Early Music REVIEW

Number 133 December 2009

ISSN 1355-3437 Price £2.50

Editor: Brian Clark
Diary & Advertising: Helen Shabetai
Cartoonist: David Hill
Reviewers:
Andrew Benson-Wilson
Victoria Helby
Richard Maunder
Diana Maynard
Stewart McCoy
Brian Robins

MONTEVERDI *VESPERS*
2 Programme note
5 Notes to performers
7 Editing
9 Memories of the *Vespers* — *Simon Carrington*
10 Liturgical background

15 London Concerts — *Andrew Benson-Wilson*
18 ♪ Monteverdi *Salve Regina* a2 (notes on pp 14 & 17)
20 Greenwich Concerts — *Peter Grahame Woolf*
22 New editions & books — *CB*
25 Musicological Journals — *Barbara Sachs & CB*
27 CD Reviews
33 Elgar's Dream — *CB*
34 Mary Yates
35 Cartoon collection
36 Epiphany fare — *Jennie Cassidy*

Magazine normally published in alternate months
International Diary published every month
except January
Brian Clark
brian@primalamusica.com
+44 (0)1241 439616

Monteverdi Vespers 1610-2010

This issue is chiefly devoted to material of use to those involved in performances of the work next year. Sadly, there has been little response to the request in the last couple of issues (and verbal requests) for contributions. I have assembled instead various writings of my own from the last 20 years, hoping they will inform as well as be of interest.

I first encountered Monteverdi's 1610 Vespers fifty years ago in a broadcast from York Minster conducted by Walter Goehr. My first score was edited by him and published by Universal Edition, presented in a style proclaiming its association with the Second Viennese School. I collected a variety of scores, until I finally produced one of my own. The 'work' (if that is an appropriate term) has run through my life all this time. I heard significant performances, such as Denis Stevens' of his new edition in Westminster Abbey in 1961 and Andrew Parrott's Prom in 1977. I first played it for Louis Halsey in the mid 1970s, and must have been organist for more than a dozen performances or workshops (at least half of them directed by Philip Thorby – exciting, because every one is so different). I've not tired of it yet, though I find many recordings exasperating rather than stimulating.

A review of a *Vespers* recording in the current BBC Music Magazine categorises recordings as stylistically before- or after-Parrot. I'm proud to have had a little involvement in that revolution, including being (with the lute-maker Michael Lowe) the first to sing a bottom D in 'Esurientes' since the early 17th century.

Most of what I have written here derives from what I have assimilated over the last half-century, with ideas weighed in the balance of performance and discussion rather than listed on paper with footnotes. I owe much to Andrew Parrott, Hugh Keyte, Philip Thorby and Roger Bowers. There are other views, and there are plenty of 'pre-Parrott' performances still taking place. I believe strongly that every singer should have a chance to enjoy the *Vespers* from the inside, and that involves making compromises – but they are more likely to work if made from knowledge rather than ignorance. *CB*

Apologies for the delay in sending this issue: we had technical problems. Also, David Hill has family illness, and the big cartoon he was promising is still only an idea. So instead we have an anthology of previous cartoons.

MONTEVERDI VESPERS

Programme note

Clifford Bartlett

1 Deus in adiutorium (chant) – Domine ad adiuvandum
2 Dixit Dominus (Psalm 109/110)
3 Nigra sum
4 Laudate pueri (Psalm 112/113)
5 Pulchra es
6 Laetatus sum (Psalm 121/122)
7 Duo Seraphim
8 Nisi Dominus (Psalm 126/127)
9 Audi coelum
10 Lauda Jerusalem (Psalm 147/147 verses 12-20)
11 Sonata Sopra Santa Maria
12 Ave maris stella ((Hymn)
13 Magnificat a7

The order of the movements given above is that of the 1610 print. In the performance for which this note was written, *Duo Seraphim*, which is not a Marian text, was placed at the end of the work as homage to the Gonzaga's patron saint, Barbara, who was particularly associated with the Holy Trinity. The *Sonata sopra Santa Maria* (the 1610 print has an Italian title: it does not need to be corrected to *supra Sancta*) may have been intended as the antiphon to the Magnificat.

****

Those who find their musical experience of a work enriched by imagining the circumstances of its original performance will find Monteverdi's 1610 Vespers frustrating. There have been several theories to account for its composition, but none has met with universal approval. It is not even agreed that it is a single composition rather than an anthology of separately-created movements, and there is controversy as to how the music in the 1610 edition should be ordered for a performance. In addition, there are a host of specific problems of performance practice, many of which affect fundamentally the whole character of the work. An introduction to Verdi's *Requiem* or Elgar's *The Dream of Gerontius* can concentrate on the music itself, but it is very difficult to write a note without having some idea of the approach the conductor is taking.

The sole source for the music and information about it (apart from a German reprint of a couple of movements in 1615) is the edition of 1610.
The title-page reads:

Sanctissimae Virgini Missa senis vocibus [ad ecclesiarum choros], ac Vespere pluribus decantandae, cum nonnullis sacris concentibus, ad Sacella sive Principlum Cubicula accomodata. Opera a Claudio Monteverde nuper effecta ac Beatissimo Paulo V. Pontifici Maximo consecrata. Venetiis, Apud Ricciardum Amadinum. MDCX.

[Of the most holy Virgin, a mass for six voices [for church choirs] and Vespers to be sung by more voices, with a few sacred songs, suitable for the chapels or chambers of princes; works by Claudio Monteverdi recently composed and dedicated to the most holy Pope Paul V. Published in Venice by Riccardo Amadino 1610.]

The phrase in brackets occurs only in the *bassus generalis* part book. That part book alone has a separate heading after the Mass:

Vespro della Beata Vergine da concerto composto sopra canti fermi.

[Vespers of the Blessed Virgin in the concerto style composed on plainchant.]

Like virtually all music of the time, the Vespers were published in parts, not score: as in orchestral music, each perfomer can only see the line he is performing, though the *bassus generalis* (organ continuo) part has some of the more elaborate sections printed in score to help the player follow the singers and direct the performance. There was no full score. The volume begins with a Mass for six voices; then comes what is normally performed as the Vespers, followed by another version of the Magnificat for six voices and organ. The full version of the title-page makes a clear distinction between the Mass (intended for church choirs), and the music for vespers (for the private chapels or chambers of princes). Some have tried to make a further distinction, linking the Vespers to the chapels and the sacred songs to the chambers. This point was particularly an issue when it was thought that the smaller-scale pieces in the collection could not have been performed liturgically. But that is forcing the language of the title-page too far.

Three cities have been associated with the Vespers: Mantua (where Monteverdi was employed from about 1590 until 1612), Rome and Venice. Rome features little in Monteverdi's life, apart from the dedication of the Vespers to the Pope and his visit there in 1610. The dedication may have been intended to show that he would be a suitable candidate for a senior Papal musical position. The Mass, in a learned and polyphonic style, was certainly appropriate for the conservative Roman ecclesiastical taste. Monteverdi might have expected the Psalms to win favour for the way that they showed how the traditional intonation formulae could be combined with the latest compositional style – though his music was like nothing else sung in Rome at the time. But he may have had other

reasons for the dedication. A letter he wrote on his return shows that at least one object of the visit was to secure a scholarship at a seminary for his son Francesco; he also reports on singers there, so may have been sent as a talent scout for the Mantuan court.

Venice was the centre of the music-publishing industry, so Monteverdi perhaps felt the need to visit the city to see through the press so complicated a publication as the Vespers: but the imperfections of the edition (such as the inconsistencies between the voice and the organ parts) make this unlikely. It has been suggested that the publication was intended to impress those who appointed the *maestro da cappella* at the Ducal Basilica of St Mark's. But the current holder of the position, Giulio Cesare Martinengo, had been appointed only a few days after the death of his predecessor Giovanni Croce in 1609, leaving no time for applications from as far as Mantua, and, although Martinengo's health was poor, there was no reason to suppose that he would need replacing quite so soon. Monteverdi may have performed the Vespers at St Mark's after he was appointed in 1613, perhaps even at his audition; but he can hardly have conceived the work with that in mind.

Monteverdi's position as *Maestro di Cappella* at the Mantuan court required him to organise and presumably write music for the main services of the church year. Various occasions have been suggested for which Monteverdi might have been requested to compose a lavish service of Vespers, but none has met with any degree of musicological consensus. The adaptation of the fanfare from *Orfeo* to open the Vespers, however, does locate the work in Mantua. But we do not know if the 'work' was designed (or at least assembled) as a performing entity or a publishing concept.

The service of Vespers comprises five psalms, a hymn and the Magnificat. The hundred and fifty psalms were divided among the daily services so that the whole Psalter was recited each week. This pattern, however, was broken on major festivals, which had their own particular groups of psalms. The psalms, originally Jewish hymns, were made more appropriate for Christian worship in two ways: a doxology was added to each of them praising the Holy Trinity, and each psalm was framed by a verse (called an antiphon) relating the psalm to its place in the church year. By special papal licence or ancient tradition, a few churches (such as the Collegiate Church of Santa Barbara in Mantua and San Marco in Venice) had their own variant selection of Psalms and Antiphons; otherwise, the same texts were said or sung throughout the Catholic church. The numbers given after the titles show those of the Vulgate (the standard Latin translation of the Bible) and those of protestant bibles.

Monteverdi published the collection as Vespers of the Blessed Virgin. There are several Feasts of the Virgin throughout the church year: her Purification (2 February), Annunciation (25 March), Visitation (2 July), Our Lady of the Snow (5 August), her Assumption (15 August), her Nativity (8 September) and her Conception (8 December) being the ones for which a celebration on the scale of the 1610 publication might be appropriate. Each Feast began with the Vespers on the preceding evening, with the Second Vespers service on the evening of the day itself. Modern performances sometimes surround Monteverdi's music with the chant for specific feasts.

Monteverdi's publication provides music for the five Marian Psalms, the hymn and the Magnificat. He also includes a series of smaller-scale pieces (the 'sacred songs' of the title page) which are interspersed between the Psalms and look as if they might well function as antiphons. When editors and performers first started to present the Vespers in a liturgical context, this caused problems. The texts of these pieces, though sometimes corresponding with antiphon texts, did not belong to the cycle of antiphons for any single Marian feast. So it was postulated that the antiphons were extraneous items merely thrown in as chamber music. But there were still problems, since the modes of the psalm settings do not correspond with the modes of the chant antiphons of any Feast, and some editions have included Antiphons whose modes match but which would never have been sung together at a single service. When sung entirely in chant, the tone chosen for a psalm should agree with the mode of the antiphon; but Monteverdi seemed, almost perversely, to have avoided matching his psalms with the mode of the antiphons for any of the Marian feasts. [My survey of this is printed below.]

More recent research has shown that the supposed problems came from expecting medieval or modern practices to be relevant to the 17th century. There were a variety of ways of relating psalm and antiphon. At services of lesser import, the antiphon before the psalm was reduced to the opening words and only sung in full after the psalm; on major feasts, it was sung in full before the psalm, but could be replaced after the psalm by an independent motet or an instrumental piece (in this context described as an antiphon substitute), liturgical propriety being satisfied as long as it was spoken (not necessarily loudly enough to interrupt the music). Some modern performances set the music into a complete vespers service or at least include plainsong antiphons. It is, however, likely that the smaller-scale pieces were intended to function as antiphon substitutes, replacing the need for chant after the psalms and Magnificat, and chant before them may well have been said inconspicuously by the clerics. However the liturgy was performed, those attending the service may well have perceived the performance of elaborate music by the professional singers and the liturgical activity, with modally incompatible antiphons, by clerics in a different part of the church as parallel but discrete activities. Their intermingling in a concert or recording could be considered somewhat didactic.

The heading in the organ part book 'Vespers of the Blessed Virgin in the concerto style, composed on plainchant' draws attention to a feature of the work of prime significance: in the Vespers, Monteverdi allies the most modern musical language (the concertato style, which implies solo voices) with the old technique of

composing on the chant. Each Psalm is constructed upon one of the tones to which Psalms had been chanted for the preceding millennium – as far as Monteverdi knew, since the time of King David. At a time when traditional music of the church was under attack for its barbarity, Monteverdi chose to make it the centre of his first ambitious church-music publication.

The work calls on a wide range of musical styles, almost as if Monteverdi is trying to show off his capabilities to the full. The most conservative are the double-choir settings of Nisi Dominus and Lauda Jerusalem. In both, the cantus firmus is hardly varied; but the other voices have an extraordinary suppleness and vitality, and that feature is even more noticeable elsewhere. Generally, the textual declamation of church music was relatively staid; the model for this aspect of the Vespers was not so much previous church music as the more subtle word-setting of vocal chamber music.

Monteverdi was known to the musical world primarily for his madrigals: his fifth book had been published in 1605. He had learned, primarily from Marenzio, the ability to encapsulate a word or short verbal phrase into a musical phrase which charaterised the words while permitting a flexible contrapuntal treatment: it is this skill which makes the larger-scale music of the Vespers so original. The final section of *Audi coelum* is a fine example. A lesser composer could easily have set it virtually homophonically, and on a casual listening (especially when sung chorally with some parts brought out, others virtually suppressed) it might sound thus. But it is built up from a series of short, highly individual and memorable phrases and the total effect depends on the subtle balance of all the lines: 'Benedicta es', with its falling fifth, 'Virgo Maria' with its rising third and leaning on the 'i', and the duet in thirds of 'in seculorum'. Even the line one seems to hear may not be the part of a single voice: the chances are that if you recall the first 'benedicta es', you will in fact sing a combination of the two soprano parts.

A distinctive feature of the Vespers is the series of Glorias which conclude each Psalm and the Magnificat. In the first Psalm, we hear the cantus firmus for the first time by itself, but abruptly and movingly transposed a tone lower. In the Magnificat, the texture is again reduced, with two tenors calling to heaven in echo with a florid declamation that seems utterly unrelated to the psalm tone which is being sung by a soprano. For most of the settings of 'sicut erat in principio' Monteverdi adopts a style of slow chords with extremely close canonic imitations between the parts.

Until recently, the Vespers was thought of as a choral work, and it is still often performed thus. But it now seems much more likely that, as Bach's church music a century or so later, the choruses were performed one-to-a-part. Some movements of the Vespers (e.g. 'Nisi Dominus') work well chorally, but in others there are no clear dividing lines between sections that are evidently for soloists and sections that can be sung chorally; conductors or editors make their own decisions. Such problems vanish when one forgets the modern assumption that a large-scale vocal work must have a chorus and approaches it as a work in the concertato style, as indicated by the heading to the organ part. It is now generally assumed that the instrumental sections require only one player to a part. If one also approaches the rest of the music from the viewpoint that it is for soloists unless there is any good reason otherwise, one finds some sections in which the doubling of voices is acceptable but none where it is necessary. But however convincing the musicological arguments for this may be, choirs enjoy the experience of singing the Vespers and it would be a shame if purists were to deprive them of the pleasure of engaging with such amazing music.

There has been controversy over the performance pitch of two sections: *Lauda Jerusalem* and *Magnificat*. In the 16th and early 17th centuries, music appears on paper to be written at two pitch levels, but in performance they were more or less the same. Failure to understand that convention has led the modern ear to expect a gratuitous excitement from the high pitch-levels of those movements. But the aesthetics of the time were generally opposed to the tension generated by high notes: voices and instruments should sound in the richest part of their range, and the solemnity of low sounds was favoured. Irrespective of the relative pitch of these movements, there is evidence that North Italian pitch may have been a semitone higher than that of today.

It has been customary to supplement Monteverdi's instrumental parts. We can well imagine someone like Michael Praetorius, whose publications from a decade after the Vespers tell us much about how music for voices and instruments was performed north of the Alps, buying the 1610 edition and performing some of the music with choirs scattered around the church and supported by groups of instruments. Perhaps because he gives so much fascinating information about performance at the time, his suggestions have been applied to music for which it was not necessarily suited: there is no reason to assume that music was performed the same way in Wolfenbüttel and Mantua. Some performances are given with strings, cornetts and sackbuts doubling the choir: this is optional, but can be useful in giving choral performances a greater degree of precision.

Monteverdi's reputation (in his own time as now) was as an avant-garde composer: the leading figure of the new style of composition heralded by the Florentine operas (*Dafne* and *Euridice*) and Caccini's *Le nuove musiche*. But in both *Orfeo* and the Vespers he is evidently striving to combine new and old. The former leans heavily on the intermedio tradition. In the Vespers, he bases music in the new style on the old cantus firmus procedures, and even when writing a secular-sounding strophic aria for the hymn, he retains, though rhythmically transforms, the plainsong melody. As so often in artistic matters, the revolutionary is firmly rooted in tradition.

Based on a programme note for the BBC Proms in 1990, with some revision for The BBC Proms Guide to Great Choral Works, Faber, 2004, and further revision Nov. 2009

MONTEVERDI VESPERS

Notes to performers

Clifford Bartlett

This is based on phone conversations with conductors of choirs who don't know some essential issues they must consider before mounting a performance.

Clef code

From about 1550 (maybe earlier) for about a century, vocal ensemble music in much of Europe was normally intended for combinations of Soprano (Canto), Alto, Tenor and Bass and written in two alternative sets of clefs.

G2 C2 C3 C4 [sometimes F3 for C4]
or C1 C3 C4 F4

Letters and numbers refer to the clef and the position on the stave: G2 is the G clef on the second line up (modern treble clef) , C3 is the C clef on the middle line (alto clef), F4 is the F clef on the forth line up (bass clef).

It is unlikely that the music was written for two different ensembles (e.g. that when the boy trebles were available, the basses were given a holiday). Also, in view of the careful restriction of compass of each individual part to not much over an octave, it is unlikely that the same singers sung both configurations at the pitch they were notated. So it is likely that the two different configurations were intended to work with the same body of singers. Music not requiring all voices tends to fall within the same patterns: e.g. the infernal choruses in Acts III & IV of Orfeo are high-clef without the top part, so need to go down. (It used to puzzle me why Monteverdi avoided basses for the underworld chorus – though it could be because his low basses were singing Plutone and Caronte.)

