit motets* recorded here feature the unusual and striking sonority of voice, two obbligato bass viols and continuo, and have a fluency and an intensity of which Charpentier himself would be proud. The commitment of the performers is also impressive. Less satisfying is the *Requiem*, which was conceived as a work for five voices and continuo but here is heard with only two of the parts sung and the others played on viols. Though this is reasonably convincing in freely polyphonic sections, imitative points are not really projected by the instruments to the music's detriment. The ensemble might have done better to give us all PB's surviving motets instead or, indeed, as well: there is certainly room for more on this disc.

David Hansell

Memento Mori Froberger Assi Karttunen
hpscld 69' 24"

Alba ABCD 196

Auff die Mayerin, Lamento Ferdinand IV, Lamentation, Meditation faite sur ma mort future, Partita II, Suite XIX, Toccata XIV, XVIII, Tombeau fait à Paris

This anthology is framed by the Lament on Ferdinand IV and the Tombeau for M. Blancherocher, the former going up to heaven with an ascending scale, but it is a nice example of the ambiguity of musical symbolism that the descending scale for M. Blancherocher (who is deprived of his final R in the programme list) means, not the opposite, but the same (*Requiescat in pace*). This is an excellent introduction to Froberger's music, and nicely played. The booklet is focussed on the link between the composer, Sibylla von Württemberg-Montbéliard (who spent his last years as his tutor and friend), and Huygens. I'm not sure if Assi Karttunen goes as far as to play 'à la discretion sans observuer alcune mesure' – perhaps the fact that I like her restraint condemns me a Philistine who doesn't understand Froberger. But I've enjoyed this disc, and look forward to her further progress from the world of the continuo player to that of the soloist. CB

£ = bargain price

££ = mid-price

All other discs full price, as far as we know.

All CDs reviewed here are available from
Lindum Records

Purcell *The Fairy Queen* Soloists, Cantillation, Orchestra of the Antipodes, Anthony Walker cond 143' 47" (2 CDs)
ABC 476 2879 (2 CDs)

This is based on a production by Pinchgut Opera in Sydney. This was probably fine as a live production, and it doesn't miss by far from being a thoroughly enjoyable recording rather than just good in parts. The period band is fine, as are some of the singers, but others are shown up a bit by the clinical sound of a recording. I'm intrigued that the edition is ascribed to Erin Helyard, since Pinchgut Opera paid King's Music a royalty for the use of my edition for the stage performance and an ABC broadcast. The only obvious editorial originality is the insertion of 'Music for a while'. CB

Michelangelo Rossi Toccatte e Correnti
Sergio Vartolo hpscld 79' 31"
Naxos 8.557321 £

I liked this CD within five seconds of putting it on – after literally the first chord of the first Toccata Vartolo heaves a big and very audible sigh, which somehow seems to sum up the passionate and poetic atmosphere which pervades the whole disc. Michaelangelo Rossi spent most of his working life in Rome, and though in his own lifetime he was famed as a violinist, his claim to fame today rests largely on a set of ten toccatas and correntes, which, along with just a few other pieces, are the only works of his to have survived. These owe much to his teacher, Frescobaldi, and though they're perhaps not as dramatic or harmonically rich, they're never the less fine pieces in their own right.

Vartolo's performances are utterly compelling, and make the strongest case I have ever heard for the quality of Rossi's works. The tempos and pacing within sections are faultless, and there's such variety of touch, colour and texture that I never once began to tire of what appears to be the sound of a single harpsichord. This is helped by the excellent, luminous recording quality, but has more to do, I suspect, with the sheer quality of the playing. In case you're wondering, Toccata Settima, which is probably the best known of all Rossi's works, is given a superb reading.

As is so often the case in life, though, not everything is perfect, and on this disc it's the liner notes and typically groovy Naxos presentation that lets the side down. There's no information about the harpsichord used on the recording, and instead of a nice concise introduction to the world of Rossi, there's a rather heavyweight discussion of the surviving

editions of the keyboard music, which I suspect might go over the heads of many. This is a minor criticism though, and doesn't detract one bit from this very fine and enjoyable disc. If you play or enjoy Frescobaldi or Froberger you simply must buy it!

Robin Bigwood

Sainte Colombe Pièces de viole Paolo Pandolfo gamba, Thomas Boysen theorbo, guitar 68' 44"
Glossa GCD 920408

Four suites are assembled from the more than 200 pieces for solo bass viol from the two Panmure manuscripts, and another in Tournus. For the most part there is no bass provided, so the players have provided accompaniments for 12 of the 28 movements, play 4 which have the original accompaniment, and leave 12 unaccompanied. None of the surviving manuscript sources of Sainte Colombe's music are autograph, so his final intentions remain a mystery, as does so much else about him. However, that need prove no bar to the enjoyment of his music, as the popularity of his *Concerts* for two equal viols repeatedly proves. This recording will win him many new admirers. The music is marvellous, very original, with many of the characteristics familiar from the *Concerts* – unmeasured rapid runs, unusual but compelling harmonies and chromaticisms. He uses the full range of the instrument, not scaling the dizzier heights like Simpson or Schenk, but ranging through the registers, particularly enjoying the bottom string – as one would expect. And the playing is stunning. Pandolfo has a wonderful dynamic range, with his graces deliciously whispered, his technical command outstanding, at times breath-taking, with bowed trills impossibly rapid. And all in the service of this wonderfully imaginative and touching music, to which he brings the full measure of his artistry. Highly recommended.

Robert Oliver

A. Scarlatti Toccatas (Complete Keyboard Works vol. 1) Alexander Weimann hpscld ATMA ACD 2 2321 69' 02"

It is good to see Alessandro Scarlatti getting a CD to himself and we can look forward to at least two more in this series. This has 10 toccatas plus the *Follia* variations, played on a 2002 harpsichord by David Werbeloff, based on a late 17th century Giacomo Ridolfi. Weimann is an exciting player who is well up to the highly virtuosic demands of some of these works, varying in style from continuous sectional toccatas, like those of Frescobaldi, to extended multi-movement works lasting nearly 10 minutes. The latter can come close to Bach's Chromatic

Fantasy and Fugue. As in that work the Scarlatti sources at times just gives chords and the rubric 'arpeggio'. Weimann is not afraid to improvise and even adds a short Presto at the end of one of the toccatas based on the Bb Prelude from WTC I. He exaggerates the abrupt endings of some sections and also cuts off the ends of pieces abruptly – this becomes a bit affected on repeated listening. But this very committed playing makes an important contribution to putting Alessandro Scarlatti back in his proper place in the development of keyboard music.

Noel O'Regan

C. Simpson *The Seasons, The Monthes & other divisions of Time* — I Sophie Watillon tr & B viol, Friederike Heumann, Brian Franklin b viol, Matthias Spaeter lutes, Luca Guglielmi kbd 78' 04"

Alpha 088

Winter, Spring; Jan-June

This marvellous recording places side by side the music of the (allegedly) devoutly Catholic Christopher Simpson, and the famous painting 'Noli me tangere' of Breughel, which portrays the resurrected Christ in the setting of a garden, with a natural landscape and beautifully depicted flowers. Winter and Spring from *The Seasons*; six of the *Monthes* (January to June), the E minor divisions, the G major divisions for two viols, make up the programme, which concludes, magically, with a simple presentation of the ground that Marais puts at the end of the *basse continue* of his first book of *Pièces de violes* – just the bass theme, none of the 20 divisions. It is as if the players are leaving us with an idea of the implications, but not spelling them out. It leaves us wanting more, certainly, but so does the quality of the playing, the sound, and the music itself. Treble viol, two basses, theorbo, organ, and, a novelty for me, a gut-strung virginal. The sound and texture are enchantingly clear and the playing dextrous, often brilliant, always very expressive of the lovely music. Simpson shares with Jenkins a beguiling gift for melody, and how curious it is that neither wrote songs. But the viols sing wonderfully, and the treble sits on top of the texture so eloquently. It's all fabulously played, sharing with Breughel's painting a luminescence and clarity of colour, and that special poignancy of Simpson's genius, reborn with the instruments and the techniques to allow his music to flower afresh.

Robert Oliver

Theile 20 Secular Arias & Canzonettas, 1667 Schirin Partowi, Werner Buchin, Henning Kaiser, Matthias Vieweg SATB Les Amis de Philippe, Ludger Rémy cpo 777 002-2 76' 10"

Johann Theile (1646-1724) is honoured in various ways that are dependent on the interests of the admirer. He wrote the opera that opened the famous Hamburg enterprise at the Gänsemarkt; he was sought after as teacher and organist, and admired as author of important theoretical works; above all, he was a prolific composer of sacred music – passions, masses, psalms and motets. The *Weltliche Arien und Canzonetten* is his earliest surviving publication (1667, in three books); most of the thirty items are included on this well-filled and very welcome CD. The majority are solo love songs, with string and keyboard accompaniment; they are attractively presented here, with lively enunciation from the singers (a touch too much 'characterization' once or twice) and expressive playing from the instrumentalists, most obviously in the ritornellos. There are useful notes and sung texts in three languages, though the English is poor.

Peter Branscombe

Broken Consort by Matthew Locke and contemporaries II Dolcimelo 79' 48"

Aeolus AE-10056

Music by Carr, Eccles, Finger, Locke, Matteis, Purcell, Robinson

This is more an anthology than a single-composer disc, since the four Locke suites take up not much more than a third of the playing time. They are not adequately identified: only one is from *The Broken Consort* (Set I no. 2 in G), two are from *The Little Consort* (5 in e & 10 in d/D) and one from *For Several Friends* (5 in e). While not as disastrous as the Banchieri and Playford discs, this suffers to some extent from ignoring the range of likely scorings. The most plausible options are viol or violin on the treble parts, viols below. It is possible that recorders played the music, but they seem not to have been the instruments preferred by professionals and gentlemen amateurs (for whom the music was intended). The two treble parts, though, are clearly for equal instruments, and if one recorder is essential (the group is built round recorder and cello), then two recorders would work better than recorder and violin, who naturally shape their phrases differently. And why does the cellist (an irrelevant instrument in England at the time) play the even less plausible violoncello piccolo? Presumably because he has one (even if from another country and another century). This mis-judgement is the result of a fairly implausible ensemble seeking a repertoire: there is much less written or suitable for recorder, violin and continuo than one might expect, despite the success of the Palladian Ensemble. It is a pity, since the

playing is excellent and the divisions on grounds are fine.