In modern practice, editors tend to transpose high-clef pieces down a tone and low-clef ones up a tone or minor third. This generally fits a modern SATB choir fairly well – for the outer voices at least. But it seems that the low configuration is the 'standard' one: the sources mention transposing high pieces down, not low ones up. (Several sets of psalms published in Venice in the decades after 1610 have explicit indications for this in the organ parts. Cf also mention of *Capella* below.)

The normal voice compasses of the period seem to imply falsettists on the top (or boys, but not trained to sing high like modern treble), high tenors, baritones and basses. Top parts probably only started going up when castrati became common.

I've been checking the clef-code theory against virtually all the new editions I've reviewed over the last 30 years (and also when I've sung or played the repertoire) and found no exceptions or strong evidence against it, though the situation in English was more complex. The best criticism of this view is by Roger Bowers, who argues from tessitura that the high-clef pieces in the Vespers come out too low when transposed down. There is, in mafact, a paradox that composers seem to have used high clefs for music with a lower tessitura to avoid key signatures beyond the one or (rarely) two flats acceptable in the 16th century. (Monteverdi himself in the Vespers writes *Domine ad adjuvandum* with no signature but in D major, and writing *Lauda Jerusalem* a fourth higher avoids a one-sharp signature not permissible at the time.) The most obvious exception is polychoral music with different clefs in each choir; but that does not apply to the Vespers.

Pitch.

Unaccompanied music can easily be performed at whatever pitch is convenient. But as soon as instruments are involved, there must be some formalisation. In the 16th century, organs were probably used, at least in the catholic liturgy, chiefly for alternating with the choir (whether singing chant or polyphony). By the 1590s, they were accompanying as well. The use of organs demanded that the vocal pitch should be graded by at least semitone intervals. But not all keys were available in the normal organ temperaments, so the choice of degrees of transposition was limited. The Vespers' *Magnificat* (in G minor, though with only a one-flat signature) will work down a fourth in D minor with no signature, but presents problems in the intervening keys except E minor, whereas Lauda Jerusalem in C would work down a tone in B flat, is just about tolerable in G and is in fact better down a fifth in F. There is more flexibility on a north-Italian instrument with split keys for D#/Eb and G#/Ab. Apart from theoretical difficulties, I doubt whether the fingering-patterns familiar to continuo players extended (extend?) to lavish use of 'black' notes.

The chief instruments used in church were the cornetto and trombone (English, unlike other languages, has a specific word for the early trombone: sackbut). cornetti have a very limited flexibility of pitch adjustment, and surviving instruments cluster around A=465. This gives a standard European church pitch, which survived in Germany at least until the early 18th century. The basic top note of the cornetto is the A above the treble stave. The top notated note in 'Esurientes' is the D a fourth above that. It occurs several times in both cornetto parts and is very exposed. Notes above A were used later, but the leading Venetian composer, G. Gabrieli, who will have had access to the best players of the time, doesn't go above A. In 'Esurientes', the violin takes over from the cornetto on a top A (if transposed). If untransposed, the top D is the earliest example that takes the violins so far

above first position, so it's use is implausible for such an exposed entry.

Current practice

In Britain, the Vespers are almost uniformly performed with early instruments. I don't know if this is the case elsewhere, but it is infinitely preferable if the instruments are available: there is no true substitute for the cornetto. I don't think that anyone would issue a recording now on modern instruments. In our experience, specialist groups adopt the transpositions, some big choirs do so as well, but some still prefer not to transpose. On purely practical grounds, if down a fourth is rejected, I recommend an alternative transposition of 'Lauda Jerusalem' down a tone; we can also supply Magnificat down a minor third.

Vocal tessitura

This is a general problem, not just a matter of the transpositions. I've printed our score with the 'alto' part in octave-treble. This is partly for practical reasons: to avoid leger lines and needing a wide gap between the alto and tenor parts. So make room for them. Some pages are very tight: it looks odd if there is a significantly bigger gap below the alto part than below the others, so either the font-size has to be smaller or the edition has fewer systems to a page. The crux is *Nisi Dominus*. The print is about as small as it can be – perhaps too small for comfort already. The alternative of larger print would require each system to fill the page vertically, with much larger print and consequently a vast increase in the total number of pages and hence the cost of the score.

But it is also a matter of the voice required. In an ideal performance, it would be high tenors (up to top A: the English nickname is 'Crump tenors', after a misprinted listing 'James Bowman counter-tenor, Rogers Covey crump-tenor; Rogers has just that sort of high tenor voice that replaces the low falsettist). There are plenty of ladies who have the range, but they are often not encouraged to use it. My advice to choirmasters is: ask if any sopranos have the low range and want to use it occasionally. It usually works. Lady altos tend to recoil at the octave adjustment, but are usually happy by the coffee-break in the first rehearsal. I've only heard of one who withdrew from the concert. Mixing high tenors and low ladies works very well in choral performances. The not-quite-tenors then have the original 'tenor' parts, and the bass parts are manageable by proper basses. The low Ds in 'Et misericordia' are not exceptional; I've heard of no-one wanting to transpose up the similar passage in the Gloria a7!

Some people like the high ending to the Magnificat, though I prefer the weight of the low tessitura. *Lauda Jerusalem* is a bit of a problem for the middle parts at any pitch, though untransposed the change of tessitura is noticeable (though can be rationalised as a deliberate effect). I find it too shrill, and recommend performing it a tone lower if the authentic fourth or fifth isn't adopted. The Magnificat is sometimes performed down a minor third, though I don't believe it theoretically.

EDITING MONTEVERDI'S VESPERS

Clifford Bartlett

This was written around the time in 1990 when the typeset editions of the Vespers was published. The pre-typeset version was used to open the first Berkeley Early Music Festival in June (directed by Philip Brett); the new version was used by Andrew Parrott to conduct a prom performance, though the musicians mostly still had the old one. I have made tacitly a few minor changes; comments from November 2009 are included as footnotes. I have not qualified any references to 'the work'.

Editors have three major tasks: to establish a correct text, to decide what that means, and to present it in such a way as the user of the edition can understand it. There is no shortage of editions of Monteverdi's 1610 Vespers: indeed, it would be an ideal example to take for a study of the history of editing. I have been a connoisseur of editions of the work for over thirty years,[1] and for half that time have been involved in the editing of it in some way or other. Having recently produced a new edition, this is an opportune time to write about some of the considerations involved.

I am convinced that Monteverdi expected most, if not all, of the work to be performed by solo singers. On the other hand, I have no wish to deprive choirs of the chance to sing so marvellous a work. Any edition that attempts to satisfy both the needs of the specialist ensemble of soloists and the amateur choral society has to make certain compromises. We have reached the stage when experienced singers (both professional and amateur) need only a scoring up of the original notation with minimal editorial intrusion. Performance from facsimile would be difficult, since there are inconsistencies and errors in the 1610 edition and the addition of editorial sharps is more complex than in many other prints of the time (e.g., to take something from the King's Music catalogue, Byrd's *Gradualia*). But as soon as you put something into score, the immediate problem is what to do about bar lines.

The solution of the best older edition of the Vespers, that by Gottfried Wolters, is to use *Mensurstrich* – the placing of bar-lines between rather than through the staves so that the original notation is unaffected by it and the singer can imagine that he is using an unbarred part. (Curiously, Wolters bars instrumental sections normally, which leads to a curious inconsistency in *Dixit Dominus*.) There are two objections to this. One is that in the 16th and 17th centuries scores are always barred, so there is something of a phoney compromise in a bar-less score. The other is that all except those very familiar with early music find it confusing. (Singing from part-books without bar-lines is an excellent practice for those who can do it, but that is a different issue.)

1. I think it must be 50 years since I first heard the work, from the York Festival conducted by Walter Goehr; the first edition I owned was the one Universal published, printed with the large tine signatures that characterized their editions of Schoenberg etc.

Furthermore, there is never any doubt that the music fits a regular beat, which the performer clocks up in his mind whether or not bar-lines are present,[2] so there is nothing objectionable about their presence.

Editions of the *Vespers* have tended to have barlines four minims apart, though some have changed to shorter bars when the music gets more active. Personally, I find long bars restful to the eye and mind, but they do cause problems to some singers and players – needlessly, since shorter bars correspond to the rhythmic movement of the music and diminish the notational peculiarity of the visual difference between the same phrases starting on the 2nd beat of long bars in some parts and the the fourth in others, giving ties in different places. When we come to triple time, some editors' concern with preserving the original notation vanishes and values are halved (Jurgens) or quartered (Wolters and Stevens). I am extremely sympathetic to those who find bars of six semibreves confusing.[3] But there is no difficulty in reading three semibreves per bar, and preserving the original note-values seems to me more important than worrying about where barlines are placed. However often or few they may be, barlines are editorial additions, and it is they rather than note values which should be adapted for the convenience of the modern reader. Until we are quite sure of the relationship between Monteverdi's duple and triple times,[4] it seems to me confusing to conceal this aspect of his notation. Even with six semibreves to a bar, hemiola patterns sometimes cross the barline.[5] Needless to say, performers must avoid giving the barline undue emphasis; but since with longer bars the main stress is sometimes at the beginning of the bar, sometimes in the middle, it is less confusing if the phrasing and emphasis comes from the shape of the music itself, not the placing of barlines.

Editions which use long bars almost invariably have C/ as the time signature. The *Vespers*, however, are mostly notated in C, though there are some inconsistencies between the continuo and the other parts. It seems reasonable to transcribe music of this period that is in the former with four minims per bar but music in the latter with short bars. The *Bassus generalis* sometimes shows other parts on separate staves; then it is barred. The frequency of barlines is not consistent, though they tend to come every four minims. Whether that derives from

2. As,. I imagine, the tactus would in a renaissance singer.

3. One of the few virtues of Raymond Leppard's editions was his preservation of original note values, but I remember the trouble he had when he tried Cavalli's *Missa concertata* with an amateur choir..

4. Several articles by Roger Bowers demonstrate the 'correct' relationships, but not everyone believes that the medieval rules were strictly applied as late as 1610.

5. I did not willingly omit the signs for coloration, that indicates hemiola patterns; at the time, it was either impossible or very fiddly for the typesetting programme to show them.

Monteverdi's manuscript or is the responsibility of the printer is not known. I would argue that the convenience and expectation of the modern reader here outweighs following the source. The published scores of *Orfeo* (1609 & 1615), incidentally, mostly have four-minim bars but in the 1640s the Venice manuscript of *Poppea* (partly copied by Mrs Cavalli) prefers two minims per bar.

There are various places in the *Vespers* where the original edition has mistakes. More worrying, there are also places where the parts and the continuo score differ. My guess, without going into speculation about when and where the work was performed before it was printed (if, indeed, it was ever performed as an entity at all), is that what the composer sent his printer was material from several different performances and that he had not checked that it matched. Unfortunately, it does not seem possible to make a general rule and assume that the continuo version is consistently better or worse, and on each case the editor or performer must make up his own mind. I have found that each time I look at some problems, my mind changes. It therefore seems wrong to put the one I favour at any particular moment into the main text and hide the other in an impenetrable critical commentary at the end of the score. Therefore I have footnoted the variants so that they are easy to see: the performer thus may make his own choice.

While I have strong views on how the work should be performed, I am also well aware how these views have changed over the last thirty[6] years. So, while the edition is conceived primarily for performances which accord with them, it is also intended to be as flexible as possible. For a start, it is not an engraved score run off in thousands of copies and unchangeable until the edition sells out. It is accessible on my computer, and any page can changed and re-run in a few minutes. Copies are run off in small batches, so changes can be made afresh for each batch. Furthermore, copies can be tailor-made for particular performances. Normally, *Lauda Jerusalem* and *Magnificat* are transposed down a fourth; but the first conductor to use our new version wanted *Lauda* down a tone, so his copies were produced thus.[7] We can even cater for those who like long bars. Alas, although the computer will transpose at the touch of a key, it is more complicated to subtract half the barlines; but we produced another version of the work to the specifications of Paul McCreesh with long bars but reduced triple time.

I thought for a long time over the best way to produce instrumental parts. I'm not a great believer in doubling vocal lines; but if you are using a choir rather than solo voices, it is sensible, and the woolier the choir, the more useful sackbuts and cornetts become. Normally, the editor decides which sections are doubled and which instrument doubles which voice – and the conductor invariably disagrees! I therefore decided to devise a way of leaving the choice to the conductor. So for each of the Psalms, *Audi coelum* and the Hymn there is a pack of instrumental parts. Each part is complete, including text (so could be used by a singer) and each middle part is in the alto, tenor and octave-treble clef so can be used by strings or wind. It is up to the conductor to allocate the parts and mark tacets. The sections with obbligato instruments (*Deus in adjutorium*, *Dixit Dominus*, the Sonata, the ritornello of the Hymn and the Magnificat) are supplied in the normal way, the parts providing a folder in which the separate sheets of the other movements can be placed as allocated by the conductor.

When playing the organ in the *Vespers*, I have always used an organ part: turning pages during the Psalms is an unnecessary distraction, and use of a score for performance (unless one follows the German tradition of doubling the polyphonic lines) is as remote from the 17th-century as *mensurstricht*. So I have naturally produced an organ part, figured in a way which I have found usable. I wondered whether the score too should be figured or not. At one stage, I thought that it would be useful just to figure chords that were not obvious from the other parts. But I find that even when playing from a score I am more relaxed if the bass is figured, so it seemed simplest to have the same figures as in the separate part. One still hears wrong chords from players accompanying Monteverdi (minor chords at cadences, for instance), so I am unrepentent about adding even obvious figures.

I have omitted some of the normal trappings of scholarly editions, following what is evolving as the King's Music house style. Since original note values and signatures are preserved, there is no need to indicate them separately; original clefs, however, are footnoted. Ligatures are basically irrelevant by this date, though those in cantus firmi are preserved. I was less happy about ignoring coloration – a decision going back to a more primitive period of the computer programme when broken brackets were not available. But the only use of the sign for the performer is to suggest hemiola rhythms. This is in itself useful; but not all hemiolas have such notational signposts and it seemed safer to let the user find them for himself (they lurk at the end of most triple-time phrases) rather than notate some and not others. I find the normal convention of italicising all added underlay unhelpful. Nearly always the interpretation of a *ij* sign is utterly unambiguous, so that implying that text added in accordance with it is editorial (so therefore the performer can change it if he doesn't like it) is misleading. Underlay needs only be shown as editorial if there is any doubt. This is, in fact, not a serious problem in the *Vespers*.

There are several insoluble problems of *musica ficta*; the editor can only make clear what the 1610 edition says (sometimes it is contradictory) then add accidentals above the stave. Previous editions, though, have made it difficult to see what the edition states by using modern conventions for accidentals. The policy I have adopted for several years now for music of this period is to preserve all accidentals except for adjacent notes within a phrase. This prevents ambiguity without looking silly. Cautionary accidentals are bracketed on the stave, editorial ones printed above. (In other works, however, where editorial

6. fifty.
7. I now recommend this strongly to those who don't want it down a fourth. For more on transposition, see p. xx.

accidentals are uncontroversial, I sometimes put them on the stave in square brackets: it stops them getting entangled with the underlay of the staff above.)

Most readers will know the limerick about the poet who tried to get as many words as he could into the last line. Some users think that I try to get as many notes on a page as I can. There is some truth in this. I find that the more I can see of a piece of music on one opening, the easier it is to grasp the shape of it (another reason, incidentally, for using an organ part!) I also believe that a publisher needs to consider page-turns much more carefully than is usually done. Both reasons contribute the baroque orchestral players' liking of facsimiles of 18th-century printed parts. Wolters spreads the first and last verses of the Hymn over five pages (with two page-turns) with three more pages for the intervening verses; my new version has a single opening for verses 1 and 7 and another for the rest (with the critical commentary included as well). I think that some diminution in print-size is justifiable. But I do not see why the sizes of other movements should be reduced to match, so I generally print the music as large as will fit an economic number of systems to a page without worrying about the relationship between movements.

The article ended with references to forthcoming performances under Andrew Parrott at the Proms and by Alan Hacker at Dartington.