CB

Cantate, Domino, omnis Francia! French Sacred Choral Works of the 17th Century

The Ebor Singers, Paul Gameson dir 65' 51"

Cloister Records CLOCDO105

Mostly Bouzignac + Boësset *Veni sponsa mea*; Charpentier *Salve regina* H.24 *Du Caurroy Ave Maria*, *Benedicamus Domino*; *Du Mont Magnificat*

This is almost a one-composer disc: 10 of the 15 tracks are by Bouzignac. Some show him in the uncharacterise guise as a composer of post-renaissance counterpoint (*Du Caurroy* does it better), but it is the dramatic pieces that reveal his individuality and which have rarely reach their potential on the recordings I have heard. This is better than most, though there are pauses which disrupt the dramatic impetus and sometimes a lack of energy. I'd like to see the director's editions (from www.yorkearlymusicpress.com which I didn't notice in time to order them), since there seem to be some discrepancies from the plausible but century-old ones I checked by Quittard (nos. 3 & 7) and more recently by Launay (1, 8). *Dum silentium* must be in high clefs and need putting down – the bass only goes an octave below middle C. The musical high-point of the disc, though, is the final item, Charpentier's three-choir *Salve Regina* (mis-numbered H. 23 instead of H.24, though it has the organ prelude H23a). There are a few vestiges of the director's Anglican background, despite the French Italian. But a recording worth buying.

CB

Chirping of the Nightingale: Mr. Playford's English Dancing Master Lautten Compagney, Wolfgang Katschner dir 61' 23 Berlin Classics 0017842BC

Music from the various editions of Playford's *English Dancing Master* has been subjected to a variety of interpretations. The first edition, printed in 1651, specifies no instruments, although, as Jeremy Barlow points out in *The Complete Country Dance Tunes from Playford's Dancing master (1651-ca.1728)* (Faber, 1985), an advert for it in Playford's *A Musickall Banquet* (1651), says the music is to be played on the treble viol or violin. All subsequent editions of *The Dancing Master* say the music is 'to be playd on the Treble Violin'.

The Lautten Compagney takes a dim view of playing Playford's music as he intended. Babette Hesse writes in her sleeve notes: 'If all that you heard on this CD was what Playford had printed, you would not have much joy from it: he gives only the simple melody and, as so often in music of the period, the most important things were not written down.'

The challenge for the LAUTTEN COMPAGNEY, then, is to engage in creative synthesis.'

One of these 'important things' must be their instrumentation: not one violin, but two, plus seven different recorders, a harp, a bass viol, a chitarrone, a baroque guitar, a harpsichord, an organ, castanets, spoons, a tamburello, a Lansquenet drum, a zarb, a Jew's harp, woodblocks, a jingle tambourine, a def, a theorbo, and a *chitarrone battente* (whatever that is). Their playing is accurate, imaginative, and full of vitality, with flashy recorder divisions for Daphne, complex rhythms for the Boatmen and the Virgin Queen; yet somehow it is all just too tidy for its own good. Playford's folky charm is drowned in a sea of sophisticated orchestration. Jeremy Barlow's edition includes 535 pieces assembled from the various Playford editions. The Lautten Compagney presumably did not have much joy from it, since about a third of the pieces on their CD are not from Playford, despite the title. *Stewart McCoy*

One important thing that Playford did print is the dance patterns. These, of course, cannot be realised on a CD, but I suspect that some experience of using all the information that Playford supplies would remove the idea that the musical information is so lacking. There are still places in Ireland and Scotland where dancing with music not too different from Playford's is accompanied traditionally by a violin, and there are plenty of historical dance groups who can regularly experience that Playford's publication is adequate, whether or not players busk the unwritten basses that underlay many of the tunes. *CB*

Concerto Imperiale (L'héritage de Monteverdi) La Fenice, Jean Tubéry 56' 09" Ricercar RIC 240 (rec 2000)

Buonamente *Intrada a6, Sonata a3 sopra Il Ballo del grand duca; Castello Sonatas Bk II 13 & 14; Ferro Sonatas 10 & 11; Pesenti Passamezzo a2; Monteverdi Altri canti d'amor; Neri Sonnata a8; Priuli Ave pulcherrima virgo a5, Sonata I a8*

Another pearl in the string of recordings to which, by dint of some or other connection to Monteverdi, the great man lends his name. The series title 'L'héritage de Monteverdi' is good marketing – in this case a front only for unerringly fine performances. La Fenice is one of those rare groups that puts drama in the centre of their performance, as opposed to literature. The grammar is all about pace, change and a sense of immediacy of thought, all adding to pieces which grow from a complete view of the effect they are designed to convey. The musicianship

is more than faultless – proving that perfection need not be a straitjacket. The colourfully well-written sleeve notes describe the historical basis of the recording: in brief, the music's connections with Monteverdi, Venice, Vienna and the Hapsburg emperors. The Venetian music includes fine performances of Buonamente, Castello and Priuli on cornetts, sackbuts, strings and continuo. The Viennese works include some harmonically startling Ferro, and some energetic string ensemble and recorder/dulcian combinations by Ferro and Neri. The final piece is the extended dramatic madrigal of Monteverdi *Altri canti d'amor* for which the instrumental group is joined by six singers. Look out for any in the series! *Stephen Cassidy*

Esperar, sentir, morir: songs and dances from the hispanic baroque Charivari Agréable Signum SGCD069 78' 42"

Music by Barter, Durón, Escalada, Hidalgo, Imaña, Ribayaz, Santiago, Valls & the performers

There is some very beautiful music here, with performances to match. There is, however, a certain monotony, so it's a pity there are not a few more vigorous interludes like the *Differenzias sobre la Gayta*. Any disc with Clara Sanabreas is worth hearing, though her clarity made the usually excellent Rodrigo del Pozo sound a bit wavery. I don't want to go on about issues concerning scoring in every review I write this month, but it did seem a pity that vocal lines were so often taken by instruments. The only song I could check with a score was one with three voices underlaid, performed by two singers and viol; in other songs the viol seemed to be playing tenor when a melodic bass rather than plucked strings was needed. I'm sure that the music was treated in all sorts of ways; but the booklet concentrates on music at court, and fudging scoring because you can't afford another singer wouldn't have been acceptable there. But I won't quibble: this is a fine disc of little-known music. This offers a more restrained alternative to the Hespérion XX/XXI or Andrew Lawrence-King style, but one that is equally valid. *CB*

Moon, sun & all things: Baroque music from Latin America – 2 Ex Cathedra, Jeffrey Skidmore 76' 50" Hyperion CDA67524

Music by Araujo, Fernandes, Franco, Hernandez, Padilla, Salazar, Zipoli & anon

There's a strange clash between the raucous instrumental introduction and the kempt early-music choir of the first piece, whose vernacular text suggests that it should perhaps sound a bit exotic: 'Hanacpachap cussicuinin'. But it has a marvellous tune that sticks firmly in the

mind. The disc is built round Vespers, Latin psalms alternating with Spanish-texted villancicos, with their delightfully irreverent and imaginative texts (the genre is unaccountably slighted in the notes of the disc reviewed above). No 4, for instance, *Salga el torillo hosquillo*, has an excited estribillo setting the scene at a bull fight, but the coplas, to a simple and touching tune very similar to Monteverdi's *Si dolce e'l tormento*, are about baby Jesus as matador – 'In the cloak of a man the child enters the ring; the bull will tear him apart, and thus mankind will win'.* If you haven't yet encountered the alteration between skilled polyphony and untrammelled vigour that hispanic-American music encompasses, buy this – and buy it if you have. *CB*

* The texts of three of the villancicos are discussed by Jules Whicker in Early Music Performer 15 – the intended text of his 2004 Margot Leigh-Milner Lecture, whose live performance was sabotaged by the absence of the expected projector.

Sacred Bridges The King's Singers, Sarband Signum SGCD065 71' 36"

Psalms by Goudimel, S. Rossi, Sweelinck, Ufki

I often first play a disc without looking at the booklet. I assumed that Ali must be a member of Sarband and wondered what the point was of having a modern Muslim rehash of a Geneva psalm. But there is a very good reason. Ufki, alias Wijciech Bobowski (1610-75), was a sort of 17th-century Cat Stevens, a convert to Islam who tried to bridge the two cultures. According to the booklet, he translated the Anglican catechism (how did a Pole know it?) into Turkish and wrote a Latin explanation of Islam. He also translated the Psalms and adapted the Geneva melodies to Turkish musical style. Hence this disc, fulfilling Sarband's aim of exploring connections between the music cultures of Judaism, Christianity and Islam. The Jewish input, other than the Psalms being Jewish in the first place, comes from Salomon Rossi. I've heard several recordings of his music, and the King's Singers offer the one that is most convincing musically, though I can't comment on their Hebrew accent. It is also good to have some of the amazingly neglected Sweelinck psalm settings. An intriguing disc, and far more than a curiosity. *CB*

Le Trésor d'Orphée: Les concerts de musique pour violes en France au XVIIe siècle Ensemble L'amoroso, Guido Balestracci

Zig Zag Territoires ZZT 040501 74' 45" Music by Boesset, Cadéac, Courville, L. Couperin, Du Caurroy, Du Mont, Guédron, Le Jeune, Métru, Moulinié, Roberday, Vallet

This is a well-devised programme of 17th century French music for viols, inter-

spersed with *airs*. All the major contributors to this repertoire are represented and English listeners tempted to compare this music with Lawes and Jenkins will not be disappointed by the quality of what they hear. The players bring plenty of light and shade to the phrases so that the contrapuntal interplay can be easily discerned, though the singer sounds less comfortable in this stylistically elusive world, if not disruptively so. The somewhat densely written booklet essay appears in French, English and German, though the songs are translated into English only, and the programme details are just on the case. *David Hansell*

LATE BAROQUE

Geistliche Musik der Bach Familie (recordings from mid-1980s) ££

1. JSB *Motets, Chorales* Rockstocker Motettenchor, Capella Fidicinia Leipzig, Hartwig Eschenburg

BWV 225, 227-230, 243A-C, 315, 356, 361, 434

2. CPEB *Easter Cantata, Heilig, Anbetung dem Erbarmen* Martina Lins, Barbara Schlick, Hilke Helling, Wilfried Jochens, Paul Elliott, Gotthold Schwarz SSATTB, Rheinische Kantorei, Das Kleine Konzert, Hermann Max dir

Wq 217, 222, 243, 244

3. JEB *Magnificat, Das Vertrauen der Christen auf Gott; JCFB, Wachet auf, Die Kindheit Jesu* Martina Lins, Barbara Schlick, Hilke Helling, Silke Weisheit, Martin Schmitz, Christoph Prégardien, Hans-Georg Wimmer, SSAATTB Rheinische Kantorei, Das Kleine Konzert, Hermann Max dir

4. WFB *Erzittert und fallet JCB Tantum ergo* JLB *Gedenke meiner, mein Gott, Trauermusik* Barbara Schlick, Claudia Schubert, Wilfried Jochens, Stephan Schreckenberger SATB, Rheinische Kantorei, Das Kleine Konzert, Hermann Max dir

(JCB: Elisabeth Scholl, Ruth Sandhoff, Andreas Karasiak, Gotthold Schwarz SATB, Dresdner Kammerchor, La Stagione Frankfurt, Michael Schneider dir)

5. JMB, GCB, JCB *Cantaten aus dem bachischen Archiv* Capella Fidicinia, Hans Grüss dir

JMB *Ach bleib bei uns, Ach wie sehnlich* GCB *Siehe wie fein* J Christoph B *Meine Freundin*

On the whole, the later the music, the more I enjoyed these discs. The Bach-Archiv disc (5) is in a rather too heavy 18th-century modern style. The JSB motets (1) make a good programme – the inclusion of some chorales provides variety; but there are more incisive and brilliant performances around. But get the set as a

way of acquiring a fine set sampling of the sacred music by Bach's sons. To sample the best, try JCF's *Wachet auf* (3), written around 1780 and in most respects not sounding archaic except for its use of the chorale melody: not quite such a cultural clash as Berg's violin concerto finale, but worth a listen. *CB*

*I don't want to be too fanciful in a serious review, but while listening to the stolid, churchy performance of J. Christoph's wedding cantata *Meine Freundin, du bist schön*, I imagined a scenario. The setting is, of course, not in church but at the party afterward. Towards the end, just as the happy couple are trying to slip off to bed (the Bachs being a god-fearing family, this would, of course, have been for the first time), JCB appears with a bundle of music in his hand, saying 'Wait a minute! I've written this little piece to round off the evening'. Parts are handed out; the solo soprano goes to the bride, and last a violin part for the groom: it is put straight on the stand, and is copied carefully so that the first page shows none of the virtuoso passages later in the piece. Part of the fun is that the usual allegoric *Song of Songs* text is made literal by a verbal commentary in the score (perhaps recited). The enormous ground while the couple enjoy the garden of love might spell out that marriage lasts for ever. Finally (after some 20 minutes), everyone joins in with a beautiful valedictory grace.*

Bach Actus Tragicus [Cantatas, 18, 106, 150] Katherine Fuge, Carlos Mena, Jan Kobow, Stephan MacLeod SATB, Ricercar Consort, Philippe Pierlot 48' 51" Mirare MIR 002

There is a fine cast of singers (just four of them, of course), with varied solo instrumental ensembles, all superlatively played. I have a few worries: this music shouldn't need a conductor, but there isn't quite enough concern to keep the movement going, and the instrumental bass is too heavy. I'm happier with 18 and 150, upon which I have fewer prejudices, though I do find the separation of slow notes irritating, especially since the singers don't agree on how to do it. Katherine Fuge is best at sustaining a limpid, non-legato but phrased line. But there's much to admire, and if you don't know 18 and 150, this is well worth getting – though one might expect another cantata for one's money: perhaps the short duration was determined by lack of space for another set of texts and translations in the booklet. *CB*

Bach Cantatas 26, 62, 116, 139 (vol. 28) Yukari Nonoshita, Robin Blaze, Makoto Sakurada, Peter Kooij SATB, Bach Collegium Japan, Masaaki Suzuki 68' 44" BIS-SACD-1451

Two features struck me when listening to the four chorale cantatas on this disc. First, Bach's ingenuity is constantly

displayed in the opening choruses, where he combines the chorale melody with an orchestral setting that could stand as an independent piece in its own right; in BWV 62 he reworks the chorale into 6-4 time to give an expectant lilt most appropriate for Advent. Second, many of the arias have ungrateful vocal writing: in BWV 62 the tenor must sing a seemingly unending melisma to a passepied rhythm, while the bass is required to sing fanfare figures more suitable for a trumpet. In both cases, Suzuki's soloists not only overcome the technical challenges of the vocal lines, but also manage commendably to project the words and their sentiment. Throughout this disc, the instrumental playing is vivid and well-phrased, with careful decisions being made about the scoring of the continuo. The cantatas in this volume do not represent Bach at his most immediately communicative, but Suzuki and his ensemble nonetheless project the musical shape and spiritual message of the pieces.

Stephen Rose

Bach Tönet, ihr Pauken! – cantates profanes (BWV 207, 214) Carolyn Sampson, Ingeborg Danz, Mark Padmore, Peter Kooy SATB, Collegium Vocale Gent, Philippe Herreweghe 56' 11" Harmonia Mundi 910860

Bach's homage cantatas must be among his least performed works today. Their words and purpose, honouring Leipzig academics or members of the Saxon royal family, can seem highly dated. Yet much of the music on this disc will be familiar to many listeners. Several movements were derived from or subsequently re-worked for better-known pieces. Thus BWV 207 starts with the third movement of the Brandenburg Concerto no. 1, here adapted into a choral fugue; and BWV 214 is the source of several movements of the Christmas Oratorio. Bach also uses musical techniques that are more familiar from his sacred cantatas: instead of a duet between God and the soul, there is one between the allegorical figures Honour and Happiness in BWV 207. Herreweghe's performances are stylish, with a strong sense of dance metre and some resplendent trumpets and drums in the ceremonial movements. The sycophantic texts can be hard to deliver with conviction, but Herreweghe's forces do their best; the choral sound, however, could be more focused in the first movement of BWV 207. Overall, some excellent performances of Bach's secular cantatas.

Stephen Rose

£ = bargain price

££ = mid-price

All other discs full price, as far as we know.

Bach *Triosonaten* BWV 525-530 Trio Lézard (cl, ca, bsn) 64' 29" Coviello Classics COV 50501 (SACD)

Not exactly authentic, but I enjoyed the perky sound of clarinet, cor anglais and bassoon, which works partly because it isn't an attempt to imitate sounds of Bach's time: you can just enjoy it for the music, especially the outer movements; early players might add a bit more expression to the middle ones now. CB

Bach Organ Works Kari Vuola (1990 Kangasalan Urkurakentamo organ, Naantali Convent Church, Finland) 78' 59" Alba ABCD 209 (SACD/CD) BWV 525, 527, 538, 542, 564

Listening to German music played on a modern Finnish organ based on Dutch baroque models is not as daft as it might seem, as the Dutch 18th century organ has often been seen as an appropriate vehicle for Bach interpretation, as witnessed by the large number of Bach recordings made in the Netherlands. The organ certainly makes an impressive sound in a helpful acoustic. Kari Vuola is the organist of the Naantali Convent Church and the inclusion of some of Bach's best known works hints at a church bookstall market rather than the international specialist organ buff. I also have one or two minor queries about the playing. In some of the more rhythmically strong pieces, a slight emphasis is given to the beginning of each bar, producing an interrupted feel to the pulse. And speeds seem occasionally a little bit unsteady – there are a number of occasions when the pace seems to change. This is one of the difficulties of applying rhetoric to an otherwise rhythmical strong performance – at its best, the listener should not really be aware that the pulse, or shorter passages within the pulse, have changed, but should just get a sense of increased urgency or tension, or the opposite. Whilst mentioning pulse, the faster movements of the two sonatas are played rather slower than usual, and I think it works very well. The sonatas are usually seen as vehicles for displays of virtuosity, and relaxing the pace can reveal far more of the sensitivity of the texture.

Andrew Benson-Wilson

Bach Suites pour le Clavecin (The French Suites) Bob van Asperen hpscd 78' 20" Aeolus AE-10084

This authoritative recording by Bob van Asperen uses a harpsichord of 1738 by the Hanover-based Christian Vater. Strung in brass at a tone below A440, the harpsichord has an Italianate construction

which brings a clarity to the texture while retaining a halo of surround sound. Van Asperen makes good use of the contrast between the two eights singly, and both together, to bring out the different characters of the dances and his subtle use of ornamentation means that the music never flags. The playing is strong, tempi are well-judged with lots of forward drive; there are exciting virtuosic moments but always in the service of the music. Highly recommended both for the playing and for the sound of this very special harpsichord, now in the Germanisches Nationalmuseum, Nuremberg.

Noel O'Regan

Bach Toccatas BWV 910-916 Blandine Rannou hpscd 76' 57" Zig Zag Territoires ZZT050501

Some albums and performances seem to truly reveal themselves only with repeated listening, and I'm sure I'm not alone in savouring every minute of coming to terms with a great piece of music thus, particularly if the first listening is 'difficult'.

I had a feeling it could be this way with Blandine Rannou's recording of the seven toccatas Bach wrote while a comparatively young man, and which so skilfully expand on the 17th-century toccata model, especially that of more northern climes. But despite perseverance, and after listening repeatedly at home, on the train and in the car, I find this CD just as difficult as the first time. Rannou's style is flexible, to say the least, though a less flattering reviewer might go so far as to brand it nervous or unstable. It's certainly reasonable to introduce some extravagance and caprice into the interpretation of a toccata's quasi-improvisatory sections, but Rannou does it throughout, and I find it neither convincing nor musical. I'm particularly puzzled by the rhythmic 'hiccups' that make their way surprisingly often into fast sections where, as far as I'm concerned, a perfectly good pulse has been established and doesn't need to be disturbed – the extraordinarily energetic allegros in the G minor Toccata are badly afflicted. Other sections are grindingly slow, and a few obvious tempo change effects sound to me rather forced and self-conscious.