MEMORIES OF THE VESPERS

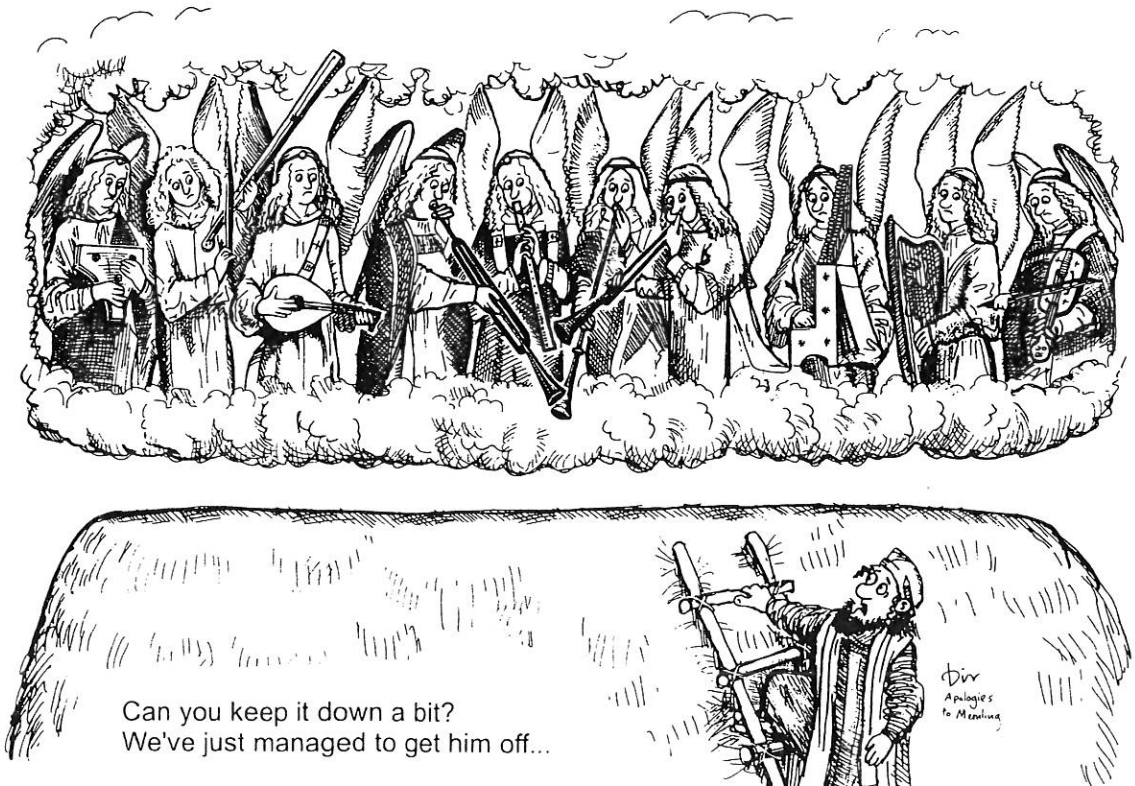
Simon Carrington

My Vespers memories span playing continuo double bass for John Eliot Gardiner's ground-breaking performances in King's College Cambridge during our student days there, to taking the plunge nearly 30 years later in a trans-Atlantic telephone interview for my first post-King's-Singers teaching job and committing myself to the *Vespers* as my first project at the University of Kansas – with no idea of potential forces available! We bought King's Music scores (of course!), had 40 singers in each choir and I taught the choirs as separate classes up to the last minute, which made the final combined rehearsals in the 8 and 10 parts a wonderful eye-opener for the students. As the performance date approached I remember having to ask Clifford every other day for faxes of different instrumental excerpts in a variety of clefs for whichever instruments became available – thanks Clifford for your patience 15 years ago!

That performance turned out to be a great success, helped me launch my new career, and was almost certainly the first in the American Midwest! Subsequently I conducted a performance in Barcelona for Europa Cantat (King's Music again) using three different youth choirs (from Holland, Norway and Switzerland), a professional Catalan period string ensemble, and cornetti from Lyon, France – in the hottest Spanish summer in decades. (We all had to dive down into the newly air conditioned Metro system after each rehearsal just to stay alive.)

I had then planned on rounding off my career in academia by conducting a HIP-pish performance at Yale with all student players and singers in New Haven and New York in what was to have been my last concert there. However in the end I stayed on for an extra year and finished off by taking the Yale singers and players and the Rifkin Bach B Minor Mass edition on tour to Korea and China instead!

Of all the great masterpieces of the Baroque, the Monteverdi 1610 *Vespers* has to be by far the most tolerant and obliging.



LITURGICAL BACKGROUND

Clifford Bartlett

This was written in April 1989, and prefaces an edition of the antiphons of the main Marian feasts from the sources quoted. The following pages contain a translations of the relevant sections from the Directorium chori; the Latin text is included in my Liturgical Guide, *available from The Early Music Company.*

A paradoxical feature of Monteverdi's *Vespers* collection is that, despite its explicit reference to being 'composto sopra canti fermi' (not on the title page, but part of the heading before the opening response), relating the work to a normal vespers service is extremely difficult.

The following description assumes that Monteverdi's music was likely to have been written for one of the major Marian festivals. The service of Vespers began with the priest saying the Lord's Prayer and Hail Mary silently. He sings *Deus in adiutorium meum intende;* the choir replies *Domine ad diuvandum me festiana. Gloria.* The cantor sings the opening phrase (up to the astirisk) of the first Antiphon, to give the priest the note; the priest repeats it, then the choir continues to the end of the antiphon. The first verse of the psalm is sung by two cantors, standing in the middle of the choir. Traditional practice is for them to go to the centre of the choir, bow, genuflect, intone (either up to the astirisk or the whole first verse – practice varied), then bow to the side of the choir which is to continue the psalm. Verses of the Psalm are sung by alternate sides of the choir. After the Psalm and Gloria, the Antiphon is sung again in full. This procedure is repeated for the five Psalms, which for Marian vespers in the Roman rite are *Dixit Dominus, Laudate pueri, Laetatus sum, Nisi Dominus* & *Lauda Jerusalem.*

The rules may, however, not have been strictly followed. The 1604 *Directorium* stresses that the antiphon is completed before a psalm is begun (therefore implying that it often wasn't), and a bilingual Latin/English Primer of 1599 consistently prints only the opening of the antiphon before the psalm, with the complete antiphon after it. So it may well have been common practice for the choir only to have sung the antiphon after the psalm, with the psalm merely introduced by the incipit of the antiphon. But there is the further possiblity, described by Stephen Bonta in 'Liturgical Problem's in Monteverdi's Marian Vespers' (*Journal of the American Musicological Society* 20, 1967, 87-106) which has now become generally accepted among scholars working on 17th century Italian church music, that at least one statement of the antiphon (probably that after the Psalm) was replaced by a motet; the antiphon was merely said quietly by the priest. So it is possible that the only part of the antiphon that was audible was its incipit, and even that may well have been fairly quiet. If so, there is no point in worrying about the lack of relationship between the tones of Monteverdi's psalms and the antiphons of any particular Marian feast.

After the 5th psalm and antiphon, the priest intones the Chapter; the choir responds Deo gratias. The cantor sings the opening phrase of the hymn (on Marian feasts, *Ave maris stella*), the priest repeats it, and choir continues it, the two sides of the choir alternating verses. Two cantors intone the versicle, the choir intones the response. Then the Magnificat, with its antiphon, is sung in the same way as the psalms. The priest intones *Dominus vobiscum* and the collect. (If there are commemorations, the choir sings the antiphon, two cantors intone the versicle, the priest intones the collect.) The priest then sings *Benedicamus Domino* and the choir replies *Deo gratias*. Vespers can lead directly into Compline; if not, one of the four Antiphons to the Virgin which conclude compline were sung: *Alma Redemptoris Mater* (from Advent until the Purification), *Ave Regina caelorum* (until Good Friday), *Regina caeli laetare* (from Holy Saturday) and *Salve Regina* (from Trinity Sunday). Compline ends with a response, a prayer and the versicle *Divinum auxilium maneat semper nobiscum* and response *Amen.*

Relating this to Monteverdi's 1610 print is difficult. It is possible that the order of the print should be observed exactly; the motets then become antiphon substitutes. This causes some problems, however, in that one antiphon substitute (*Duo Seraphim*) is not a Marian text, the *Sonata* is not part of the liturgy, and there is no antiphon substitute for the *Magnificat. Duo Seraphim* is a processional responsory for Sundays from the third Sunday after Whitsun to the 1st October, which may possibly suggest that Monteverdi was writing for a Marian feast that fell on a Sunday within that period.[1] *Duo Seraphim* accords with the Trinitarian emphasis in the cult of Barbara, the patron saint of Mantua, but the Santa Barbara Chapel in the Gonzaga palace was not served by the household musicians. The *Sonata* may have been intended as an extra-liturgical piece to cover ecclesiastical movement: when a Bishop is present at Vespers, for instance, in the Gloria of the fifth psalm, 'the bearers of book, candle, mitre and crozier rise and genuflect to the Bishop. Those of the book and candle go to fetch these from the credence; the mitre-bearer brings the precious mitre from the altar, the crozier-bearer stands by the crozier. The servers who sat on the altar steps also rise and go to the credence. The Bishop rises and all with him. He stands wearing the Mitre, the others uncover before standing. The subdeacon, at the place (at a distance from the altar steps) where the Epistle is read, chants the Chapter; the second Master of Ceremonies hands him the book, conducts him, and stands at his side.'[2] Ceremonies such as this might have required additional music to accompany

1. If the published collection does represent music designed for one particular date, on this assumption the relevant feasts are Our Lady of the Snow (Sunday in 1608) or The Nativity of the Blessed Virgin Mary (Sunday in 1610). But the table on p. 14 below gives no support for that.

2. Adrian Fortescue *The Ceremonies of the Roman Rite Described*, 9th edition 1951, p.214.

them. An alternative which also solves another problem is to assume that the *Sonata* is a mis-placed antiphon substitute to follow the *Magnificat*. Or perhaps an instrumental canzona by someone other than Monteverdi was played.

This assumes that the 1610 print, after its opening mass, comprises a complete vespers service, with alternative Magnificats. The pattern of ascending number of voices for the paraliturgical items makes sense as a dramatic feature of the work; though it could also be explained as the publisher, working on the general idea that psalms and other items should be interspersed, merely following normal practice and placing the pieces in ascending order of number of parts. Had he been working thus, however, one would have expected the 6-part Magnificat to come before the 7-part one. It also assumes that the collection represents a particular vesper service, or if not, is intended to provide the music for one. The 1610 publication seems so neatly tailored to at least the latter, that it is difficult to believe that it is just a miscellaneous setting.

Mantua had its own liturgy devised by Duke Guglielmo for use in the Basilica in his palace, and approved by Pope Gregory XIII in 1583. There is no evidence that Monteverdi wrote for this liturgy, and the 1610 publication does not relate to it. I have not studied the chant-books direct, but it seems that the only one of the psalms Monteverdi set that comes in the Santa Barbara liturgy is *Dixit Dominus* (and there it is the 4th psalm) and that there is no Ave maris stella.[3] There is no reason to assume that Monteverdi was anticipating any appointment at San Marco, Venice. The liturgy there differed slightly from the Roman, with the 1610 set of Psalms not suitable for either vespers of the Purification nor for first vespers of the Assumption, Nativity and Conception.

There had been various discussions on the reformation of the Roman breviary during the 16th century.[4] A radical revision of the medieval breviary by Cardinal Quignonez was published in Rome in 1536 and abandoned in 1558. The Council of Trent entrusted the Holy See with revision, which appeared in 1568; the changes were small, but emphasised the regular cycle of services and reduced the number of celebrations of particular saints. One feast abolished was that of the Presentation of the Virgin, which was restored in 1585. A new edition instigated by Clement VIII appeared in 1602. This restored more feasts removed in 1568; upgradings included Mary of the Snow, the Visitation, Conception and Presentation. The basic texts remained unchanged, although there had been pressure from humanists to improve the so-called barbarous medieval Latin. This finally took place in 1632, when the hymns were rewritten.

The antiphonal is the music book that corresponds with the breviary. I have consulted one published in Antwerp in 1571-3 and another in Paris in 1623, both claiming to be based on the Roman breviary. I have also used the 1604 edition of the *Directorium chori*, published in Rome as a guide to clerics for the musical parts of the services and including mostly only incipts of chants, but with details of intonations which the antiphonals omit, and with one set of vespers antiphons (for The Visitation) printed complete. Musical differences in detail are considerable; in particular, there is a tendency for underlay to vary. For instance, one source may set the word *Maria* with three notes on the second syllable, while another may have two notes on the second and two on the third. The 1571-3 antiphonal adds accents to the text. Both antiphonals separate each word of text by a line across half the stave.

The performance style of chant at this period is by no means certain. Mary Berry described various ways that chant may have been performed in the 16th century[5] The preface to the 1604 *Directorium* seems to give a simple solution. But one must be cautious. The way its is presented is such to suggest that even the author realised that it was simplistic; the book was intended for non-musicians; and the chants with which its users were primarily concerned were the intonations and prayers, not melismatic antiphons. The division of notes into three lengths is incomplete without information on ligatures. What a musician might interpret as a breve + long could be read by a non-musician observing the 1604 rule as long + breve. The preface to the 1623 antiphonal specifically warns the singer not to treat the semibreve-shaped notes that sometimes appear as pairs of descending notes at the end of a ligature as short. But the 1604 rules make sense in that longs generally appear over accented syllables and are generally paired with a semibreve on the following unaccented syllable. There is no clear indication of absolute speed, but the *Directorium* confirms the idea that the more solemn the feast, the slower the chant. Monteverdi's lavish music was probably for a solemn occasion.
No antiphons agree modally with the cantus firmus of their psalms, so they need to be transposed to make a smooth link. There is no objection in principle to this. Banchieri describes a system operated by Giovanni Gabrieli and Paulo Giusti in San Marco whereby all the tones were transposed to finish on a D major chord[6] But that doesn't work for Monteverdi.

3. P.M.Tagmann, 'The Palace Church of Santa Barbara in Mantua, and Monteverdi's Relationship to its Liturgy' in B. L. Karson (ed.) *Festival Essays for Pauline Aldermansrm*, Provo (Utah) 1976 and K. Jeppesen 'Monteverdi, Kapellmeister an S.ta Barbara?' in R. Monterosso (ed.): *Claudio Monteverdi e il suo temposrm*, Verona, 1969. More recently, Roger Bowers has shown that the Collegiate Church of Santa Barbara, although within the Gonzaga palace, was completely independent of the household staff (including Monteverdi as *maestro da cappella*), who served the church of Santa Croce, also within the palace. 'Claudia Monteverdi and Sacred Music in the Household of the Gonzaga Dukes of Mantua 1590-1612' *Music & Letters* 90/3, Aug. 2009, pp. 331-371.)

4. The breviary is the book which gives details of the daily services other than the mass: Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline. Major feasts begin with vespers (first vespers) of the previous day. Normally only Vespers was sung polyphonically, though settings of Compline appeared in print around this period.

5. Mother Thomas More [Mary Berry]'The Performance if Plainsong in the Later Middle Ages and the Sixteenth Century' *Proceedings of the Royal Musical Association*, 92, 1965-66. Incidentally, the Nov. 2009 Newsletter of the Schola Gregorian of Cambridge came with a collections of tributes to her, a woman of indomitable energy, which comes through in the vigour of the chant recordings she made. I don't remember her in a hat (or did she wear one at John Stevens funeral, where I was squashed between her and Ruth Padel); but she certainly wore a magnificent one in her CBE photo.

6. *L'Organo Suonarino* Venice, 1605, p.43

Selection from *Directorium chori*, Rome, 1604

transl. Clifford Bartlett

CHORAL DIRECTORY FOR THE USE OF ALL CHURCHES, cathedrals and Colleges originally edited by Giovanne Giudetto and recently corrected according to the new Roman breviary printed at the command of Clemens VIII, restored and considerably augmented and corrected by Giovanni Francisco Massano, beneficed priest at St. Laurence in Damaso in the City.

Added to this latest edition are several hymns and the tones of the antiphons which were previously lacking.

ON THE USE AND WAY OF USING THE DIRECTORY

The use of the present work does not pertain to those serving in the choir such as musicians or chaplains, or any others who are called to sing in the choir from outside. But this work will serve for the proper convenience of canons and others holding benefices in churches, cathedrals and collegiate establishments, who by their benefices have an involvement in the divine office and are obliged to undertake service in the choir, which they cannot do without singing. The officers of the choir are primarily two: the hebdomadaries and the cantors. The hebdomadary is the priest deputed by the week to take charge of the divine office. The cantors are those who are given the duty in order to sing each week. When you read the term *cantors* below, it means, not professional musicians, but those chosen for the time from the clerics of the church to make up the choir.

Those undertaking the duties of hebdomadary or cantor wishing to use the present directory for singing the divine office in the choir according to the manner customary in cathedrals and colleges should have before him the order of the Roman breviary. When he sees the service of the current day, he should find its heading in the directory and seek the relevent service.

What the hebdomadary and cantors should intone and sing are here described in the order of the services.

MATINS

The hebdomadarius says the Lord's Prayer, Hail Mary and Creed silently, then intones in an audible voice *Domine labia meus* and *Deus in adiutorium*.

The cantors sing first the whole invitatory, and when it has been repeated by the choir and chaplains, there follows the psalm *Venite*, the musicians always singing the invitatory in alternation.

When the *Venite* is finished, if it is a Sunday or solemn feast, the cantors approach before the hebdomadary and pre-intone the beginning of the hymn, which the hebdomadary repeats, but if it is not a solemn feast or a Sunday, the choir intones it.After the hymn, the cantor, on Sundays and solemn days, gives the hebdomadary the first antiphon of Matins; the Hebdomadarius repeats it. If the service is not solemn, nor a Sunday, the hebdomadary intones it himself.

After the antiphon is intoned and, if it is a double feast, completed by the choir of musicians and chaplains, two cantors, standing in the middle of the choir, in a loud voice intone the first verse of the psalm. In vigils, however, on Ember Days, in ferias of Advent and Quadragesima, only one cantor intones.

If the cantor wishes to know the tone in which a psalm is intoned, he should notice in the directory that after the opening of each antiphon he will see the termination of the tone to which the psalm is sung, with its number 1, 2, 3, &: 1 signifies that it should be intoned in the first tone, 2 in the second, 3 in the third, etc. The tones are set out, with all their terminations, both ferial and festal, at the end of the directory.

When the first psalm with its antiphon is finished, one of the cantors sings first the rest of the antiphons to the canons in attendance, observing the order of dignity and precendence. The individual canons repeat the tone they have been given (this both in feasts and in ferias), and if there are no canons, the Antiphon is given to other ministers present, with the same regard to precedence. After the intonation of each Antiphon, the singers similarly, as stated above, intone the remaining psalms, and they do not intone other Psalms until the antiphon has preceded them.

When the Nocturne is finished, on Sundays and solemn days the Versicles are sung by two or more singers. In ferias and non-solemn days they are said by two selected musicians, except in vigils, the four seasons, and in ferias in Advent and Quadrigesima, they are said by one only of the musicians.

After the versicles the hebdomadary says *Pater noster* audibly, then continues silently until *Ne nos inducas*. After this, the Absolution.

Straight away one of those attending in the choir, advised by the cantor, goes to the place where the lesson is said and *Iube domne benedicere*, and when the Hebdomadary has said the blessing, proceeds with the lesson, and the same procedure is followed for all nocturnes. On solemn feasts and special Sundays, the hebdomadarius says the ninth lesson. In solemn feasts and Sundays, the cantor pre-intones to the hebdomadarius *Te Deum laudamus*, the hebdomadary repeats it; if it is not a solemn day nor a Sunday, the cantors approaching the middle of the choir intone it for themselves.