If you sense I didn't click with this CD you'd be right! But is it a bad CD? I like to think I have a broad outlook on playing styles, but when it comes down to it I favour performances which are stylish without being indulgent, that are confidently individual but not overly eccentric, and which above all remain *musical* at all times. Rannou's Toccatas are a little too quirky for my tastes, but for some

listeners they may well be revelatory performances, throwing new light on repertoire which most other harpsichordists tackle in a more mainstream way. The technique is faultless, certainly, and I enjoyed the recorded sound of the Sidey and Bal Ruckers-Hemsch copy.

Robin Bigwood

Bach Alio modo Fretwork 77' 12"

Harmonia Mundi HMU 907395

Viol arrangements of BWV 552.2, 572, 582, 641, 668, 671, 678, 679, 680, 686, 849, 880, 885, 867, Ricercar a6 1049, 1076

This is wholeheartedly recommended – utterly beautiful music, some of the most sublime music written, and played with the sort of ensemble brilliance and insight that characterises all of Fretwork's distinguished catalogue. For example: the 2nd track has the chorale prelude *Wenn wir in höchsten Nöten sein* played in four parts. The three lower parts played with a gentle, unfocussed sound, and the treble played with slightly nasal tone, bowed nearer the bridge. It's remarkably close to an organ registration, and wonderfully effective.

The big piece is the 5-part Passacaglia in C minor (BWV582) (actually they play it in A minor) and it's the most compelling listening you can imagine. The overall shaping is wonderfully controlled, with graded dynamics, including one section played pizzicato – without missing a beat. There are pieces from Well-tempered Clavier, *Clavier Übung*, and, inevitably, the 6-part Ricercar from the Musical Offering. This is perhaps the ideal medium for this piece. The full consort's completely clear sound builds to an enthrallingly full sonority, which can sound over-blown on violins. It's enormously satisfying listening, and will give continued pleasure. Robert Oliver

J. S. & C. P. E. Bach *O süßer Clavichord* Jocelyne Cuiller clavichord 64' 23"

Fuga Libera FUG508

JSB BWV 922,* 989,*996; CPEB Wq 59/6, 62/12, 118-9*

Despite its singular title, this disc actually features more than one instrument. That played in the 3 asterisked titles is the earlier model, a specimen from 1773 by Christian Gottfried Friederici from Paris, whereas the remainder of the programme has been recorded on a modern French copy of a 1785 clavichord by C.G.Hubert from the Nuremberg collection. The instruments both sound to respond well to Jocelyne Cuiller's expressive and fluid playing, which variously conveys what she (and I) see as the appreciation which Bach, father and son, felt for this instrument in varied kinds of music. If you

don't already own a clavichord recording, then this would be a good one with which to start; but it will prove a rewarding investment in any case. *Stephen Daw*

Bach & Silbermann Gerald Hambitzer *hpscd 75' 15"*

Christophorus CHR 77274

JSB BWV 818a, 906, 989; WFB *Fantasia in e, Sonata in G; CPEB Allegretto con VI Variationi* Wq 118/5, Sonata in G Wq 56/2

There have been many organ recordings which show capable organists (and some less so) playing Bach family repertoire upon instruments built by Sebastian's great contemporary Gottfried Silbermann. The two are known to have met, and were reportedly on amiable terms; one of Sebastian's latest known receipts is one made out to a Polish Count for payment made to him [perhaps not simply as an agent] for a fortepiano made by Silbermann. But despite his fame, not all of his original products have been as carefully maintained as they were built, and they are seldom adequately copied by more recent makers, however well-meaning. Rather sadly, therefore, I have to report that this disc, recorded in the historic German northern port of Rostock, features an instrument copy and a playing competence that is far more essentially basic than its pretentious title implies.

Stephen Daw

Geminiani see under *Vivaldi*

de Grigny – Bach Terje Winge (Kaliff & Löthmann organi in Ål, 1996) 69' 43"

Simax PSC 1242

Bach BWV 577, 562, 653, 772; de Grigny *A solis ortus, Ave maris stella, Pange lingua, Veni creator, Verbum supernum prodiens*

The story of Bach copying out Nicolas de Grigny's *Livre d'Orgue* is well known, and this CD reflects that in its combination of de Grigny's five hymns with works by Bach composed, to varying degrees, under the influence of French composers. De Grigny marks the undoubted peak of the French Classical organ school and his *Première* (and only) *Livre d'Orgue* of 1699 is one of the highlights of the whole Baroque period, in all genres. Norway is not the most obvious place to go to for a recording of his works, but the Ål organ has been built in a modern version of a medium-sized French Classical organ and produces a reasonably authentic (if rather mildly voiced) sound, albeit in an acoustic that is slightly less generous than most French churches and with some added stops from a different style. It is interesting to compare de Grigny's *Récit du Chant de l'Hymne précédent* (played with a *Tierce* registration) with Bach's similarly con-

structed 'en taille' prelude on *An Wasserflüssen Babylon*, using the *Cromorne*. Similar comparisons can be made with de Grigny's *Fugue à 5* movements and Bach's *Fantasia* in C minor (BWV 562). Bach's *Pièce d'orgue* (BWV 572) manages to appear thoroughly French in style, although the allusions to the French repertoire are relatively marginal (I sometimes wonder how much of that is down to Bach's use of a title in French). There are arguments that the outer sections could reflect the *Plein Jeu* and the central section the *Grands Jeux* registrations, although on this CD the whole piece is played on the full principal chorus throughout, with 16' reed.

Andrew Benson-Wilson

Handel *Saul* Rosemary Joshua Michal, Emma Bell Merab, Lawrence Zazzo David, Jeremy Ovenden Jonathan, Michael Slattery High Priest, Witch of Endor, Finnur Bjarnason Amalakite, Abner, Henry Waddington Doeg, Samuel, Gidon Saks Saul, RIAS-Kammerchor, Concerto Köln, René Jacobs *hpscd, dir 149' 59"* (2 CDs in box) Harmonia Mundi HMC 901877.88

René Jacobs gets an almost complete *Saul* on 2 CDs with one minor cut (the Minuet of the overture) and brisk tempos for several items. (The High Priest's solos in Act 1 and the longer version of 'Brave Jonathan' in Act 3 are included.) It is a reading characterised more by surface glitter than with psychological insight. Handel's score is one of his most colourful in its instrumentation, and his markings are unusually precise, the readings of the autograph being supplemented by careful instructions for the use of the organ added in the conducting score. Jacobs shows little interest in following these. He devises his own elaborate continuo colours, sometimes in contradiction to Handel's markings, adds little preludes and other gestures to the recitatives, and occasionally enhances the scoring of the arias ('From this unhappy day', for example, acquires an unnecessary flute.) Further solecisms derive from the use of the edition prepared by the late Percy Young for the Hallische Händel-Ausgabe, one of the least competent of that series. Though Jacobs avoids its more ridiculous errors (such as the spurious *da capo* in 'Capricious man', and the allocation of all the solos in the Elegy to David), he accepts less obvious ones (e.g. wrong key for 'My soul rejects' and Young's invented ending of the Amalekite's recitative, unhappily mixing what Handel wrote and what the librettist Jennens, allowed access to the autograph, indicated as an alternative). The error having the most audible effect occurs in 'Along the

monster atheist strode' which Young (and his editorial predecessors) wrongly indicate to be a 'trio' instead of a three-part ATB chorus. Jacobs consequently uses solo voices, but adds a trombone to the bass line, producing an effect remote from that intended. (A trombone also doubles the bass in the recitative for the Ghost of Samuel, though most would think that Handel's own scoring in this scene creepy enough.)

Such considerations are of little interest to the average listener, of course, and those whose prime expectation of a large-scale Handel work is a feast of fine singing should find much to enjoy in this performance. Rosemary Joshua and Emma Bell are excellent in the leading soprano roles, Joshua's silvery timbre being as well suited to the sympathetic Michal as is Bell's more coppery tone to the haughty Merab. Lawrence Zazzo as David does not entirely avoid some sense of strain in the high-lying part (written for a mezzo-soprano), but is captivating in his slow arias in Act 1 and appropriately intense in his final tribute to Jonathan. (Jacobs' direction of this part of the Elegy is exceptionally sensitive.) Jonathan himself has a spirited interpreter in Jeremy Ovenden, and the minor characters are also sung well, apart from Michael Slattery's delivery of the Witch's recitative in a camp *sprechstimme* that I suspect will not bear much repetition. Unfortunately the weak link in the cast is Gidon Saks in the title role: dry in tone, too fixated on the notated rhythms of the recitative to bring them to life, and generally favouring bluster instead of menace in his scenes of confrontation with David and Jonathan. Overall the power of the work is revealed more clearly in the recordings of Gardiner and McCreesh. The former, for me, has the edge for its dramatic values, but currently seems to be available only as part of a 9-CD set, and one can happily turn to McCreesh to hear proper Handelian sonorities. *Anthony Hicks*

Handel Arias for Senesino Andreas Scholl ct, Accademia Bizantina, Ottavio Dantone Decca 475 6569 65' 22"

Arias from *Flavio, Rodelinda, Giulio Cesare & Rinaldo* (Handel); *Astarte & Engelberta* (Albinoni); *Teofane & Gli odi delusi dal sangue* (Lotti); *Carlo re d'Allemagna* (A. Scarlatti); *Il trionfo di Camilla* (Porpora)

Andreas Scholl made his stage debut at Glyndebourne as Bertarido in Handel's *Rodelinda*, one of the most famous roles written for the great alto castrato Francesco Bernardi, known as 'il Senesino' ('the little Sienese'), and he has expressed a special interest in the remarkable body of music composed for the singer. This generally delightful

recital is a product of that interest, and one hopes that it will not be the only one, though there is no sign that others are to follow. The contents are a little odd, being divided exactly between Handel and non-Handel items, including well-known arias from *Rodelinda* and *Giulio Cesare* which Scholl has already recorded, and 'Cara sposa' from *Rinaldo*, which was not composed for Senesino, but taken over by him in the revival of 1731. Nevertheless they are all so finely sung with Scholl's usual wealth of expression and accuracy of line that one can hardly resent their presence. (Perhaps Scholl's 'Dove sei', here including a spectacular *messe di voce*, is becoming a touch self-indulgent.) 'Bel contento' from *Flavio* is a good, unacknowledged choice for the first number, showing Scholl's control on sustained notes and command of wide intervals, and also serving to display the rhythmic liveliness of Ottavio Dantone's accompaniments, free of exaggerated effects. The six arias by other composers, all unpublished, are particularly welcome. Two Albinoni numbers from 1708 illustrate the start of Senesino's career, one brilliant, the other showing the composer's melodic fluency, while 'Va per le vene il sangue', notable for an insistent, mesmeric, triplet rhythm, comes from the last opera in which the singer appeared, Porpora's *Il trionfo di Camilla* of 1740. A sinfonia and aria with horns from Alessandro Scarlatti's *Carlo re d'Allemagna* is also striking. There are nevertheless whole areas of Senesino's repertory left-unexplored —nothing by his friend Bononcini, nothing from the London productions of the 'Opera of the Nobility' — so there is no shortage of material for a follow-up.