LAUDS

The Hebdomadary says with a clear voice Deus in adiutorium then, if it is a Sunday or solemn day, the cantor gives him the first antiphon, or else the Hebdomarius intones the note by himself.

Having given the pitch, if the Office is duplex, when the antiphon has been finished by the musicians, then either two or a single singer intone the psalm, according to the rule given under Matins.

When the first psalm with its antiphon has been said, the cantor continues to give the remaining antiphons to the canons or the other ministers present, keeping order as above. Whether in festive or ferial services, after the antiphon, the cantor or cantors proceed to intone the psalms, as stated above.

The Psalms completed, the Hebdomadary says the chapter, then if it is Sunday or a solemn day, the cantor sings him the beginning of the hymn, which he repeats. If it is not a Sunday or a feast, the choir intones it.

When the Hymn has been sung, the versicle is said, if it is a Sunday or solemn day, by two or more singers. At other times, the same rule is observed as for the versicles of Matins.

After the versicles the antiphon to *Benedictus*, if it is Sunday or a solmn day, is given to the hebdomadary by the cantor, or the hebdomadary sings it for himself. Then the cantors, or cantor, as above, intone Benedictus.

When *Benedictus* is over and the antiphon repeated, the hebdomadary says audibly *Dominus vobiscum* and *Oremus*, then says the collect. If after the antiphon to *Benedictus* there are prayers, the hebdomadary says them and the choir and chaplains respond, as is noted in the section on the Hours. If there are commemorations, versicles are said on Sunday and solemn days by two singers, not ever by more even if for greater solemnity the versicles after the hymn have been said by four or more singers who have been prepared. At other times versicles are said by two musicians or by one, according to the rule given above.

Then the hebdomadary says the other prayers, then *Dominus vobiscum*. Then *Benedicamus Domino* is said, if it is a Sunday or solemn day, by two or more singers, at other times observing the same rule as in the versicles.

THE HOURS

At Prime, Terce, Sext and None, the cantors have nothing to do. But the hebdomadary, having said the Lord's Prayer as above [silently], intones audibly *Deus in adiutorium* and the antiphon for each Hour. He intones the psalms and the choir and chaplains follow, up to the chapter, which the hebdomadary says. The short responsories with versicles through the hours are always said by two chosen from the choir, except on the aforementioned days of vigils ferias of Advent, Quadrigesima and the Ember days, because then only one is chosen.

After this the hebdomadary says *Dominus vobiscum*, *Oremus* and the collect. Then *Dominus vobiscum* and the same Hebdomadary says *Benedicamus* according to the proper tone, as at the end of the directory.

At Vespers, the hebdomadary and cantors should follow the rules for Lauds, except that the canticle *Magnificat* srm is intoned by two of the musicians.

The procedure for Compline is expained at its proper place.

The tones and chants of all the above-mentioned items which the hebdomadary or cantors must say is clearly and acording to the ruling of the Breviary included in the directory, which is the chief fruit of this work.

In addition to what the hebdomadary and cantors need to sing while celebrating the office, there are other items to be sung by those celebrating mass (by priests, deacons and subdeacons) of which the most important are placed at the end of this book among the common items of the directory.

Also, there are some other items which canons and others have to sing which occur in the holy office, such as lessons, prophecies, etc; similar tones will be found at the end of the directory. Finally, many other items which cannot be readily placed in the order of the breviary are added at the end of the directory, as the index shows.

So that all the chants mentioned may be duly observed, thee different musical notes as they are variously shown throughout the directory must be understood. The notes are like this:

This note is called a breve; a syllable set to it takes one beat.

This note  is called a semibreve; a syllable set to it must be sung more quickly and take half a beat.

This  is a long, and must be held a little longer, so that it lasts a beat and a half.

And this is the difference between the notes of music which we have used in this new edition of the directory [the previous edition used more note values], for we think that the whole body of chant can be comprehended in these three notes. Ancient and learned masters of the art of music used them so, because they alone are found in old and modern books, and they have been used by the author of this directory in his Office of the Great Week and in other books he has edited.

Finally it should be said that the chant, whether on festive and solemn days or on ferias, is found set out in the same notes in the directory, but when the day is more solemn, by so much the more should the voice be sustained and moderated in gravity and dignity. And this should be observed by the hebdomadary, the cantors, the celebrants and others taking part, in everything that they do.

The mode, incipit (reciting note in caps) and signature of Monteverdi's 1610 psalms are listed below. *Laetatus sum* is listed in its transposed form as used by Monteverdi.

Appendix – Modality of Psalms & Antiphons

This table gives the mode, incipit (the reciting note is in capitals) and key signature of Monteverdi's psalms and Magnificat.

1. Dixit Dominus	4	a g A	o
2. Laudate pueri	8	g a C	o
3. Laetatus sum	2	f g Bb	b
4. Nisi Dominus	6	f g A	b
5. Lauda	3	g a C	o
(transp)		d e G	#
Magnificat	1	bfl c D	b
(transp)		f g A	o

In *L'organo suonarino* (Bologna, 1605), Banchieri lists the following Marian *feste doppie*. This table gives the tones for the 5 psalm antiphons, Magnificat to 1st vespers & Magnificat to 2nd vespers from contemporary sources; bracketed numbers for the Magnificat antiphon tones are from Banchieri's list.

Feast	Dixit	Laudate	Laetatus	Nisi	Lauda	Mag 1	Mag 2
2nd Feb	6	3	4	4	5	2(1)	8(8)
25 March	8	1	8	1	8	8(8)	7(7)
2nd July	8	6	1	4	1	8(1)	8(1)
5th Aug	3	4	3	8	4	4(1)	8(-)
15th Aug	7	8	4	7	1	1(1)	8(8)
8th Sept	8	7	6	8	7	1(1)	1(1)
21st Nov	3	4	3	8	4	8(1)	8(1)
8th Dec	3	4	3	8	7	1(1)	1(1)
Monte-verdi	4	8	2	6	3	1	1

Feb 2nd – Purification
March 25 – Annunciation
July 2 – Visitation
Aug 5 – Lady of the Snow
Aug 15 – Assumption
Sept 8 – Nativity of BVM
Nov 21 – Presentation
Dec 8 – Conception of BVM

The antiphons for the Conception are, with minimal changes in text, the same as those for the Visitation. Those for the Presentation are almost certainly those of the Common of the BVM, so the same as Our Lady of the Snow; the 2nd Magnificat antiphon in the *Liber Usualis*, not checked against an early source, is *Beata Dei Genitrix*.

Monteverdi seems to have chosen the least useful modes for his psalms, though the Magnificat is close to Banchieri's choice. If antiphons are used, the performers have to decide whether to relate reciting notes of incipits; in either case, there will be no modal relationship, which would be odd for settings of the Psalms and Magnificat that are so chant-based.

MONTEVERDI

Salve Regina a2 (1641)

Editorial information for the score on pp. 18-19

Source: *Selva morale et spirituale di Claudio Monteverde maestro di capella della Serenissima Republica di Venetia dedicata alla Sacra Cesarea Maestà della Imperatrice Eleonora Gonzaga con licenza de Superiori, & Privilegio. In Venetia MDCXXXXI Appresso Bartolomeo Magni.*

This duet is contained in the two tenor books and the Basso Continuo; it has been transcribed from a microfilm of the copy at the Biblioteca Uniwersytecka, Wrocław. (All title-pages and prefaces of this copy are dated 1641, though some other copies have title pages dated 1640.)

Salve Regina, Mater misericordiae, vita, dulcedo et spes nostra, salve.

Ad te clamamus exules fili Hevae; ad te suspiramus gementes et flentes in hac lacrimarum valle.

Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte;

et Iesum benedictum fructum ventris tui nobis post hoc exsilium ostende.

O clemens, o pia, o dulcis Virgo, o Maria.

Hail O Queen, Mother of mercy, life, sweetness and our hope, hail.

To you we call, exiled sons of Eve; to you we sigh, groaning and weeping in this vale of tears.

Ah then, our advocate, turn those merciful eyes of yours towards us;

and show to us Jesus, the blessed fruit of your womb, after this our exile [onearth].

O merciful, O holy, O sweet Virgin, O Mary!

Marian Antiphon, sung at Compline (or the end of Vespers) from Trinity Sunday to the Sunday before Advent.

Original note-values and signatures are retained. Bass figuring is from the original edition. Barring is editorial. (There are some bar lines in the Bc, but not enough to guide a modern edition.)

Bar 14 Bc: emended from minim D, crotchet rest, crotchet D.

Bar 61 Bc: Solo moved a bar later.

Bar 102 Bc: à 2 moved from beginning of bar 101

Bar 115 Tl: note 2 emended to crotchet and crotchet rest changed to minim.

LONDON CONCERTS

Andrew Benson-Wilson

BARBICAN *DIDO*

The Barbican's celebration of the 30th Anniversary of Les Arts Florissants opened with two performances of Purcell's *Dido & Aeneas*, given on the same evening (10 Oct). Although the ensemble had recently performed the same opera in a continental tour of a staged production by Deborah Warner, this was their own unconnected semi-staging. William Christie could never be described as a musician who hides his light under a bushel, and this event opened with him highlighted in the soft glow of a spotlight as he sat at his harpsichord, at the centre-back of the stage, surrounded by his orchestra, like some celestial saint. The setting of Dido translated Carthage to some sort of country house gathering, with the chorus appearing as dolled up bystanders encircling the main protagonists and reacting to the unfolding drama. We are used to seeing the Sorceress and Witches hamming it up (which they certainly did), but in this case Dido herself was allowed rather more human insight than usual, not least at the start with her being rendered all of a fluster at the thought of the approaching Aeneas. As usual, Christie mustered a talented and youthful cast, including, notably, Malena Ernman as an excellent Dido, Hilary Summers as a delightfully over the top and mad as a hatter Sorceress, Lina Markeby as the Second Woman and Céline Ricci and Hanna Bayodi-Birt as the Witches. Christie has often professed his admiration for Purcell, and his insight was all too evident. It was also lovely to hear musicians letting the music flow from their instruments with no element of forced tone. There were inevitably some French accents to be heard, and seen, with slightly more *notes inégales* than is usual and a rather sexier interpretation than English groups normally allow themselves – for example, the Sailor sauntered on stage, doing his flies up. It was also good to hear Dido on its own, without the usual attempts to build into a full concert length programme. And, of course, it says much for the stature of Les Arts Florissants and William Christie that they can fill the Barbican twice on one night.

COOPER/PODGER at the WIGMORE

Gary Cooper and Rachel Podger remain the dream team when it comes to performing Mozart and Beethoven on violin and fortepiano, as their Wigmore Hall concert on 7 October confirmed. Rachel Podger played with a gentle, mellow tone and a musical eloquence that she combined with an exquisite sense of space and an ability to play quietly – Gary Cooper with his exquisite sense of musical rhetoric and the ebb and flow of musical lines – and both built upon an understated virtuosic talent. As usual with these performers, it was in matters of detail that their musical brilliance shone through – for example, the lovely little dying phrases in the Adagio of Mozart's Violin Sonata in D (K7) and the tiny snippet of a Viennese waltz In the Adagio on the E flat major Sonata (K481). And it was in the variation movements that a genuine sense of humour shone through, firstly in the lovely little violin linking passage in Beethoven's Op12/1, then in Mozart's rarely heard variations on *La bergère Célimène* (K359) with some laugh-out-loud competitive improvising during the link passages, ending with a handshake. The infectious enjoyment of the performers was evident throughout - this was music making at its very best.

NORDIC VOICES at St. JOHN'S

I was not able to get to the concert, 'Lament and Consolation', by Nordic Voices (St John's, Smith Square, 8 Oct), so am grateful to Yvonne Eddy for the following review.

An impassioned plea for peace in the words of Jeremiah began this revelatory programme of vocal music, exploring the resonance of ancient conflict still felt all too keenly in the world today. Although they have built up a strong reputation in Europe since their formation in 1996, this was a long overdue London debut for the Norwegian group. A true ensemble of soloists, the six singers displayed impeccable blend yet allowed individual voices to shine through when needed and a moving and direct level of communication marked the performance. The first part of the programme promoted their new CD *Lamentations* (Chandos CHSA 5050), from whose sales the group will donate a proportion of their royalties to UNICEF. Extracts from settings of the *Lamentations of Jeremiah* by Victoria were delivered with exemplary interpretation of the texts; these were interspersed with two of Gesualdo's *Tenebrae Responsories*, whose often-challenging chromaticism was adeptly handled.

A thrilling rendition of Henrik Ødegaard's *O Magnum Mysterium* opened the second half and showcased the group's mastery of extended vocal techniques, employing overtones and open-throated folk styles to represent beasts around the manger and angels in the heavens. This was contrasted with Poulenc's setting of the same text. After the slightly odd inclusion of Rheinberger's *Abendlied*, works by Lasse Thoresen and Knut Nystedt continued the theme of folk-inspired contemporary consolation. For their final piece, a beautiful arrangement of the lullaby *Bysjan, bysjan lite bån* by the group's baritone, Frank Havrøy, the singers left the stage and took up positions around the auditorium, their expert overtone singing enveloping the audience in magical, ethereal sound."

SYMPATHETIC STRINGS

The Little Missenden Festival was co-founded by Ursula Vaughan Williams 50 years ago, and remains a hidden little gem, not least because of the limited seating capacity of its principal venue, the priceless Saxon parish church

with its cave-like nave seemingly hewn out of solid rock with randomly placed arches hewn out of the massive walls which also feature important mediaeval wall paintings. This was a very fitting setting for a peep into the wider world of the period musician and the way that many performers extend their horizons. In this case it was the versatile baroque violinist and mediaeval vielle and hurdy gurdy player Clare Salaman and the group SYM that she formed in 2007 along with Eléonore Billy and Anne Hytta They perform on a collection of unique instruments, all of which have sympathetic strings – the Norwegian hardingfele (or hardanger fiddle), the Swedish nyckelharpa (a large keyed fiddle) and the hurdy gurdy. All three instruments have their roots in folk music, the nyckelharpa being the most recent arrival on the scene, a result of the early 20th century folk revival, which seems to have been as strong in Sweden as it was in England. SYM's Little Missenden concert (14 Oct) featured several tracks from their debut CD, *Symbiosis*, composed by the performers themselves, and reflecting both the Scandinavian folk tradition and their own musical and personal background. SYM's engaging presentation and excellent playing was extremely well received by the enthusiastic audience – and by me.

ENGLISH TOURING OPERA

The English Touring Opera have been in action for around 30 years, but there can have been few projects as enterprising as their presentation of five Handel operas in six venues over about 6 weeks, together with associated educational activities, masterclasses, recitals and talks. The logistics must have been mind-blowing, with many singers taking two roles and covering a third. The orchestra was generally drawn from the usual suspects on the period instrument scene, with a rotating leadership for each opera. The five conductors included two young musicians who are already making themselves known on the conducting circuit, Robert Howarth and Benjamin Bayl, although the conductors for the three operas that I saw were not as familiar to me. All but one of the staged productions are returns of previous productions (by James Conway), but their season started with a new production of *Flavio* in their first venue, the delightful Britten Theatre in the Royal College of Music (15 Oct). As with the other two operas that I saw (*Teseo* and *Tolomeo*), Flavio was fully costumed, but used a very simple set and minimal props – no doubt with transport issues in mind. Unlike the other two, it was sung in English. Although all the singers were undoubtedly good, there were a few that, to my mind, really grasped the concept of Handelian singing style. Amongst those who did in Flavio were Angelica Voje, Paula Sides, Carolyn Dobbin Andrew Slater and James Laing. The direction was very effective, the simplicity of the scenery and the avoidance of too many background goings-on allowing a focus on the singers. The conductor was a singer who has turned to conducting, his extravagant wafting, with little attention to detail or subtlety, evidence of his lack of conducting experience. But the experienced players got on with it in commendable style.

On the following evening it was the turn of *Teseo*, and a more elaborate staging, more dramatic effects and a more dramatic plot. Claire Ormshaw excelled as the sorceress Medea, as did Paula Sides as Clizia and Lina Markeby as Arcane, Clizia's lover. Anne Marie Gobbons and Claire Booth also impressed as Teseo and Agilia. Only countertenor Derek Lee Ragin disappointed, his curious facial over-acting and bodily under-acting combining with an unsteady voice, a pronounced register break and wayward tempi, making for many uncomfortable moments. It was fascinating to read the projected 1713 word-book, giving the text of the recitatives and the general mood of the arias. One rather sweet, if unauthentic touch, was the assigning of role of the Priest of Minerva to the spirits of Medea's two murdered, and on this occasion, compellingly shy, children.

I wondered how I would face three lengthy Handel operas in three nights, and I fear the orchestra in *Tolomeo* had also begun to tire; this was the weakest of the three operas that I heard, with both intonation and timing problems. It was a rerun of the staging given in the London Handel Festival a couple of years ago, with the entire opera staged in modern dress on, under and around the remains of a collapsed jetty whose only real relevance occurs at the start of the opera. Vibrato was an issue with Rachel Nicholls, Clint van der Linde and Katherine Manley, although the last of these gave a touchingly awkward portrayal of Seleuce, the wife of Tolomeo, as a street-urchin. As with the other two operas, there were sizeable cuts – indeed, one of the additional events during this tour is a concert of arias that have been cut from the operas. Although all three operas had their issues, all were thoroughly enjoyable, and English Touring Opera are to be commended on putting together such an ambitious Handel programme.