A reservation must also be entered about the presentation. The booklet contains an interesting essay by Alessandro Borin, who researched and edited the non-Handelian items, but Decca presumably considered it too erudite to have translated, and it is printed only in Italian. A short note by David Vickers, culled, I imagine, from the dictionaries, is provided in English and other languages for the plebs. Vickers says that the dates of Senesino's birth and death are unknown, while Borin says that he was baptised in November 1686. In fact, the key biographical dates have recently been established by Elisabetta Avanzati, a descendant of Senesino's brother Gaetano Bernardi, and were revealed in the Milanese journal *Amadeus* in June 2003. (Birth: 31 October 1686; castration: 17 November 1699; death: 27 November 1758.) Let's hope communications among scholars and Decca's production team are improved in any further exploration of this territory.

Anthony Hicks

Handel Operatic Arias Emma Bell S, Scottish Chamber Orchestra, Richard Egarr dir
Linn CKD 252 51' 24"

I'm not sure if an advert for your previous disc of songs by Richard Strauss is the right invitation to entice Handelians. But once you get over the shock of a sound that seems over-large to be accompanied by even a modern-instrument chamber orchestra, there is much to enjoy. There is, however, a problem in that drama occasionally replaces intonation, and not all the ornamentation works. That apart, Emma Bell deserves all the praise that has

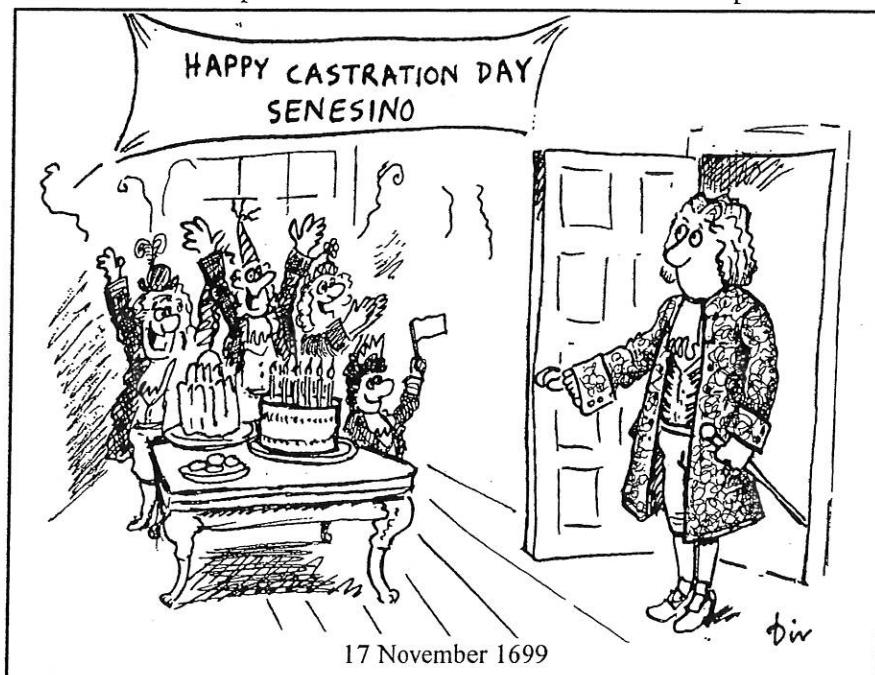
been bestowed on her. The accompaniment is very stylish. A good thing about the booklet is that instead of separating them, the text and translation follow the contextualisation (a word I never believed I would ever use) of each aria rather than being separate at the end — but that only works because the notes are only in English: I imagine that her next CD will come from one of the big internationals with multilingual packaging. CB

Handel Concerti Grossi op. 6, nos. 1-6. Boston Baroque, Martin Pearlman dir
Telarc CD-80253 ££ 76' 40" (rec 1992)

I didn't notice the recording date until I had heard a couple of concertos, and that explains my slight unease. There is a certain stolidity, not enough of a mixture between vigorous but airy bowing. There is also a lack of freedom and improvisation from the soloists. A variety of small choices in shaping or bowing don't seem quite to express what I think Handel's notation implies. I'd probably have similar comments about other recordings. But I now regret not having passed this on to someone else to review, since I don't have an alternative set I can recommend: I know the concertos as individual pieces from concerts or from recollection of far distant broadcasts, not from recordings. But assuming it's fairly cheap, it is certainly worth having if you don't have a set you like. But it is odd issuing an old recording of just half the set rather than the lot as a twofer. CB

Ignacio Jerusalem, Leonardo Leo, Nicolo Logroscino Musicisti puglieri in archivi iberici 76' 35" (rec 2001)
Tactus TC701001

This is an interesting CD. The notes are better in some respects than others (and texts in a language other than Spanish would have been helpful), but the essence of the recording seems to be an exploration of music performed in religious settings in South and Central America which originated in the Neapolitan opera house. There are only scant references to Leo and Logroscino (despite being reassured by the notes that he's a very well-known composer, I regret not having heard a single note of the man's music before I heard this disc), but Jerusalem receives more attention, mostly because the Ensemble Albalonga's director seems to have done some research on his activities in Mexico. The music is thoroughly pleasant, characterised by sweet melody and sugary harmonies — in short, nothing to challenge the intellect or frighten the sinner! This seems to be the first in a series devoted to music



written by Italian composers which found its way to the Americas: I hope the booklet can be improved upon. One last linguistic point: does *iberici* really include Mexico? BC

G. B. Martini *Sinfonie a 4 da Camera* Il Rossignolo, Ottaviano Tenerango dir Tactus TC 701305 78' 38" (rec 2000)

For someone whose name is so important for the development of European music, it's strange that Padre Giovanni Battista Martini is such a stranger to the recording catalogue. The ten works performed one-to-a-part by *Il Rossignol* give a lie to his stuffy reputation as a rather dull champion of old-style counterpoint: each in three contrasted movements (the middle one being slower than the outer two), they are bright and lively. Taken from a volume of 24 such pieces (scope for a follow-up CD?), they are dated (the oldest one has horns and was written in 1736, so is 24 years older than the youngest) and are in only three keys – five in F, four in D and a single work in B flat – and they are coloured through the use of recorders, flutes and oboes. Not having seen the scores, I'm unsure whether these are the composer's intended scorings or they were chosen by the performers, but no matter: the playing is idiomatic and I enjoyed listening to the disc several times, and will doubtless come back to it. Highly recommended. BC

Nebra *Stabat mater* etc Capilla Príncipe de Viana, Ángel Recasens 66' 34" Comunidad de Madrid/Clara Vox 5.1846

I must confess that José de Nebra (1702-68) was an unfamiliar name. His style clearly leans strongly towards the pre-classical, being more like that of the Pergolesi *Stabat Mater*. From the comprehensive sleeve notes, the works on the disc appear to have been written between 1750 and 1755. The title 'Stabat Mater' on the cover is perhaps somewhat misleading, since the record is a collection of ten items consisting of a responsory, two sets of Lamentations, the *Stabat Mater* (lasting twelve minutes in one continuous movement), a short motet and two hymns, concluding with three psalm settings for unaccompanied voices. All are performed by solo voices, SSATB at their maximum combination, though some items such as the Lamentations, are for solo soprano; others for SAT or SATB. The three concluding psalms are all for unaccompanied voices, with some plainchant verses, and are more typically baroque in their subdued writing. The soloists give excellent, stylish perfor-

mances, sounding totally balanced in their ensemble numbers. The 'orchestra' seems to be just a string quartet with double bass, with either two oboes or two flutes in many of the numbers. Theorbo and chamber organ are used as continuo to the period instruments. The *Stabat Mater* proved one of the most interesting works, quite dance-like in many of the more sorrowful sections, and scored with the two flutes and strings, the flutes sometimes acting as solos and at other times in unison with the violins. Unfortunately the two oboes were less than satisfactory, where tuning problems in unison with the single strings were all too evident. If the listener can overcome this – they are only used in the opening Responsory and briefly in two short hymns – then this is an interesting and unusual record. Ian Graham-Jones

Rameau *Les Indes galants* Les Arts Florissants, William Christie dir, Andrei Serban stage dir, Blanca Li Choreography 2 Opus rte OA 0923 D DVD set

Opportunities to see Rameau on stage are very rare, so I am delighted that DVD companies are recording productions that I can watch in the comfort of my own home. *Les Indes galantes* is unusual in being a series of loosely-related tableaux rather than a five-act tragedy, but the composer invested some of his most fantastic music in it – among the many arias and choruses, there are dramatic dance sequences and one of his celebrated storm scenes. The production is colourful with some outstanding singing – the cast is entirely different (of course) from Christie's 1991 set – and, as one expects, a gorgeous orchestral sound. While the staging is fairly minimal and there are no really jarring aspects to the production, I again found the dancing not 100% in harmony with the music. It is a great pity that the revival of period instruments has not brought with it a revival of baroque dance; or at least to the extent that such an undoubtedly masterpiece might be wholly restored to its original glory. I do not mean this to criticize the dancers themselves – they are visually wonderful – but some of their moves are just too 21st century for my tastes. Do not on any account let that dissuade you from enjoying this amazing work of art! BC

Telemann 12 *Fantasies, Sonata in D* Viviane Spanoghe vlc 79' 51" Et'cetera KTC 1281

The works on this CD are the performer's own transcriptions of the twelve fantasias Telemann published for violin. I am sure the composer would have had no objec-

tions to the idea in principle, and he would surely have been impressed and perhaps a little surprised (a) that the pieces work so well on the larger instrument and (b) that the performances could be quite so enjoyable. Although he occasionally used the cello as a solo instrument (the concerto with two oboes d'amore springs to mind), it was never his first choice, and some people might more readily associate the gamba with chords than the cello but one hearing of these performances will confirm that Viviane Spanoghe has given these pieces a new dimension – and one to savour. BC

Vivaldi 'Giorno e notte': concerti per flauto Conrad Steinmann rec, soloists from Ensemble 415 48' 18" Divox Antiqua CDX 70407-5 RV 108, 428, 437, 439 443,

Vivaldi *Concerti per Flauti* Eckart Haupt fl, Dresdner Barocksolisten, Peter Schreier dir. 68' 30" Berlin Classics 0013522BC

These two CDs couldn't be any more different. With the Divox set (a re-mastering in 2+2+2 format) we have cutting-edge interpretations (in fact, slightly more than that, but the twiddlings and high-pitched squeakings are, I understand, a matter of personal taste), and at the other we have a group purporting to be 'Barocksolisten' whose 1990 interpretations have all the hallmarks of 1970s style: the heavy (I almost used the word 'plodding', but feel that is unkind) bassline (two cellos, violone and double-bass!), the retardandos at the ends of movements and the jangly harpsichord (mercifully the organ does put in an occasional appearance). One wonders above all why a group performing Vivaldi 'flute' concertos is conducted by a singer! As for the Steinmann set, I enjoyed the quality of the new sound (even on non-specialist equipment), although the note-bending and quirkiness of several brief passages to which I alluded earlier do nothing for me. BC

Vivaldi *Chamber Music* Members of I Solisti di Perugia 59' 33" Camerata Tokyo CM-28019 RV 107, Del Gardellino 428, *Le Tempesta di Mare* 433, *Le Notte* 439, 462, 779

I was slightly worried about this recording: modern instruments and an Italian chamber orchestra are not an ideal combination for this repertoire and I was afraid a booming cathedral acoustic would spoil what little chance they had of entertaining me. But in fact the performances, though scarcely what we'd call HIP, are pleasant enough in their own way (and even the most virtuosic passages are des-

patched with ease and confidence), and the group has opted for one-per-part in the two larger pieces (RV 433 and 439). There are a few surprises in store – continuo is played on a claviorganum, for example, and there's a bassoon in the 'overwhelming' (their word, not mine!) RV. 779. An interesting disc, but certainly not one for purists. BC

Vivaldi – Geminiani Sonatas for violoncello and basso continuo Roel Dieltiens vlc, Richte van der Meer vlc cont, Anthony Woodrow db, Robert Kohnen kbd 71' 01" Accent ACC 10081 Geminiani op. 5/2, 3, 6; Vivaldi RV 40, 42, 46,

This is a re-release of a 1991 recording, and topical as it comes just a few weeks after I hailed the spectacular 'coming of age' of Alison McGillivray with a stunning CD of Geminiani. Dieltiens perhaps produces a more mellow and firm tone, and is in no way inferior in anything he does to his younger colleague. Indeed, his performance of the three sonatas which may or may not be by Vivaldi, in which the ensemble opts for double bass as the continuo instrument (in the Geminiani sonatas two cellos are used), are poised and majestic with a warmth of tone that most cellists would die for. BC

Baroque German Music for Lute and Viola da Gamba Luca Pianca lute, Vittorio Ghielmi gamba 49' 40" Harmonia Mundi HMI 987063

Music by CF Abel, CPE Bach, Gluck, Handel, Lidl, Mozart, Schenck

Unusual repertoire, ideal pairing of instruments, staggering virtuosity – this recording has so much to commend it. The programme looks strange, even a bit of a hodgepodge, but linked as it is by the derring-do flair of the performances, it works splendidly. Schenck's late 17th-century publication *Tyd en Konst-oeffeningen* includes his most adventurous music and most extreme technical demands, here met effortlessly by Ghielmi and beautifully accompanied by the lute. For most of the short disc the players alternate with pieces for solo viol (Abel, one of Sarastro's arias from *Zauberflöte*), and for lute (Handel, C.P.E.Bach, and Gluck's *Che farò*) with the other accompanied piece a sonata by Lidl, a contemporary of Gluck. Both players are marvellous, and Ghielmi in particular has an audacious approach which pushes at the limits of what the viol can do. He plays a colichon, which has a beautiful top register, and a capacity for drama which suits his approach, although he does push it to, and even beyond, its limits in the Lidl, although that is partly the piece itself. It's an

exciting disc, well worth having for its dramatic, full-blooded and commanding performances which will have you on the edge of your seat. Robert Oliver

La Cantada española en América Carlos Mena cT Al Ayre Español, Eduardo López Banzo 61' 19" Harmonia Mundi HMI 987064

Joseph de Nebra *Bello pastor*, *Dulzura espirituel*; Joseph de Torres *Vuela abejuela*; anon or Diego Xaraba y Bruna: *Obra de segundo tono*

The programme comprises sacred cantatas surviving in a MS in Guatemala, though the composers themselves never crossed the Atlantic. The most attractive movement is the first aria, with a haunting six-beat phrase. Spaniards had caught the Italian cantata disease, but if this disc is a fair sampling, it was a pleasing pain. Personally, I'd have preferred not to have had four cantatas for counter tenor, but Carlos Mena has the voice and style to convince. The ensemble of two violins and cello plays delightfully, but violone, chitarrone/guitar and harpsichord are hardly all necessary and are occasionally interrupt with an irrationally emphasised chords. Bruna's 'obra' is a ten-minute harpsichord toccata. CB

Konzertante Oboenmusik des Barock Andreas Lorenz ob, Virtuosi Saxoniae, Ludwig Gütter dir. 64' 27" Berlin Classics 0013532BC

Bach in A BWV1055, JW Hertel tpt & ob conc; Pisendel E flat conc; Telemann conc in A; Vivaldi concs in D and F RV564a and 455

Of this month's batch of re-releases / repackagings from Berlin Classics, this was my favourite. The music is first rate as always (and, yes, there is something of a rarity – this time a concerto for trumpet and oboe by a much-underestimated composer, Johann Wilhelm Hertel), the playing is excellent (the recordings date from 1989, 1993 and 1995), and the things I perceived elsewhere as faults (the drastic slowing downs, the awful, prominent harpsichord) are minimised, all-in-all making for a pleasant recital that is varied enough to listen to at one sitting. BC

CLASSICAL

de Bach à Mozart: sur les traces de la Sonate en trio Claire Guimond fl, Gary Cooper hpscd, Jaap ter Linden vlc 77' 44" Early-music.com EMCCD-7762 JSB BWV 527, 1030; CPEB Sonata in D Wq 83; JCFB Sonata in F; JCB op. 2/2; Mozart K13

A stated aim of this fine recital is to illustrate the versatile late history of the

trio-sonata from Bach to Mozart. Not only do these musicians do so with scrupulous dash and style, but as a collective ensemble, they introduce it all with impressive authority. Although I believe that this is the first time I've encountered Claire Guimond on disc as a soloist, her immediate impression sets very high standards indeed; her control of tone and volume is unusually precise in any register, yet she is playing a modern Dutch copy of a Rottenburgh [1672-1765], like many of her rivals on period copies. The Mozart makes particular challenges of her control and these are met with particular distinction. Many specialist listeners will, like me, expect very high standards of both Cooper and ter Linden from earlier distinguished Bach recordings, but the team as a whole cooperate so very well as especially to earn credit. Stephen Daw

C. P. E. Bach The Complete Keyboard Concertos vol. 14 Miklós Spányi tangent piano, Opus X, Petri Tapio Mattson 71' 12" BIS-CD-1487

H 430, 460, 467 (=Wq 26, 101, 40)

The series continues, together with its high standards both of playing and of scholarship. The orchestral ensemble is now Finnish rather than Hungarian and is considerably smaller, which I prefer (the pair of flutes and of horns has remained constant). In my view, Spányi is more than competent as a soloist in Emanuel Bach's music; even better is his period tangent piano, made in Belgium in 1998 after a 1799 instrument by B. Pastori, and with this ensemble, very well balanced indeed. Now the series, with scholarly new commentaries by Jane Stevens, is even better value. Stephen Daw

Beck Six Symphonies Op. 1 New Zealand Chamber Orchestra, Donald Armstrong Naxos 8.554071 £ 59' 00"

Franz Ignaz Beck (1734-1809) was only 24 when the Paris publisher Venier brought out this set of fascinating symphonies for strings. In fact, after the opening work in G minor there are few surprises though much pleasure for the listener. Beck had studied with Stamitz in Mannheim before moving via Venice to France, where he worked mainly in Marseille and then Bordeaux. The titlepage of the first edition indicates Beck's continuing connection with Stamitz and the Electoral Court, which is borne out by the music. Textures are often restless, with strong dynamic contrasts, rich harmonic language, sudden pauses – music to keep both players and listeners on their toes. The New Zealand Chamber Orchestra is

a well-balanced and lively ensemble, its strings fully able to cope with the often demanding part-writing. There is a useful note, with exemplary documentation, and the sound quality is fine: forward and clear yet never over-insistent. A real bargain.