RETROSPECT

The Retrospect Ensemble presented more Handel, with his cantata *Apollo e Dafne*, preceded by the motet for solo soprano, *Silente venti* and the opening orchestral suite from *Rodrigo* (Wigmore Hall, 21 Oct). The suite, written a year or two before *Apollo e Dafne* during Handel's early days in Italy, was given a sensitive reading by Matthew Halls, directing discretely from the harpsichord. Katherine Manley was the soloist in the stunning *Silente Venti*, with its imposing opening flourish. In the past I have praised Katherine as having an ideal Handelian voice. She is still a most impressive singer, but her voice has developed considerable power at the expense of some purity of tone and the gain of a persistent and strong vibrato that clouds clarity and the articulation of runs. In her later role as *Dafne*, it was clear that she retains her vibrato even during very quiet passages, something that many sopranos manage to avoid. She was overshadowed in the cantata work by the Apollo of the outstandingly expressive bass, Matthew Brook, whose bluff and bluster and lack of seduction skills (Apollo's that is, not Mr Brook's) eventually leads to Dafne turning herself into a laurel bush in despair. The duets are the most fascinating elements of this work, with the two protagonists declaiming opposing texts to each other. Of the instru-

mentalists, special mention should go to Simon Jones, violin, cellist Emily Robinson, Alexander Bellamy and Rachel Baldock, oboes and Zoe Shevlin, bassoon. An interval gathering saw the presentation to Matthew Halls of the 2009 Stanley Sadie Handel Recording Prize for the world premiere recording of Handel's *Parnasso in Festa.*

TAKE THE RISK – A WEEKEND OF EARLY IMPROVISATION

One of the early contenders for the start of the London concert season (which, apart from the Proms, usually dies down over mid-summer) has traditionally been the South Bank early music weekend – an event that has appeared in a number of guises over the years. This year's offering was a weekend of early improvisation under the title of 'Take the Risk', something it most certainly did (2-4 Oct, Purcell Room and Queen Elizabeth Hall). The weekend was curated by lutenist Paula Chateauneuf, and included a range of formal and informal concerts, open rehearsals, foyer happenings and discussion. It also saw the debut of Paula's new group, 'The Division Lobby', set up as the performing wing of her research into 17th century Italian improvisation practice.

The opening discussion focussed on the extent to which the modern nature of rehearsal and performance frequently squeeze out improvisation in performance, something that over-controlling directors often encourage, to the ultimate loss of musical integrity. This was followed by a brave open rehearsal by The Division Lobby, an event which raised more questions than it answered – as, of course, it should, given the nature of the weekend. One problem that was to crop up throughout the weekend was the extent to which performers who were, we were told, improvising, were burying their heads in music scores. The degree to which something that sounds spontaneous in performance has, in fact, been carefully rehearsed, was a topic that could have been aired. Of course, most 17th century music requires a degree of 'completion' by the performer, but how much of what we heard was genuine, spur-of-the-moment improvisation with absolutely no pre-planning? That said, when members of The Division Lobby were challenged by a member of the audience to put away their music desks and just play, they came up with one of the nicest bits of music making of the weekend. For those with better memories than me (or with recording devices), The Division Lobby's concert the following evening would have given them the chance to hear whether any of the pieces rehearsed were notably different when 'improvised' in concert. The highlight of their concert was the instrumental *Veni in hortum meum* and tenor Mark Tucker's 'improvised embellished falso-bordone on a [Magnificat] framework by Giulio Cesare Gabucci', a notable feature of which was the powerfully declaimed text spoken over the instrumental *alternatim* verses. The many impressive individual performances included those by Paula Chateauneuf, her lutenist colleague Elizabeth Kenny and harpsichordist Giulia Nuti.

The Orlando Consort demonstrated how improvisation underpinned the historic development of the vocal repertoire from the earliest organum through to the time of Dufay via the Aquitaine, Notre Dame and English schools. Sceptics in the audience might have noticed the importance of musical scores so it would have interesting to have been told what was truly improvised on the day. Matthew Venner's crystal clear countertenor voice was a particularly impressive feature. As the name suggests, Atalante is a group that focuses on the evocative sound of the lirone, an instrument invented by Leonardo's friend, Atalante Migliorotto. Their extremely well-presented and dramatically lit and staged concert, 'Armonia ed inentione' explored the world of improvised bowed accompaniment for the Roman Lament. Viols were also much in evidence, with three viols and the lirone featuring in most of the works, along with a pair of chittarrones, harpsichord and the two singers, soprano Nadine Balbeisi and mezzo Theodora Baka. Another concert, 'Red Iris', looked at Florentine renaissance *istampite* on violin and hurdy gurdy with Stevie Wishart and (as she rather surprisingly admitted) a percussionist that she had only met the previous week! The last of the formal concerts featured Crawford Young and Friends and an exploration of music from the Italy courts contrasted with the Sephardic and Spanish musical tradition.

Foyer events included contemporary music that is well beyond the remit of *EMR* and an attempt at bringing together contemporary and 'period' musicians in a combined improvisation that probably needed to have gone on for a couple more hours (and in private) before the two sides fully understood each other. The weekend's events tended to focus on 17th century treatises on improvisation, understandably given the research focus behind the weekend, but it was a shame that much earlier, but equally important, 15th century keyboard sources such as the Buxheimer Orgelbüch and the Faenza Codex were not mentioned or explored. As predicted in its title, this was a risky venture and inevitably had its peaks and troughs. But I commend Paula Chateauneuf and her colleagues for making the important attempt to explore this complex area of musical performance.

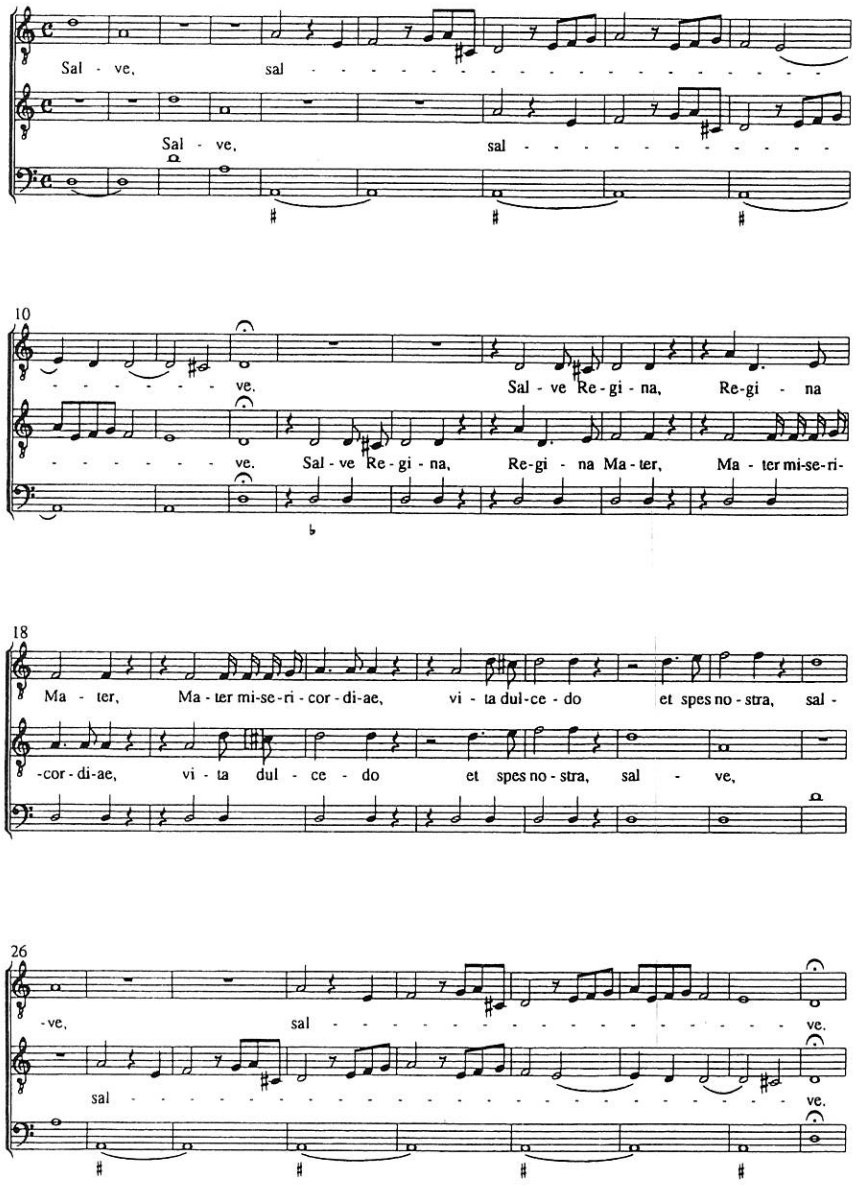
Further concert reviews on p. 20 (Early Music Festival/ Exhibition, Greenwich) and p. 33 (*Dream of Gerontius* with Ex Cathedra & OAE in Birmingham)

There is no point in reprinting a chunk of Monteverdi's Vespers to complement the articles, so instead, on the next two pages we have a half-size score of one of the Marian Antiphons, sung at Compline or (as noted on p. 10) at the close of Vespers. *Salve Regina* is the antiphon from Trinity Sunday until Advent begins. Although written in the tenor clef, the heading indicates that it is for 2 tenors or 2 sopranos. It is a piece that needs time and space, and (unlike some of Monteverdi's motets) doesn't have awkward patches of notated virtuoso embellishments. You can add them, but I think it is equally effective as a demonstration of simple, beautiful singing.

Editorial commentary on p. 14

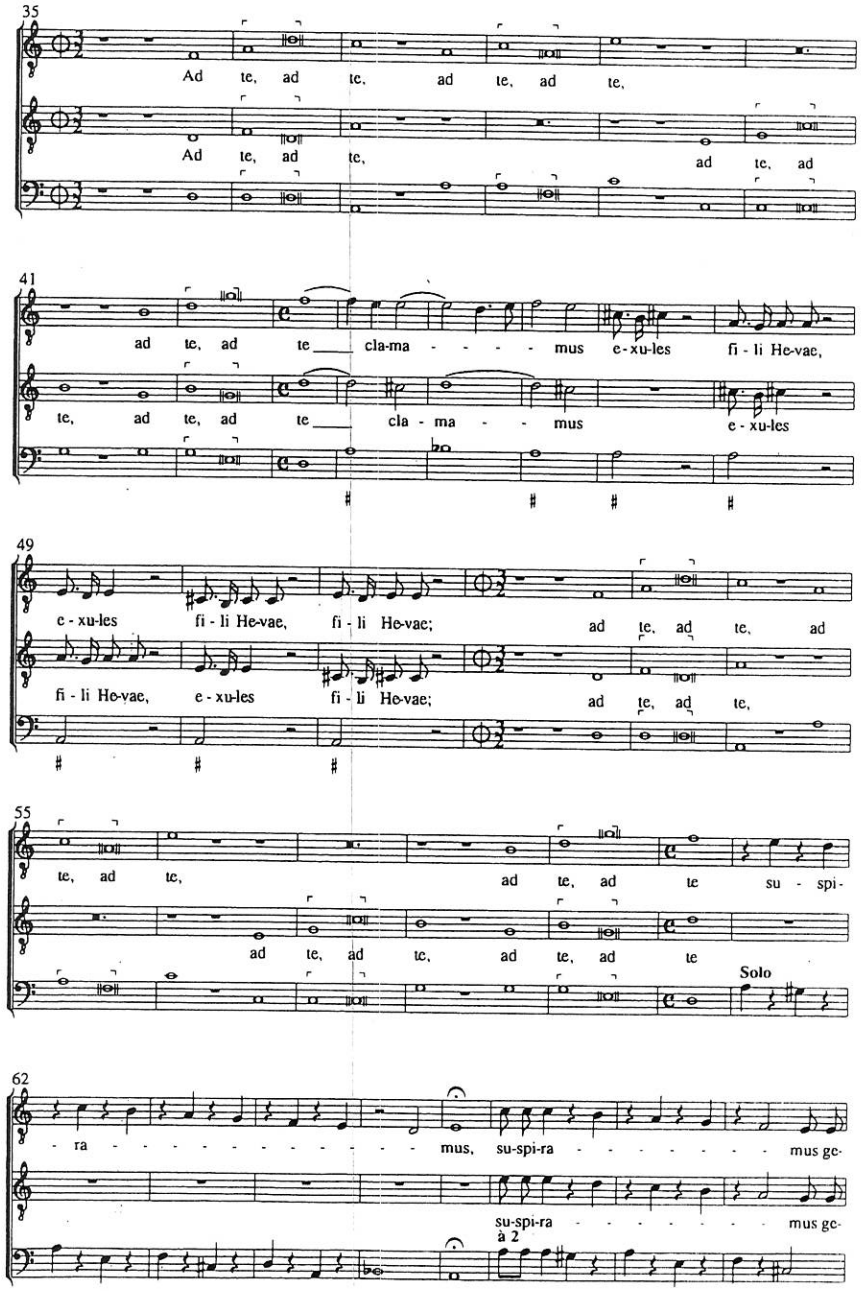
Monteverdi – Salve Regina

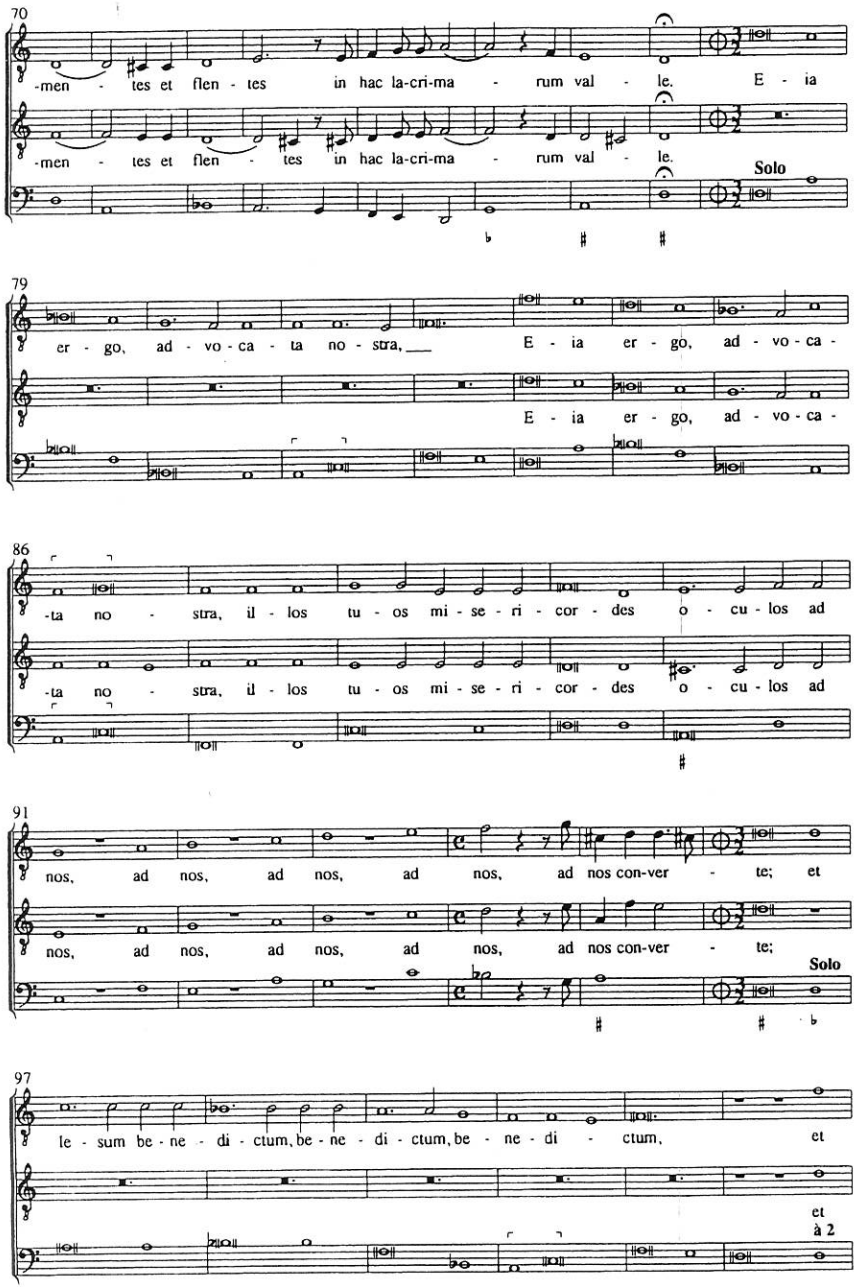
à 2 voci, due Tenore o due Soprani

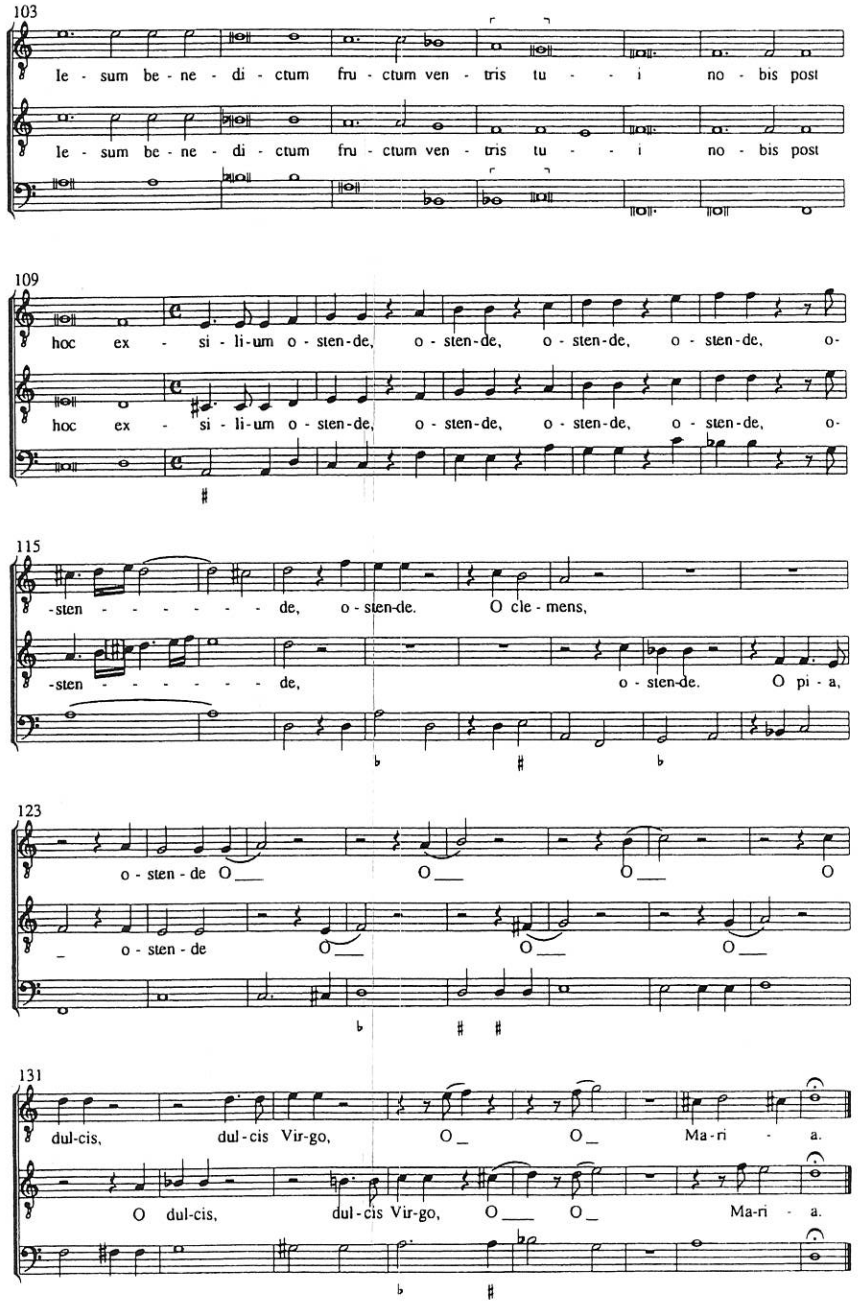


KM.274

Original clefs C4, C4




70
-men - tes et flen - tes in hac la-cri-ma - rum val - le. E - ia
-men - tes et flen - tes in hac la-cri-ma - rum val - le.
Solo
79
er - go, ad - vo - ca - ta no - stra, E - ia er - go, ad - vo - ca -
E - ia er - go, ad - vo - ca -
86
-ta no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad
-ta no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad
91
nos, ad nos, ad nos, ad nos, ad nos con-ver - te; et
nos, ad nos, ad nos, ad nos, ad nos con-ver - te;
Solo
97
le - sum be - ne - di - ctum, be - ne - di - ctum, be - ne - di - ctum, et
et
à 2