Peter Branscombe

Grétry — Gossec — Pieltain — Gresnick
Concertos & symphonies concertantes
 Patrick Cohén-Akenine *vln*, François Poly
vcl, Jan de Winne *fl*, Eric Hoeprich *cl*, Jane
 Gower *bsn*, Les Agréments, Guy van
 Waas 58' 44"

Ricercar RIC 242

Gossec *Symphonie conc. vln & vla in D*;
Gresnick *Symp Conc. clarinet & bsn in Bb*;
Grétry *Fl conc. in C*; **Pieltain** *Vln conc. 3 in Bb*

This attractive CD, entitled 'Paris au temps du Concert Spirituel', contains a *symphonie concertante* in D by Gossec for violin and cello; and one by Gresnick in Bb for clarinet and bassoon, plus concertos in C for flute by Grétry and in Bb for violin by Pieltain. As the informative (but in English somewhat clumsy) note points out, all four were Walloon musicians who made their careers in Paris. Two of the composers are well known, and indeed are already represented in recordings by Les Agréments; the other two are unfamiliar — indeed, neither Dieudonné Pascal Pieltain (1754-1833) nor Antoine Frédéric Gresnick (1755-99) appears in the RED Classical Catalogue. Are these four rarities worth resuscitating? For the reader keen on classical music from France in the late eighteenth century, the answer is a firm 'yes'. For the undecided, a probable 'yes', in that these are impressive compositions, well tailored, and played and recorded with polish and spirit by good soloists and a fine little period-instrument group. Short but sweet.

Peter Branscombe

Views of Vienna The Galeazzi Ensemble
 Lesley Holliday *fl*, Richard Wade *vln*,
 Virginie Guiffrey *vla*, Gareth Deats *vcl*
 68' 25"

London Independent Records LIR008

Dittersdorf *String trio in D* Krebs no. 131;
Gyrowetz *Fl qrt in g op. 19/2*; **Hoffmeister** *Fl*
qrt in c op. 16/2; **Mozart** *Fl qrt in g* K285a;
Schubert *String Trio in Bb* D471

This attractive recital has flute quartets in first, third and fifth places, separated by string trios. The Schubert is the B-flat String Trio, D471, the Mozart the G-major Flute Quartet K285a. Otherwise there are unfamiliar treats in store for the listener: an extensive and well crafted Flute Quartet in G minor by Albert Gyrowetz, a pleasing D-major String Trio by Dittersdorf, and a C-minor Flute Quartet by Hoffmeister which indicates that his significance as publisher should not be

allowed to mask his skills as composer. The recording strikes me as altogether too resonant, the effect being both top- and bottom-heavy. This is a pity, though probably not a serious drawback to a well-chosen programme of mainly unfamiliar music, usefully introduced, and stylishly played on period instruments.

Peter Branscombe

19th CENTURY

Bizet/Daudet *L'Arlésienne* Albert Wolff
 dir 142' 02"
 Accord 476 764 2 (2 CDs) (rec 1955 & 1967)

The most modern piece in the King's Music catalogue is the original scoring of the complete *L'Arlésienne* music. I saw this listed as a historic recording, so asked for a copy. Unfortunately it isn't historic enough, in that the version for full orchestra is used, not Bizet's original scoring for 23 instruments. A great shame, since it is much more effective. This contains a 1955 performance of an abridged play (the full five-act version is hardly strong enough for a complete performance) with most of the music. This is followed by the separate recording of the music. The version here, despite the fuller string band and the absence of the 'continuo' piano, is quite lean, and in some ways sounds more idiomatic than the Collins Classics CD (has it re-emerged?) with the 'authentic' scoring but a more clinical performance. Unless your French is fluent, ignore the version with the play, but it's worth hearing the complete music, even in this aggrandised orchestration.

CB

I had proposed, as a follow-up recording to the Bizet, Vaughan Williams music for Aristophanes The Wasps; the record company was happy, but the Vaughan Williams Trust refused permission. It did, however, pay for the score to be edited a few years ago, but I haven't heard of any performances: a pity, it's as revelatory as the L'Arlésienne with some fine music only published in vocal score.

VARIOUS

20 Jahre Concerto Köln: Porträt eines
Orchester

Capriccio 71 052 SACD

Music by Arriaga, CPE Bach, Davaix, Dussek,
 Durante, Gossic, J.M.Kraus, Mozart, Vivaldi

This celebration of 20 years of the ensemble is mostly a programme of excerpts, but it has complete Vivaldi's D minor concerto for pairs of violins, recorders, oboes and a single bassoon RV 566 and Durante's Concerto 3 in E flat, which may swing the balance if you wonder whether it is worth getting: both are well worth having. You can use the rest to whet your appetite or quiz your friends. The account of the

orchestra's history shows the diminution of freedom that success brings.

CB

Du temps & de l'instant Jordi Savall,
 Montserrat Figueras, Arianna Savall,
 Ferran Savall, Pedro Estevan 74' 25"
 Alia Vox AVSA9841

Savall fans won't hesitate to get this family slant on folk music from round the world, all perceived through Savall ears and mostly coming out with a disconcertingly similar and laid-back manner; though often very beautiful, I find it a bit cloying. No expense is spared on the booklet, which has six columns for the texts, and translations, photos and facsimiles, though not much about the music. One curiosity is solved: I wondered why there were so many Savall discs on sale at the castle we stayed at in Cardona, but none in other paradors, but that is the town where they live.

Ludwig Gütter: Festliche Kl(ace)nge aus
Dresden Virtuosi Saxoniae etc

Berlin Classics 0183912BC

CD 1 *Die Himmel erz(aeh)len die Ehre Gottes*
 JSB, G Gabrieli, von Hessen, Krebs, Praetorius,
 Reger, Scheidt, Schütz, Telemann 63' 38"

CD2 *Concerti per l'orchestra di Dresden* Fasch,
 Graun, Heinichen, Telemann, Vivaldi 54' 02"

CD3 *Concerti a diversi concertanti* Quantz,
 Telemann, Vivaldi, Zelenka 59' 08"

CD4 *Festliche Trompeten Gala*

Fasch, Finger, Mancini, Molter, L Mozart,
 Rathgeber, Schmelzer, Sperger, Telemann,
 Torelli, Vivaldi, Zelenka 58' 57"

Ludwig Gütter is entirely deserving of this tribute: along with *Ein Dresdner Festkonzert* (Berlin Classics 0017782BC, 73' 08") the four CDs in this set are full of lively and inspired performances of music that he (and the Virtuoso Saxoniae among other groups) brought to wider notice — highlighting, of course, music from the beautiful city of Dresden. On the Festkonzert disc we have all the favourites — Telemann, Vivaldi, Heinichen, Zelenka, Fasch and Hasse — alongside someone whose name might not immediately have sprung to mind: Ariosti (as copied out by Zelenka, so not necessarily kosher, of course). That, however, is typical of Gütter and his colleagues — if a piece of music is good (and this motet certainly is), it doesn't matter how obscure the composer is. The recital is compiled from various sources, but there is no great variance in the quality of the sound or the performances. If you're a fan of modern brass groups, you'll be very hard pressed to find better ensemble than the disc entitled *Die Himmel erzählen die Ehre Gottes*. I didn't enjoy so much the chorale arrangements with organ, especially the Max Reger... and the inclusion of a

Telemann trumpet concerto with the 'orchestral parts' (pace Richard Mauder) transcribed for organ was an even odder choice. The *Concerti per l'orchestra di Dresda* and the *Concerti a diversi concertanti* are discs I have enjoyed and reviewed before – they may use modern instruments, but the playing is always stylish and clean. The *Festliche Trompeten Gala* showpieces individual movements from early trumpet repertoire from Torelli to Sperger, and includes such delights as a *Sinfonia* from Mancini's *Hydaspe fedele* and two sections of the Finger sonata for trumpet, violin and continuo. BC

Folkbarokki Kreeta-Maria Kentala vln, Ville Kangas Irish Bouzouki, Eero Palviainen theorbo 47' 00" Polyhymnia PH0502

At first hearing, this seemed like a collection of encores, but a serious point in relating (but not too naïvely) baroque and folk music emerges, and that is expounded in the informative booklet – but don't read it till you've enjoyed the music on its own terms. The only complaint is that it is, like this review, rather short. CB from www.polyhymnia.fi

HYPERION @ 25

Lassus Missa Bell' Amfitrit' altera with music by Hassler & Erbach Westminster Cathedral Choir, James O'Donnell cond, His Majestys Sagbutts & Cornets, Jeremy West dir 63' 24" Hyperion Helios CDH55212 (rec 1993) ££

Locke Anthems, Motets and Ceremonial Music Choir of New College Oxford, The Parley of Instruments, Edward Higginbottom cond 66' 59" Hyperion Helios CDH55250 (rec 1989) ££

William Croft at St Pauls Choir of St Paul's Cathedral, The Parley of Instruments, John Scott cond 71' 33" Hyperion Helios CDH55252 (rec 1992) ££ *Burial Service, Rejoice in the Lord O ye righteous, Te Deum & Jubilate in D*

Essential Handel The King's Consort, Robert King 77' 22" Hyperion King6 £

Arne Six Favourite Concertos Paul Nicholson, The Parley of Instruments, Baroque Orchestra 77' 41" Hyperion Helios CDH55251 (rec 1991) ££

Linley A Lyric Ode on the Fairies, Aerial Beings and Witches of Shakespeare (1776) Julia Gooding, Lorna Anderson, Richard Wistreich SSB, The Parley of Instruments Baroque Orchestra & Choir, Peter Holman dir, Paul Nicholson cond 60' 03" Hyperion Helios CDH55253 (rec 1992)

Hyperion sold its first record on October 4th 1980 and has sold more than ten million since, good going for a small company. I don't know how much the profit is on each disc, but making a wild guess of a pound, and that would mean that the recent legal activity will probably have cost them about a tenth of the total – or put another way, they need to sell a million copies of Ex Cathedra's new disc – it's good, but not that good!

As part of its 25th anniversary celebrations (and it has much to celebrate), here are a clutch of recordings which show the adventurous programming that has always been their hallmark. Early music benefitted enormously from Ted Perry's willingness to back (with instant decisions) ideas of those whose musical judgement he trusted. The Locke, Croft and Linley are excellent examples. It would surprise me if they had made much profit (though the St Paul's gift shop may have plugged the Croft); but we have all gained from being able to extend our experience.

I don't remember an unsatisfactory Hyperion disc – there may, of course, have been aspects that might not have found favour with particular reviewers, but very few. Hyperion have won many awards, but if there were anti-awards for outstandingly duff recordings (Gramophone, why not try it?), I'm sure that Hyperion would triumphantly fail to win any.