103
le - sum be - ne - di - ctum fru - ctum ven - tris tu - i no - bis post
le - sum be - ne - di - ctum fru - ctum ven - tris tu - i no - bis post
109
hoc ex - si - li - um o - sten - de, o - sten - de, o - sten - de, o - sten - de, o-
hoc ex - si - li - um o - sten - de, o - sten - de, o - sten - de, o - sten - de, o-
115
-sten - - - - - - de, o - sten - de. O cle - mens,
-sten - - - - - - de, o - sten - de. O pi - a,
123
o - sten - de O___ O___ O___ O
o - sten - de O___ O___ O___
131
dul - cis, dul - cis Vir - go, O_ O_ Ma - ri - a.
O dul - cis, dul - cis Vir - go, O___ O_ Ma - ri - a.

GREENWICH CONCERTS

Peter Grahame Woolf

November for us used to mean facing the rigours of winter in Huddersfield for their Contemporary Music Festival; latterly, it has been associated with early Music at Greenwich. This was a strange weekend: stormy weather, rivers of water down the roads with drains inadequate to catch it; waves across the town-centre pavements as if the Thames had come into town; and some marvellous music!

Thursday 12 November: Royal Naval College Chapel
Avison & Herschel; Handel & Vivaldi
Handel Concerto Grosso Op 6/1; **Herschel** Oboe Concerto in C; **Avison/Scarlatti** Concerto No 12 *La Follia*; **Vivaldi** 4 Concertos from Op 8
The Avison Ensemble/Pavlo Beznosuik violin soloist and director **Frances Norbury** oboe

This was an inspiring opening to the Festival, the Newcastle-based group sounding particularly well in the supportive acoustic of the sumptuously decorated Chapel. It began with one of the grandest of Handel's concerti grossi, with a full ensemble of some 14 players, the (unnamed) leader of the 2nd violins duetting with Pavlo Beznozuik, their tones contrasting to good effect. The group's eponymous composer, born in Newcastle, was represented by one of his set of 12 concertos based on harpsichord *Essercizi* of D Scarlatti; they've been recorded by this group and others. The Avison Ensemble has published this year a lavishly illustrated book *The Ingenious Mr Avison,* warmly recommended.

Herschel has local significance in Greenwich; his concerto of c.1760 preceded his career as an eminent astronomer who discovered two of Saturn's moons! This concerto was a charming, vivacious piece, the only regret being that the excellent baroque oboist Frances Norbury did not return to take a further part in the concert. The reason for that was that Beznosuik is exploring some other Vivaldi 'fours' beyond the Seasons which he thinks deserve to become similarly popular, and for the second half he gave us an uninterrupted sequence of another group, starting with *La Caccia* and finishing tempestuously with *La Tempesta di Mare.* A very satisfying concert.

Friday 13 November
Pamela Thorby's *Grand Tourists,* Trinity College's Baroque Orchestra & Choir, and their Renaissance Recorder Consort – Friday was a mixture. In reverse order, Trinity College's Baroque Orchestra & Choir gave a good account of **Handel's** *The Triumph of Time and Truth* (1757) under Paul Goodwin, with lusty choral singing and more variable soloists, Beauty and Deceit taking the palm.

The recorder in many guises dominated my choices during the weekend. The famous recorder virtuoso **Pamela Thorby** (ex-The Palladians) had a shock in store for us in St Alfege's Church, having reinvented herself to promote her folk/fusion compositions with jazz companions, including another ex-Palladian, baroque violinist Rachel Podger, who had donned slashed jeans for the occasion. With numerous microphones and loud speakers, some distortion was inevitable; it all sounds far better on her newly released and recommendable CD [*The Grand Tourists*: Ammonite GTR01].

Earlier that day the same venue hosted some of the loveliest sounds of the whole Festival. The weather being so bad, I feared I'd be the only one to make it there, so it was gratifying to discover St Alfege's full for Trinity's **Renaissance Recorder Consort**, coached by the great Philip Thorby. We were regaled with a model programme of Giamberti, Senfl, Gussago & Schmelzer etc, backed by succinct scholarly introductions shared amongst the seven musicians. Blend and tuning were immaculate, and the acoustics enhanced the music. Miraculously, in the middle of the concert, the skies parted to bathe the lovely church in shafts of sunlight.

Saturday 14 November
Recorder makers' demonstrations
Saturday, another stormy day, began with another meteorological miracle. Arriving for the instrument demonstrations in Admirals House, across the Thames there was a huge, perfectly complete rainbow – a once in a lifetime sight! The music was likewise spectacular, a series of carefully prepared 45-minute demonstration lecture recitals representing the creations of makers exhibiting in the associated international exhibition in the Painted Hall and below the Old Royal Naval College Chapel. I attended three of those events put on by recorder makers, who were present in force and put on a splendid display of those one-time humble school instruments, developed out of all recognition in recent time.

Nik Tarasov, flown in from Slovakia, gave a racy lecture in perfect English, during which he played with dazzling virtuosity many of the novelties developed by Mollenhauer Recorders, including a walking-stick recorder and later keyed models adapted to play music of the Romantic period. **Julian Feltrin** gave a recorder recital on instruments introduced by Philip Bolton, spanning the centuries and finishing with a showpiece *Breathless for recorder(s)* by Moritz Eggert, which entailed playing pairs of four recorders in his mouth together – like jazz saxophonist Roland Kirk. Caroline Jones, in a recital with spinet accompaniment, bravely demonstrated the qualities of Blezinger Recorders, with which she had only a few days to familiarise herself.

For prize winners **Hila Katz** – 16-17th century keyboard music on a small single keyboard harpsichord – and pure

voiced **Rie Kosaka** accompanying herself with riveting precision and elegance on a small medieval harp in 12-13th century songs, the Chapel was really too large.

Earlier, two groups of young people from Warwickshire had brought there a varied programme of court and village music. The **Youth Waits** comprised a consort of recorders, crumhorns and viols, two charming singers amongst them; the County Viol Consort **'Gutted'** introduced a convincing 21st century viol sextet by Peter Seibert and to finish, a medley of 17-century dances in which 'Gutted' joined with Youth Waits lacked only a little more... guts!

Master Class (harpsichord and clavichord)

I was able only to attend this year's harpsichord and clavichord class (there was also a class on Viola da Gamba). There are always numerous simultaneous attractions to tempt you away, but this year I remained throughout the several hours, which provided a different perspective.

John Henry is a unique performer/scholar who passes off his blindness with aplomb. Guided in from the back of Trinity's Theatre Studio he felt his way around the instruments and then settled down comfortably. He seemed to have known several of his seven privileged students (from the Purcell School, TCM and its Junior Department, RCM etc – how are they chosen?) and was unfailingly considerate of their varied abilities; one could scarcely get through a line of her chosen piece and several were quite apprehensive when asked to try the clavichord. Henry distinguished between the techniques required by the two instruments, and even brought into discussion the undamped *lautenwerk*. He sought dramatisation from his subjects, but undogmatically – 'do what works' he urged them when discussing fingerings. Some of the young and not so young musicians found it hard to adjust and become more flexible as sought; Henry talked of 'flow with speed' and, contrariwise, 'lilt and focus without speed' at another point.

John Henry has a fertile, ever-active brain, and lateral thoughts and bon-mots flow from him, over-running the allotted time (too little, for too many pupils) and wrecking the planned schedule. He jokingly said that the Karin Richter clavichord was 'too loud, it's like a piano' whilst to some of the audience it was barely audible, especially as there was a cacophony of music practice drifting across the Court outside. I wondered if Henry was at all aware of how far his listeners stretched behind him, so that a lot of wisdom was lost to us. So this may be the moment to reiterate what I've written in former years; Henry addresses himself mostly to the student, with his back to the invited audience, so his classes would benefit hugely from supplying an air-mike to increase audibility, as I had suggested in 2006 and again in 2007 'His fascinating comments, often abstruse and esoteric, were hard for the audience to hear; a radio mike would help next year.' And surely some of John Henry's masterclasses should be filmed for video; an edited version would be of inestimable value for study purposes [cf the *Masterclass Media Foundation DVDs*, which should be in every conservatoire and specialist music school's library].

To end on a positive note, I cannot resist naming just one of the student subjects, Seamus Heath of the Purcell School looks about 12 and, for working on a Scarlatti sonata by memory unencumbered, he had the music stand removed from the harpsichord to his mother's safe keeping, then confidently absorbed and acted upon suggestions for altering his interpretation.

Moeck Recorder Competition

This prestigious event was, as always. oversubscribed, with an overflow audience outside the Peacock Room (several 'reserved' seats were rigorously maintained empty by the ushers). The adjudicators were chaired by Maurice Steger, a Swiss virtuoso who had given a morning recital at Blackheath Halls of 17-18th century sonatas, extravagantly decorated and tiring to watch. He was partnered by the calmer but equally expressive Laurence Cummings at the harpsichord. Cunningly compiled own-choice programmes was the order of the day for the Moeck competition, with avant garde contemporary alongside early music and around a Telemann set piece. It was a close-run contest between the winner **Pernille Petersen** and **Per Gross**, both of whom had studied with the great Dan Laurin. Two of the finalists (are there preliminary rounds? how are the contestants selected?) included excerpts from Van Eyck, and the runner-up enhanced interest with exotic support from a percussionist.

I suspect that Pernille Petersen's poised charm, and the natural musicianship displayed in all her phrasing, tipped the balance. She played Berio's *Gesti* as music (!) and was completely unfazed by a security alert in the middle of one of her pieces, carrying straight on afterwards as if nothing had happened. I should have preferred the rules to have allowed for a draw, with invitations to them both to give future recitals at Trinity.

We are grateful to Peter for letting us reprint this from his Musical Pointers website:

http://www.musicalpointers.co.uk/festivals/uk/uk.html

The photographs which enliven the text there are here omitted: our attempt to illustrate one article last month was hardly a success (apologies to Mrs Robins).

Despite the weather, this seems to have been a successful exhibition. We were told that the attendance on the first day was the largest since it moved to Greenwich. The only mishap was an alarm caused by an unattended bag. There was a good mixture of familiar and unfamiliar faces (including unfamiliar faces that should have been recognised!) Refreshments seemed cheaper than before: perhaps competition from the students café next door has had an effect (though it was shut at the weekend). The close involvement of Trinity College is most welcome, though it would have been nice if students had identified themselves to the exhibitors: I only met one person who admitted to a connection with the College. *CB*

NEW EDITIONS & BOOKS

Clifford Bartlett

Tye *Omnes gentes, plaudite manibus... Edited for 5 voices, viols or recorders by Vince Kelly* Cheap Choice Brave and New Music Editions (CCBN–16010(V)) 2009. 8pp + parts. £7.50

This suits modern choirs more than most renaissance church music, since it caters for both sopranos and basses, with original clefs G2C2C3C4F4 (vocally, SATBarB). The top part is, however, very odd, with a range of a seventh from the 440 A to top G, while the other parts have ranges between a ninth and an eleventh. It's not as if the part has any special function, since it participates normally in the counterpoint. Overall, the motet is effective, but there are some awkwardnesses. At the first cadence, for instance, the soprano sings the third of an A chord then, instead of moving to D, drops down a fourth to A. The editor doesn't sharpen the C, although the pattern of the cadence is absolutely standard. Even more oddly, at the next cadence, a notated C sharp for the turn before the C is followed by an editorial natural for the main C (which this time does go to the expected D). I can't imagine anyone singing from a partbook being so pedantic as to not carry the sharp from the ornamental to the main note. But Vince Kelly generally avoids sharpening cadences, which to me seems to betaking logic too far. When there is some doubt (eg treble bar 43), a C sharp is notated, since the expected DAD chordal progression surprises us by being DAG – I wonder if the sharp is actually a mistake by a scribe copying a single part and not realising what happens underneath. And the editor does permit the piece to end in the major by adding a sharp to the soprano's top F, which is the third of the chord. Anyway, performers can make their own choices. The piece works on instruments, and parts are provided with suitable clefs for both – and singers can use them as well.

SINGING TASSO

Miriam Meltzer *On the Way to Jerusalem: A Performance Guide to Solo songs of the Early 17th Century Inspired by the Text of Torquato Tasso's "Gerusalemme liberata" for Singers, Voice Students and Teachers* The Jerusalem Academy of Music and Dance, 2009. 156pp + CD. ISBN 978-965 555-439-7
Available from miriam.meltzer@gmail.com

The long title can be made more specific by stating that the book concentrates on seven songs: three by D'India and single items by Piero Benedetti, Rovetta, Negri and Cifra (whose bass ironically isn't figured). Each piece is given in facsimile, two-stave transcription and a version with a simple realisation. The text is printed as verse and two translations are given, sometimes two – by Edward Fairfax (1600) and Anthony M. Esolen (2000). Rovetta's *Le Lagrime d'Erminia* is a paraphrase of Tasso.[1] There are also reproductions of paintings of scenes from the poem, a map with Jerusalem the centre of the world, and a series of title-page facsimiles sampling the vast circulation of the poem. A disc contains recordings, some from the Consort of Musicke's *Gerusalemme Liberata*, others by local forces. The author gives the context of the text in the poem and hints on performance. The introduction on the poet, the poem, the accompaniment and 'codes and clues in the music' sometimes seems over-simplified, and the bibliography is a bit erratic. Are we to deduce, for instance, that New Grove is worth consulting for the article on Cifra (by a mis-spelt Jerome Roche) and not for the article on D'India? References to facsimiles and editions to help singers find more of this repertoire would also have been useful. I would suggest including something like the one-page guide to playing from the bass that I add to some of my editions of Monteverdi solos and duets.

I hope to return to this anthology/guide when I have worked through the music with a singer, and will report back. But it seems to be a useful introduction .

RAMEAU CANTATAS

Rameau *Cantates, Canons. Vol. 1. Cantates pour voix de dessus. Édition de Jean-Paul C. Montagnier (cantates), édition de Sylvie Bouissou (canons). (Opera Omnia III.1)* Société Jean-Philippe Rameau/Bärenreiter (BA 8946), 2008. x + 110pp + parts, £40.00
Rameau *Cantates, Airs. Vol. 2. Cantates pour voix de basse et en duo. Édition de Jean-Paul C. Montagnier (cantates), édition de Sylvie Bouissou (airs). (Opera Omnia III.1)* Société Jean-Philippe Rameau/Bärenreiter (BA 8948), 2008. x + 95pp + parts, £37.50

These two volumes derive from Série III, vol. 1 (and only) of the *Opera omnia* (OOR). The division into two volumes is sensible: basses won't need volume one, though sopranos might need vol. 2. If singers are prepared to use the voice parts supplied, each volume contains the wherewithal for performance. The soprano cantatas are *Le Berger fidelle* (with 2 vlns), *Cantate pour le jour de la Saint-Louis* (1 vln), *L'Impatience* and *Orphée*, which has a single treble instrumental part labelled in one section 'Flûtes et Violons'. Movements with an obbligato bass occur frequently enough to assume that the *basse continue* requires a string bass instrument as well as keyboard. The editor assumes that this is a *basse de viole*, which a few passages of double-stopping and the use of the bottom A imply. Vol. 2 contains *Les Amants trahis* (SB), *Aquilon et Orithie* (B, vln [or flute]) and *Thétis* (vln). *Thétis* has some particularly dramatic instrumental writing and is the most obvious

1 which explains why I couldn't identify the same text it when editing Biagio Marini's *romanesca* setting for 6 voices and instruments 35 years ago: I really must finish the edition!:.

choice for more than one instrument to a part. The separate instrumental bass part includes both the *basse de viole* and the figured *basse continue* parts.