Of the present batch, the one I would recommend most is the most obscure – Linley's Shakespeare Ode. But having played in a whole concert of Linley in one of Peter Holman's Suffolk Villages Music Festival, I know what a fine composer he is/they are – maybe not as outstanding as Locke, but more approachable by the non-specialist listener. This is a very fine performance of an impressive work. Fine, too, is the Locke. But I was a bit disappointed by Croft, especially the famous *Te Deum*, and the Funeral Sentences were done with expression that was imposed rather than arising from the text. The Arne is fun and the Lassus has the rich sound of a double-choir mass with wind, presented in a liturgical sequence with some fine canzonas and other music by Hassler and Erbach.

The King's Consort Handel excerpts disc is in a different category from the others. Handel buffs probably wouldn't let it into the house, but it would be interesting to play it through to them and see how many tracks they can identify! The opening piece, the *Occasional Oratorio* overture, would make a fine concert opener: why are Handel overtures done so rarely? Unlike most of them, there's even a separate edition of it.

Let's hope for another successful 25 years from Simon Perry and his team. CB



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see *EMR* No 108, (August 2005)

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LETTERS

Dear Clifford,

I'm a little surprised at your inference in the August *EMR* that I had not done my 'basic homework' with regard to my edition for the Viola da Gamba Society of three chansons by Van Wilder. The request from the Society was specifically for a playing edition of the pieces as transmitted in York Minster MS M 91(S) as they knew I had prepared this material for a Rose Consort of Viols concert given in 2004 the York Early Music Festival. In preparing these chansons, I had indeed 'checked them against the printed sources' and BL Add. 30390, but the Society's edition was never intended to be a scholarly one based on comparison of all available sources and I was actually asked by the series editor not to go into that amount of detail for this publication. My understanding is that the majority of Viola da Gamba Society members, who largely form the purchasing public for these editions, are not particularly interested in the minutiae of differing sources. It is also the prevailing view of the membership that alto clefs are preferable to modern 'vocal' clefs in the score, though I feel sure that more singer-friendly scores could be easily produced on request now that all the data is held on computer. You may be interested that the Society's membership have specifically asked for more 'small-scale' pieces (hence the edition of duos for York) rather than those for larger consorts: and it is the smaller pieces that sell most copies! I certainly agree that it is perhaps time for the Viola da Gamba Society to come to a more co-ordinated policy about the aims, intended audience and methodology for its Music Editions, but in the meantime, please don't criticise the individual editors for appearing to be less than thorough when (in my case at least) I had done exactly what you would have expected!

John Bryan

My objection was to the hidden nationalism of editing from a local secondary source rather than a more authoritative foreign one: fine to add a bit of local colour for a concert by a York based group, but not for wider circulation. It amazes me that publishers don't take advantage of the increased usefulness if the clefs of the score and the parts sometimes differ. Viol players need parts in the right clefs. I know they reacted strongly to the no-alto policy of Musica Britannica 9, but many also sing madrigals and chansons. So if there are words, the edition will be doubly useful if the alto clef parts are in treble or octave-treble in the score. Commendably, the texts were underlaid in your edition, but not in the duet volume. Unless the original underlay is very sketchy or ambiguous, it is a valuable aid to phrasing, and should always be included. And I positively recommended issuing selections of bicinia aimed at specific combinations. I needed to talk musicology to establish why the editions were peculiar, but I hope my suggestions are common musical sense. The comment about homework referred to the bicinia edition, not yours, and if you were doing what you were asked, no blame to you; but if I were still a member of the Society's committee, I'd be curious

why and by whom you were asked to do it in such a limited way. As it is, it reinforces the idea that violists live in a world of their own, like some recorder players.

CB

Dear Clifford

Following on from my report on the Edinburgh University Renaissance Singers tour of Armenia (*EMR* June 2005) readers may be interested to know that the Hover Chamber Choir from Yerevan have recently released a new CD of Armenian sacred music called *The Way*, mainly arrangements by Komitas Vardapet (1869-1935), as well as some contemporary Armenian choral music. The CD can be ordered from Vem Recordings (www.vem.am) where more information can be obtained.

Noel O'Regan

We've also had a review copy of disc of music from Georgia (not the one you march through) from Raum Klang. The Antchis Chati Choir of a dozen amateur singers formed in 1987 a church choir to preserve and reconstruct traditional Georgian church and folk music. Listening as a complete outsider, I was impressed by many features. The music stands on its own merit, but the way of reviving traditional music in terms of its own performance practice differs interestingly from the British folk revival, where none of the several strands (collecting folk songs, making arty arrangements, and trying to establish a living tradition under the influence of ideology rather than scholarship) told us very much about how the music was performed. There is a striking resemblance in the opening pieces with the Notre-Dame music (cf our first CD review this month).*

* Georgische Reise: weltliche und geistliche Gesänge. Raum Klang RK 2304-1/2 146'28" (2 CDs)

Dear Clifford,

Thank you for pointing out that I omitted to give the reference to the manuscript sources from which we drew the cantatas with recorder that you reviewed in *EMR* 108. Scarlatti's *Augellin, vago e canoro*, and *Mentre Clori la bella*, Greber's *Fuori da sua capanna* and the anonymous *Che sà dove è speranza* are to be found in MÜs HS 3875. Scarlatti's cantata *Filli tu sai s'io t'amo*, is in HS 3934.

Incidentally, I find I was guilty of a slight inaccuracy about the position in the manuscript of the anonymous work – it lies between the well known cantata *Clori, mia bella Clori*, and some arias with obligato instruments, one of which is ascribed to Alessandro Scarlatti. I do not think that there is evidence to suggest a group ascription to Scarlatti was intended: on the contrary there is a suggestion that the original ascription is lost.

By the bye, a propos the title you gave to the review – there is only one Green Man; He does not have a plural!

Cedric Lee

A joke: there were several green editions!

Dear Clifford,

There are grounds for querying the attribution to Alessandro Scarlatti of the cantata 'Chi sà dove è la speranza', (Green Man Press, reviewed in *EMR* August 2005). Another source of the piece in the Bodleian Library (MS. Mus. d.5) gives the composer as 'Sigr. Lignani' and the obligato instrument as oboe, not 'flauto'. This source, entitled 'Libro delle Cantate delle diversi Gran Maestri', lives up to its name, with more than 10 composers, and the single work attributed to Scarlatti ('E come, oh dio') certainly is by him. Lignani is probably the most obscure name there – appearing in GroveMusic only as collaborator with the Turin composer Francesco Fasoli on an opera of 1695, now lost.

A stylistic argument against the attribution to Scarlatti is that the text is flimsier than those normally set by him, and the arias correspondingly lightweight. But the lack of attribution in the Münster source is telling ('Cantata a voce sola con flauto'): Scarlatti is named as the composer of dated works in this source (eg. 'Clori mia', 'Augellin vago e canoro', both 1699). So let's add Lignani to the list of composers who have not quite made it to posterity, or to Grove, but are still hanging on by the thread of a single singable little work, in this case with the bonus of an oboe or recorder obligato.

Rosalind Halton

Dear Clifford,

With reference to Simon Raven's article in *EMR* 108, p.30, I find it very strange to contemplate the possibility that a conductor like Bruno Walter, who not only was active at the Vienna Opera from 1901, a mere two years after the death of Johann Strauss II, did not conduct the latter's waltzes in an authentic style. Walter is just one of those with a close contact to the style who also made recordings of these waltzes as early as the 1920s and 1930s. People like Van Immerseel are, of course, entitled to conduct Strauss as they like, but for them to claim that a continuous and well-documented authentic tradition doesn't exist flies in the face of reason. One is reminded of a prediction that Boulez once made in respect of his own *Marteau sans maître*:

that a musicologist will one day find the original performance material with a mallet part for two players and decide that it is more authentic, despite the fact that the composer replaced it with a part for one player on the grounds that the original was more difficult and did not sound as he wanted. David A. Pickett

I would be very suspicious of assuming that a tradition of orchestral playing could last more than a couple of generations. Unchanged traditions ossify (which is one problem in trying to revive them and why the baroque orchestral style invented in the 1970s is already changing). Would Bruno Walter and others necessarily have conducted music in the 1920s as they heard it in 1902, and would Viennese bands have played the same in 1902 as they had fifty years earlier? The good conductors will have changed the tradition, the dull ones will have let it drift into routine and self-parody. As for the numbers of percussion players, that is a probably still matter of union demarcation. CB

COPYRIGHT NOTE

We tend to assume that European laws and courts are all restrictive, so I was interested to come across this statement from modoantiquo@modoantiquo.com (www.modoantiquo.com)

'On August 16, the Dusseldorf High Court, ruled that the Sing-Akademie does NOT have the right to forbid performance of the opera *Motezuma*. This is a great victory for justice and common sense, that finally snatches Vivaldi's music out from the clutches of this small Berlin association that has done its best to gain control of the opera and gone so far as to try and stop others from playing it or putting it on stage. The judge, who fully understood how manuscript works of the human intellect were transmitted in times past, reasoned that the works of Vivaldi were transmitted through the production of a certain number of manuscripts and that it is now not possible to state that the opera is 'unpublished', as the Beliners claim; the very existence of the Berlin manuscript (a 'travel copy') acting as further proof of the distribution of the opera at the time of its creation. It follows that the pseudo-publication made by the Sing-Akademie (a very basic photocopy of the original manuscript made without even bothering to put the music in the right order) could not claim the right to be recognised as an *editio princeps*. The *Motezuma* is finally free to be performed and listened to by everyone.'

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This is important, in that there have been attempts to monopolise newly-discovered works. The European copyright law is very broad in its definition of publication; this sensibly (but perhaps unexpectedly) treats the concept in terms of its time. It also has some bearing on one aspect of the Hyperion case. If the manner of transmission at the time of creation is relevant, perhaps it could be argued that the ideas of the time on the concept of authorship might also be taken into consideration. I doubt whether Lalande would have thought that his responsibility as creator of a work would be diminished because an assistant filled out some of the middle parts. So might that undermine the proposition that writing such parts established a separate ownership. We'll probably never know: who can afford the expense of finding out? CB