The additional music in vol. 1 comprises seven canons, given in their original notation and notated in full. Vol. 2 has two airs for soprano & bc (*L'Amante préoccupée* & *Non, non, le dieu qui sait aimer*), one for haute-contre (range an octave down from top A) with 2 violins & bc, and two different settings of *Lucas, pour se gausser* as a Duo bacchique (SB & bc) and *Trio bacchique* (SSB without bc).
Rameau's cantatas are now well enough known not to need commendation. So it is excellent that they are now available in fine editions, though considering the number of blank pages at the back of both volumes, it's a pity that the introductions are so short, with just one column on the cantatas. There are not even any dates of publication or composition or brief statement of source. The pages are not cluttered with keyboard realisations; recourse to the old Durand editions might help for rehearsal with keyboard, but that has essentially a keyboard reduction, not a realisation for use with the instruments. Comparing the new edition with the old *L'Impatience*, I'm intrigued that the *Oeuvres complètes* of 1900 has more figures in the bass than the new *Opera omnia*. I assume that the editor must have supplemented them himself, since I can't imagine anyone of Rameau's time figuring an opening chord with 5?

So apart from making the conscientious performer visit a library to see the full documentation, this is an excellent and much-needed edition. It is taking time for me to get used to the appearance on the page. I think I prefer the printing style of the Bärenreiter volumes of Handel cantatas, but can't quite work out why: perhaps it's just the difference between German and French taste, which is something one has to consider while performing anyway. This is an essential purchase for francophile sopranos and basses.

BÄRENREITER BACH

J. S. Bach *Vier Zeugnisse für Präfekten des Thomanerchores 1743-1749* (BVK 1263) ISBN 978 3 7618 2163 3, £22.50.

This 16-page paperback contains facsimiles, transcriptions and translations of four testimonials Bach wrote for his pupils in the 1740s. None of them give any indication of why they were written, but the commentary tells us that they were in connection with a scholarship founded in 1591 for poor students at St Thomas's School; from 1743, the applicant had to be a member of the *chorus musicus*. The comments are favourable, though one candidate had little success. Johann Nathaniel Bammler failed in 1749, but was accepted a year later, after Bach's death. He was dismissed in 1753, and a passing comment is quoted that perhaps confirms that Bach was well enough to direct his last John Passion on Good Friday (27 March) 1750. It isn't clear from the list of other officials who gave testimonials whether they gave them to the same pupils as Bach and whether they survive: comparison might be interesting. It's an odd publication, elongated in shape: if placed on a bookshelf, the top will get bent over, but if with music, it will be hidden since it is not deep enough and so will slide to the back of the shelf.

In terms of complication of sources and history, Cantatas 21 and 51 are completely different. These now have new performance material; I've only seen the study and vocal scores.

Cantata 21 Study score TP 10 21 £8.50, Vsc BA 10 021a £7.50, parts BA 10 021: wind set £17, organ £13.00, strings each £3.00. The edition is based on NBA I:16, published in 1981.

Ich hatte viel Bekümmernis was performed (perhaps already in a revised version) on 3 June 1714 and in Leipzig on 13 June 1723 (both the 3rd Sunday after Trinity); in addition to subsequent Leipzig performances, it seems to have been heard in Hamburg. No autographs survive, but 29 parts need to be sorted into versions. The MSS have the work in C and D minor: the introduction is a bit confusing over why. The edition is in C minor. The implausible oboe bottom D flat printed as an alternative in bar 14 of the marvellous *Adagio assai* Sinfonia is the result of being transposed from a version that only survives in D minor. This is a long cantata: 11 movements, with a break for a sermon (probably an hour long) after no. 6. Scoring is for SATB soli and chorus, oboe, bassoon, three trumpets, timps, 4 trombones (the top part going a ninth above middle C, so the editor suggests perhaps a cornett, but it is editorial and superfluous) & strings.

Cantata 51 Study score TP 10 51 £7.00, VSc BA 10 051a £5.00, parts BA 10 051: tpt £2.50, organ £11.00, strings each £2.50. The edition is based on NBA I, 22, published in 1987.

Equally good but far better known is *Jauchzet Gott in allen Landen*, for soprano, trumpet and strings. Here, the source situation is simple: autograph score and authoritative parts. It is headed 'Dominica 15 post Trinitas et In ogni Tempo'. The first performance was likely to have been 17 September 1730; some small changes in the words may have been intended for the other times. Bach actually called the work a Cantata rather than the usual Concerto, though the proper Italian term for a sacred solo in the form aria – recit – aria – Alleluia was motet, though Vivaldi wouldn't have used a chorale as Bach does for the second aria. The editor points to the wide range for the boy treble, but more than in any other cantata, one wonders whether Bach might have intended it for one of the virtuoso singers of Dresden, for which the Italian form would have been appropriate. The trumpet part is a showpiece too: I wonder if Emma Kirkby still gets paid less than the trumpeter, as she told me happened the first time she sang it for the BBC.

It's a pity that there was such a long gap between the non-Urtext parts that Bärenreiter produced in the early days of the NBA and the excellent material being produced now. Breitkopf and, more recently, Carus have a head start. One general recommendation I would make is for Bärenreiter to copy Carus and produce the scores at A4 format, big enough for conductors and those organists

who don't need expensive organ parts. In cantata 51, full and vocal score have the same number of pages so needn't be differently priced, and the heavily-scored cantata 21 is not enormously longer (67/85pp). Which to prefer (since all three publishers produce performance material for these two works) is very difficult to choose: most people seem to have a favourite publisher, and all editions depend to some extent on the same basic research. Sadly, one cannot go to a shop and compare, since I doubt if any shops are likely to stock one, let alone three different sets of orchestral material of 200 cantatas!

BÄRENREITER BEETHOVEN etc.

Beethoven Violin Concerto op. 61 ed. Jonathan Del Mar Piano reduction by Martin Schelhaas. (BA 9019a) £13.00

I'd rather review the full score than a piano reduction, especially since there's no editorial information here at all, apart from nine lines appended to the violin part telling the soloist that he might play in the tutti sections and a column in the 'edited' violin part which has bowings and fingerings by Detlef Hahn. The piano reduction looks quite playable. At least this score doesn't give the violinist the chance to mix the violin version with Beethoven's arrangement as a piano concerto, as on a recent recording (see review on p. 32).

We've also had from Bärenreiter *19th Century Italian Music for Flute and Piano* (BA 8174; £13.00), edited by Angelica Celeghin. None of the music is known to me. The piece which might appeal most to an audience is Giuseppe Gariboldi variations on Haydn's Emperor's Hymn. The editor grades it as elementary. There is also a *Preghiera* by the same composer (advanced). An *Elegy on the death of Bellini* (op. 257) by Emanuele Kraukamp is advanced, and the remaining two items are intermediate: Giulio Briccialdi's third fantasia on *Lucrezia Borgia* (op. 108) and Rafaele Galli's *Una Follia di Roma* (op. 260), which doesn't relate to Corelli's op. 5/12. I reckon that the violin music in Smetana's *From the Homeland* is more substantial but less difficult – for the violin if not the pianist (BA 9526; £12.50)

VIVALDI AND FUGUE

Michael Talbot *Vivaldi and Fugue* (Studi di Musica Veneta: Quaderni Vivaldiani 15). Florence: Olschki, 2009. xix + 260pp, €30.00. ISBN 978 88 222 5838 0

The preface anticipates the sort of comment that might begin any review: 'To write a whole book on "Vivaldi and Fugue" might at first glance appear an improbable, even absurd, proposition on a par with devoting a volume to "Debussy and the Symphony" or to "Bach and Opera". ' But, while recognising that Vivaldi's influence (and, indeed, current success) doesn't depend on his contrapuntal skills, there are a considerable number of fugues in his music, all 80 of which are listed, most described, and some analysed in this study, which one would call surprisingly readable except that one expects that from Michael Talbot. I recommend Chapter 2 to those without any knowledge of fugue, since it gives an extremely clear account of what he calls the evolution of the form – though with all the Darwinian publicity this year, perhaps 'evolution' is a word to avoid, unless there are lines of fugal development that didn't 'evolve'. It would be interesting to look at fugal history and see which developments were fitter to survive than others (to use a phrase not coined by Darwin). As someone who did not receive an academic musical education so, unlike the author, has never had to write (or, indeed, analyse) fugues, but enjoys hearing (though rarely playing) them, I found this chapter, and indeed the whole book, a valuable insight into the genre itself. Vivaldi seems to have acquired as much contrapuntal skill as he needed; there are some more traditional fugues in his church music, but those in the instrumental music are often expressed within his flair for writing for strings.

One thing that the book accidentally reminds us is that Vivaldi's instrumental output was not, as programme notes so often imply, dominated by his work for the Pietà. His music cannot be dated as precisely as Bach's or Handel's (and even Bach's wasn't very clear until sixty years ago), but more and more of it does seem to have been written for other purposes, and later than one expects; the bassoon concertos, for instance, seem to date from the mid-1720s onwards, and 'there is no certain evidence that the Pietà possessed a sufficiently capable player – or even that it used the instrument' (p. 192). So perhaps one should be suspicious of the authenticity credentials of a performance of Vivaldi's music associated with the Pietà but including a bassoon.

I didn't make many specific notes to comment on, since I read most of the book on crowded trains.

p. 63. I'm puzzled by the reference to Giovanni Gabrieli writing pieces with a solo upper part supported by a functional bass. The only possible example is the sonata for three violins; all his other instrumental music is for full ensemble with a colla-parte organ. Fontana's violin sonatas would have been better examples, while Dario Castello demonstrates the difference between sonatas with bass and continuo and sonatas with only continuo .

p. 65-6. Nice to see commendation for Chedeville's input to *Il pastor fido.*

p. 162. It seems entirely characteristic that Vivaldi doesn't plan his fugues, judging by his willingness to leave 'the availability of stretto (and indeed of any other "special devises") to chance'.

p. 186. Anyone performing op. 7 should check on the credentials of op. 7: RV 373, 464 & 465 are dubious.

I suspect that the more general reader may cut some of the detailed discussion of individual fugues. But this is an interesting book, nowhere near as impenetrable as most books on fugue; and apart from its intrinsic interest, it is a good way of catching up on developments in Vivaldi research since Talbot's excellent *Master Musicians* study.

MUSICOLOGICAL JOURNALS

Barbara Sachs & Clifford Bartlett

RECERCARE XX/1-2 2008 Journal for the study and practice of early music directed by Arnaldo Morelli. LIM Editrice [2009]. 255 pp, €24 ISSN 1120-5741 ISBN 978 88 7096 566 7 recercare@libero.it; lim@lim.it – www.lim.it

The majority of studies in this year's issue are in English; the very authoritative, thorough book reviews in Italian are by Antonella D'Ovidio, Arnaldo Morelli (the editor of *Recercare*) and Patrizio Barbieri.

Crawford Young, in 'Antiphon of the Angels: *Angelorum psalat tripudium*' presents a new and performable edition of this exceptional ballade, possibly from 1409, transcribed from the *Codice Chantilly* now available in facsimile (Turnout, Brepols 2008). The article provides the original, in colour, followed by his version in adapted modern note values (not explained but probably comprehensible to those familiar with this repertoire), extremely complex in their variety and mensural groupings, preserving the red and black colouration. His knowledgeable speculative analysis covers not only the musical notation, but the Latin text and the political significance of its "scathingly sarcastic" allusions. This reveals the degree of uncertainty about every aspect (note-shapes, proportions, corrections, staff positions, the pitch position of one of the flats in the signature, ligatures, solmisation puns, etc.), but the result warrants the conviction that this subtle two-voice piece should not continue to be avoided by performers.

In a long study providing a large amount of background, 'The Medici, the Signoria, the pope: sacred polyphony in Florence, 1432-1448', James Haar and John Nadas make original observations on the provenance, context and dating of several important sources and the musicians who may have created them: principally Modena, Bibl. Estense α. X.1.11, a polyphonic antiphoner (with hymns, motets, magnificats by the likes of Binchois, Dufay, Leonel and Dunstable to mention just pieces found also in Florence Ms Magl. XIX 112 bis), which they believe to have been copied by Benedictus Sirede in Florence around 1435 and taken to Ferrara in 1448. The final third of this incomplete manuscript contains English music, which may have arrived in Florence via Belgium by the Medici's 'bank mail'.

Also concerning Florence, Gabriele Giacomelli vividly describes the spectacular ceremony held in the Cathedral in 1589 to celebrate the wedding of Ferdinando I de' Medici and Christina of Lorraine. Under Brunelleschi's dome, only ten years after completion of the immense fresco of the Last Judgment, begun in 1572 by Giorgio Vasari and completed in 1579 by Federico Zuccari, a musical performance for five choirs began with one choir of seven singers, personifying the seven gifts of the Holy Spirit depicted in the fresco, descending on a cloud "from" the fresco. The fresco, or at least its terrifying Batman-like Lucifer, also inspired one of the spectacular *Intermedii* accompanying *La Pellegrina* in the theatre of the Uffizzi.

Luigi Collarile presents new evidence about Claudio Merulo's *Canzoni d'intavolatura d'organo -Libro primo (1592)* and the vicissitudes of the publishing houses of Angelo Gardano, Giacomo Vincenti and the Roman, Simone Verovio, who competed for exclusive rights to Merulo's works in keyboard tablature. Among the illustrations, a detail shows how Gardano had to meticulously change semiquavers into demisemiquavers by hand, not having these characters.

In 'Chromatic and transposing quilled keyboard instruments at the Florentine grand ducal court in the 17th century' Giuliana Montanari describes (insofar as the written documents permit hypotheses) the harpsichords and spinets with split chromatic keys used at the Medici court. There are many, which attests to the need for such instruments and the expertise of their players. Some are connected to particular musicians (Muzio Effrem, Domenico Anglesi, Pietro Paolo Cappellini, Francesco Nigetti, Federigo Meccoli, Girolamo Frescobaldi). Various designs for the keyboards and registers are imagined, with some of the implications for tuning, and the surprising fact that Bartolomeo Cristofori worked from 1693 to 1698 to remake a harpsichord into a transposing instrument with a normal keyboard (instead of one with up to five orders of keys) which transposed laterally (as do ours today). It is a bit unclear whether this keyboard could really be shifted by 12 semitones (losing a large chunk of the extreme notes, making the playing of a particular piece often impossible?) or by a more reasonable number, and due to Montanari's slightly unidiomatic English, I cannot tell if she thinks that being able to play a piece in any key reduces or increases virtuoso demands. In fact, in order to have the full range of strings available, a player might have still had to transpose at sight, even after shifting the keyboard!

Francesco Carreras and Cinzia Meroni are archivists who have collected what sparse documentation there is about 'Giovanni Maria Anciuti [1674-1744]: a craftsman [recorder and oboe maker] at work in Milan and Venice'. One of his oboes is in the Victoria & Albert museum, another in the Museo Civico in Milan, and both types can be associated with Sammartini and musical life in both cities.

Kathryn Bosi corrects some of the tentative conclusions of her previous research on Levi Tolosa's choreography for *Martel d'Amore* (*Recercare* XVII, 2007) in the present shorter communication, 'More documentation for the *balletti della duchessa*'. A booklet discovered in the Modena state archives lists the dance movements of the (lost) music which accompanied the poetic text of the balletto for

which we had the choreography, but not the structure. The two texts correspond with only very slight discrepancies, e.g. *cosi* for *com'* or lines of 7+5 syllables appearing as one of 11 syllables. The order of the 24 movements, divided into three groups, each ending with a Saltarello, now enable Bosi to attempt a match of the poetry to the individual dances. *Barbara Sachs*

MUSIC & LETTERS Nov. 2009

I cancelled most of my subscriptions to music magazines and journals a year or two ago. (Magazines tend to be monthly, iournals curiously every 90 days rather than daily.) There are still some articles of interest, but the musical areas covered has got much broader and my interests have probably narrowed – it's not that I'm averse to 19th and 20th century music, but I can take it as it comes without wanting musicological detail – and even less so pretentious analysis of pop music. The journal I still take is *Music & Letters*. I'm not sure if the title is particularly applicable now, but its articles do seem to avoid the worst academese and it is particularly valuable for its reviews: the non-specialist can keep in touch with what is happening in musicological areas outside his own specialisations.

The latest issue (Nov 2009) has three articles of early-music relevance (the fourth is by someone whose interest in Paris has moved on from Perotin to Rossini). Not that you'd detect from the title the relevance of an article by Jesse Rodin called simply 'Unresolved', which might be about pieces that end with unanswered questions or editions of *The Art of Fugue* that break off mid-phrase. In fact, it is about music c.1500 whose mensural notation is so complex that some sources add a transcription into simpler notation. Such problems seem to be particularly associated with *L'homme armé* masses – perhaps because there were so many settings that composers wanted to show off. An interesting by-product is confirmation that singers did break up long notes to make the underlay fit. It's not very satisfactory if you expect singers to shape their phrasing to the words such a practice can produce, so this is perhaps a clue that 'framed to the life of the words' hadn't come in yet.

I suspect that all readers will know Tomkins's *When David hear that Absalom was slain*, and probably some of the other settings of the text, all of which are usually associated with the death of Prince Henry in 1612. Donna M. Di Grazia looks at the evidence, and finds that it derives from surmises by Thurston Dart or Philip Brett, who were working together revising Fellowes editions for Stainer and Bell in the early 1960s. The evidence is minimal and hypothetical, and the earliest setting is by William Bearsley, who was a choirboy at Peterborough from around 1570-74 and was last heard of in 1594. If he is unlikely to have written his setting as late as 1612, so are all the other composers unlikely to have written their settings as early as that; and the issue is clouded by the fact that the second part, 'O my son', seems to have circulated first. I won't try to summarize the web of interconnections, except to recommend those writing programme notes on the work to omit mention of the Prince unless more information appears. The author points out that the first phrase of the text isn't biblical; the AV words are 'And the king was much moved'. However, for an isolated piece, the more specific phrase is an obvious improvement. One curious feature of the article is the discussion of two-flat signatures without noting that Tomkin's setting survives in both low and high clefs: the version in *Musica Deo sacra* only has one flat.

Then 'Handel at a Crossroads: his 1737-1738 and 1738-1739 Seasons Re-examined' by Ilias Chrissochoidis (like Jedsse Rodin, from Stanford) is crammed with biographical information, from which I'll pick out a few points. Handel's link with Vauxhall Gardens is shown to be closer than has been assumed, a French account describing him (in a way that implies regularly) directing the concert and providing the music. This adds more point to the installation of an organ in 1737 (a couple of years after he introduced organ concertos in his oratorios) and the erection of Roubillac's statue there the following year. There was also at the time some interest in mechanical instruments, which makes the use of carillon and claviorganum in *Saul* much less odd. Indeed, Jennens's remark that the 'Cyclopean instrument designs to make poor Saul stark mad', which I've always interpreted as humorous disapproval, is argued here to be more serious – as, the author argues, is the word-painting in *Israel in Egypt*, though it seems a bit far-fetched for a dotted quaver, semiquaver and crotchet from the wind (with trombones) to be Trinitarian in 'and there came all manner of flies'. The author confuses Easter with the Passover in writing (p. 622) 'Easter originally commemorated the Exodus story' unless the symbolism and theology is very confused.

Surely whoever read the article for *Music & Letters* must have known that work is actively (and with a tight timetable) being undertaken to replace Deutsch's Documentary Biography (or was the announcement at the Purcell/Handel Conference on 18 Nov. its first public mention?) The article happens to present a challenge to its editors on how much peripheral information it should encompass. Appendix III quotes an advert for a performance of *Saul* on 27 March 1738/9 and below it an advert for a comedy with singing and dancing and a ballad opera. The latter throws significant light on Handel's performance, since the tenor John Beard, who had sung Jonathan in previous performances of Saul and was a regular memebr of Handel's team, took part in the rival show instead. Should it be included?

Chrissochoidis highlights these as bad years for Handel, and concludes with comments on the value of the documentary biography approach in counteracting over-interpretational accounts of Handel's life. There is, though, a danger in taking pompous bores like R. W. (Appendix V) too seriously. It's the casual asides that are more intriguing, like the objections to paying opera rates (which provide star singers AND four hours' entertainment)for a two-hour home-grown show which should normally cost half as much. *CB*

CD REVIEWS

Since this is only a month after the last issue, we haven't pushed our reviewers too hard to get their copy in for this one. The last issue included more CD reviews than ever before, so I hope we are excused short measure this time. Perhaps some readers will rejoice at the absence of Christmas offerings, but it is not deliberate.

CHANT

Byzantine hymns of the first female composer Kassia (c. 810-843/867) VocaMe Michael Popp *dir* 45'08"
Christophorus CHR 77308

What might be an *EMR* reader's motives behind buying a CD labelled *KASSIA* and adorned with a picture of a sophisticated Byzantine lady? If you are looking for pure authenticity, then stop reading now. If, on the other hand, you are content with sheer beauty and ingenuity, by all means read on. Perhaps anyway seeing the name of Michael Popp, and recalling his electro-medieval band, will predispose you to follow his latest musical artifices with curiosity. I have in mind entertainment-time at a musical house-party. For an amusing test in aural analysis the leader might ask: What language is being sung? Response: an international singers' diction. Answer: Greek. What instruments can you hear? Response: Instruments in Greek ecclesiastical music? Answer: Santur (played by Johann Bengen) and what is described on the CD cover as 'various instruments' (under the direction of Michael Popp).

Exploring the booklet we find an account of Kassia, the brilliant, well-educated and beautiful lady of the Byzantine nobility who founded a monastery in Constantinople and became its abbess. As a poet and composer of ecclesiastical music she precedes Hildegard von Bingen by nearly three centuries. Diane Touliatos, who wrote the note, mentions that Kassia's music was notated in the Medieval Neumatic Notation of the Middle Byzantine period and that in performance the melody was accompanied by an improvised drone called *isokratema*, in a manner comparable to Western Melismatic Organum. In fact it was Western Medieval music that I felt I was hearing on this CD, and no secrets are given away as to rationale and interpretation .

Anyone with at least a passing familiarity with the Greek Orthodox Church will know that Kassia's *Hymn of Kassiani* is still sung in Holy Week They will also know that it is rare for females to be included in Greek church choirs, though nuns perform their own sung liturgy in monasteries to this day. However, do not expect the usual bass-toned souvenir CD sold in eccesiastical courtyards. The light unforced singing of Sigrid Hausen, Natalia Lincoln, Sabine Lutzenberger, Sarah M. Newman, Elisabeth Pawelke and Gerlinde Sämann, with a spiritual quality of its own, is a delight to hear. *Diana Maynard*

The Chant of the Cistercians Heinrich-Isaac-Ensemble, Hans-Georg Renner 47'54"
Christophorus CHE 0146-2

This recording illustrates the restraint and simplicity of the Cistercians, as applied to liturgical music. An ensemble of light tenors calmly chant the scriptures with clarity of diction, creating a sense of timelessness and devotion. The music moves within a small tonal range, retaining the modal purity to which the Cistercians aspired in their reforms, yet there is a subtle variety of vocal texture and even momentarily a mild hint of ornament. Speech rhythms correspond naturally and impeccably with the psalms recited, but in the hymn *Ave maris stella* and small verse *Navitas est hodie* the listener may recognise metrical forms that survive to this day.

In the booklet, Hans-Georg Renner carefully explains in German and English the history and ideals of the Cistercians and the positive religious and aesthetic aspects of their musical reforms. My own observations and reflections on listening to the chant coincide with what he says, confirming for me that his expectations as musical director were fulfilled. The abbreviation or omission of well-known passages in the Colmar MS sources are briefly explained and illustrated. The reader can appreciate the final expression of gratitude to the Cistercian convent of Lichtenhal for support in collating and comparing MSS. *Diana Maynard*

MEDIEVAL

Estel de mar: Llibre Vermell de Montserrat Mediaeval Pilgrim Songs for the Veneration of St Mary Ensemble Kantina, Kristin Hoefener 75'27"
Christophorus CHR 77312

Kantina is a musical ensemble supported by Fondation Orange, and under their artistic director Kristin Hoefener, they come together from France, Estonia, Italy and Germany – Carlotta Buiatti, Kadri Hunt, Marianne Miagat, Hélène Richer and Malcolm Bothwell – mainly as singers but with a few instruments. In their programme choice they now bring listeners to the Benedictine monastery Santa Maria perched on the slopes of Monserrat Mountain near Barcelona. In the 13th century many pilgrims visited the monastery, drawn by the Black Virgin's miraculous powers, and since there was no hostel they slept in the church, disturbing contemplative vigilers by whiling away the long hours of the night with song and dance. The Red Book was composed to offer entertainment by combining familiar sacred and secular music with pious texts celebrating the Virgin Mary.

A measure of the need for this exercise in tactful crowd control can be appreciated from *Stella splendens in monte*, a song set as a round dance. It tells how people, rich and poor, grand and small, climb the mountain and return full of grace. Among their number are sailors, fishermen, ploughmen, stone-masons, shoemakers, widows and young girls, all of whom we can imagine being attracted by the dancing rhythm and joining eagerly in the refrain of a catchy tune. As Kristin Hoefener says in the notes, Kantina members, each with their own colour of voice, try to make this recording lively and full of contrasts. The mood may be soothingly reverential with singing in canon or simple and communal, like the virelai *Cuncti simus concanentes*, and *Polorum regina* is a sedate round dance set to a virelai; but many pieces, like the ballad for the seven joys of Mary, *Los set gotxs recomptarem*, are sung joyfully with a folk refrain, and *Mariam matrem virginem* is a polyphonic virelai in the *ars nova* style offering opportunities for beautiful sophisticated singing. *In perayritz de la ciutat joyosa*, as a well-known two-part iso-rhythmic motet, gave further scope to the ensemble, though they wisely used only one of the magnificent texts 'to allow a better comprehension of the poem'. Certainly as a communal exercise for 'grand and small' from soldiers and merchants to scribes and advocates the outcome could have been hilarious. Audience participation, though, would clearly have been invited for the finale, *Ad mortem festinamus*, a virelai with refrain.

Just one accident must have occurred at the last minute. When the recordings were transferred to the disk, the order was changed, with material from *Cantigas de Santa Maria* inserted in different positions, and this makes the programme as listed slightly out of phase with the introductory notes. *Diana Maynard*

Trobadors - Trouvères - Minnesänger Songs and Dances of the Middle Ages Ensemble für frühe Müsik Augsburg 50'34"
Christophorus CHE 0148-2

The material of this CD is well-selected for variety, economy and enjoyment. The performers are a compact and versatile group of musicians (Wolfgang Zahn, Hans Ganser, Sabine Lutzenberger, Heinz Schwamm and Rainer Hersichböhm) who between them play at least ten medieval instruments and sing soprano, countertenor and tenor. A booklet of a dozen pages briefly indicates the performers, provides words only in the language sung and gives a user-friendly but informative two- or three-line introductory note in German and English for each piece.

The opening Provencal song *A l'entrada del tempo clar* with hearty refrain, deeply reverberant drum and shawm was fit not only to drive winter away but to rouse even the most heavy-footed peasant to dance. Then all is light and sweetly melodic with imagery of leaves, flowers and love as *Virent prata hiemata* is sung by the countertenor, followed by a contemplative canzona of Bernart de Ventadorn sung with ud by the tenor. After this there breaks in a minstrel love lament *En mai au doux tens nouvel* sung by the soprano to a cheerful rhythm, accompanied by the delicate sounds of citole, dulcimer and recorder. A gradual increase of volume precedes the heavy rhythmic approach of Crusaders as though from a distance with a thudding *Parti de mal* by the tenor. This 'colossal mass movement' is interpreted as 'an appeal made by travelling recruiters for conversion, repentance, and participation in the Crusade.' A sad song of farewell with fiddle and ud, believed to originate from 12th-century Parisian students, is followed by a song incorporating pastourelle motifs with a laughing refrain, and then a trouvère song *Unter der Linden* telling of love with sweet contented nobility against a soft background of recorder, lute and dulcimer. Two pieces from the Codex Buranus are notable for busy or catchy rhythms and clever singing, and the CD ends with a dramatic sung dialogue.

It is worth exploring the meaning and prosody of the lyrics for interest and amusement. Certainly to attempt translation would be an artistic challenge, and the imagery indicated as 'somewhat more demonstrative content' might best be left untouched in its original syllabic delicacy.

Diana Maynard

We no longer give price information. Any price information we receive from the record companies is a wholesale ones. What the sellers (whether shops or on-line) charge is up to them.

16th CENTURY

Pisador *Gentil Caballero* Olalla Alemán *S*, Juan Carlos de Mulder *vihuela*, Consort of Viols of the University of Salamanca
Verso VRS 2071

Diego Pisador's *Libro de Musica* (Salamanca, 1552) is perhaps the least well known of the seven books of vihuela music published in 16th-century Spain, yet it is an interesting collection of villancicos and songs, solo fantasias and other pieces arranged for the vihuela, with intabulations of masses by Josquin, and motets by Gombert, Morales, and others.

The CD begins with one of Pisador's fantasias played on four viols. It took me a while to find it in the facsimile, not because it is notated in Italian tablature, but because they change the rhythm of the first two notes. Pisador's fantasies are not particularly idiomatic for the vihuela – no filling-out of chords, no divisions, and no cadential formulae – so I imagine they were conceived first as polyphony for a set number of voices and later intabulated. It is easy to re-write the music for viols, and the result is very satisfactory.

Unfortunately there are quite a few errors in Pisador's book requiring editorial intervention. The chord immediately before the singer's entry in *Mal ferida* is surely incorrect, yet Juan Carlos de Mulder plays the gruesome f c# f' (in nominal g' tuning) as notated.

In *Sparsi Sparcium*, de Mulder adds his own divisions to Pisador's prosaic intabulation. They are perfectly fine, but the accompanying notes should have made this clear. Some of Pisador's fantasies have sol-fa syllables printed underneath the tablature stave showing where the notes of the theme occur, and these notes are printed as red numbers to be sung and played. Pepe Rey suggests in the accompanying booklet that Pisador would have sung along as he played, but de Mulder resists the temptation of doing so himself.

Not all the music on the CD is from Pisador's book. After *Dezilde al cavallero* is sung, we hear it as a vihuela solo with divisions from Antonio de Cabezón's setting for keyboard (or harp or vihuela). Pisador's divisions on *Las Vacas* are augmented by some from Venegas de Henestrosa played on viols. His *Pavana muy llana para tañer* is a simple setting of La Gamba, which is followed by Diego Ortiz's divisions on the same ground.

Olalla Alemán gives a spirited performance, particularly in the lively villancicos, although I would have preferred a larger vihuela for some songs (which would bring the pitch lower); the players accompany her sensitively, and they play their solos well. De Mulder's playing of the Cabezon divisions is particularly expressive. There are no clever gimmicks to catch our attention. They let the music speak for itself, and succeed in producing a very satisfying CD. *Stuart McCoy*

Antico-Moderno: Renaissance Madrigals Embellished 1517-2009 Capriccio Stravagante (Doron Sherwin *cornetto* Julien Martin *rec* Josh Cheatham *gamba* Skip Sempé *hpscd & virginal)* with Françoise Johannel *harp* Capriccio Stravagante Viols and Recorders 66'24"
Paradizo PA0008
Arcadelt, Lassus, Palestrina, Rore, Sandrin and versions by dalla Casa, Ortiz, Rogniono, Rognoni, Spadi, Sherwin and others

Adding virtuoso embellishments to popular songs was common practice in the 16th and early 17th centuries, and a number of instruction books for doing this survive as well as many examples of diminutions applied to Italian and Franco-Flemish chansons. Capriccio Stravagante has created a delightful programme of some of the best of these played in their original versions as consort pieces and in embellished versions on cornetto, recorder, gamba and harpsichord. I shall not attempt to list all the music on this CD, but to give you an couple of examples, Arcadelt's *O felici occhi miei* is heard in embellished versions by Ortiz and Ruffo, while Cipriano de Rore's *Ancor che col partire* is performed in the original madrigal version played as a viol consort, and in embellished version by Rogniono, Spadi and the cornettist on this recording, Doron Sherwin. The arrangement of the programme has obviously been considered very carefully. So many recordings of this repertoire are just an excuse for performers to play very high and fast but there is nothing flashy about these performances, just a sort of effortless virtuosity to which it is a pleasure to listen.

Victoria Helby

Flemish Masters The Tallis Scholars. Peter Phillips 149' 21" (2 CDs)
Gimell CDGIM 211 (rec 1989-1997) ££
Brumel *Missa Et ecce terraer motus;* Isaac *Missa de apostolis;* Lassus *Missa Osculetur me;* Ockeghem *Missa Au travail suis;* Rore *Missa Praeter rerum seriem*

If you haven't acquired these in previous issues, do so now. I'm not always an admirer of The Tallis Scholars, but these performances come over pretty well. The most affecting movement for me was the Agnus of Rore's Josquin-based mass, and I was particularly impressed by the Isaac (more on him in our next issue). I'm least convinced by the Brumel, perhaps because I know it too well. But I am sure it will impress those who have not sung it or haven't heard it before. A good bargain reissue. *CB*

17th CENTURY

A. Scarlatti *Davidis pugna et victoria* Roberta Invernizzi, Robin Johannsen, Martin Oro, Fredrik Akselberg, Antonio Abete *SSATB* Academia Montis Regalis, Alessandro de Marchi 64' 50"
Hyperion CDA67714

Davidis pugna is one of Alessandro Scarlatti's earlier oratorios, written along with four others for the confraternity of the Crocifisso, a gathering of Roman noblemen who met to conduct spiritual activities. The works concerned, three now lost, are unusual in that they all have Latin rather than Italian texts. The first date we have for a performance of *Davidis* is March 1700. However, the style, with its mixture of strophic and brief, prototype *da capo* arias often accompanied only by continuo or concertino strings, with *ripieno* ritornellos, suggests a rather earlier date. perhaps around 1680, when Scarlatti first composed for the Crocifisso.

The double chorus in the Roman polychoral tradition and the use of a narrator is also suggestive of an earlier period, although Testo is soon swept aside by the verve and thrust of a drama that at times almost tumbles over itself to keep up with the rapidly unfolding pace of the story of David and his defeat of the giant Goliath. Much credit for the dramatic impact of the performance must, of course, go to de Marchi, whose direction is distinctly preferable to his pallid account of Stradella's *San Giovanni Battista*. With the exception of the Testo of Akselberg, who employs a wide continuous vibrato, his cast, too, is uniformly excellent, with the honours going to Abete's superbly commanding Goliath. This is a highly significant addition to the Scarlatti discography. *Brian Robins*

Flow my tears Lacrimae Ensemble (Ronald Moelker *rec* Sarah Walder *gamba* Regina Albanez *lute, gtr, theorbo)* 59' 38"
Aliud ACD HL 005-2
Dowland, Falconieri, Gibbons, Hume, Kapsberger, Ortiz, Sanz, Simpson

Given its title, not to mention the name of the group, it's perhaps not surprising that this recording is suffused with a spirit of gentle melancholy. The three players have devised a coherent programme of contrasting variations, fantasias and improvisations, with a generally calm mood lightened by lively pieces by Falconieri and some nice improvisations on La Folia by the players themselves. I don't mean to condemn it in any way if I say that this CD makes very pleasant background music, and it's certainly worth listening to properly more than once. *Victoria Helby*

LATE BAROQUE

Bach *Preludes, Fantasias and Fugues for Organ* Lionel Rogg (1942/72 Marcussen-Anderson organ, Monastery of Sorø, Denmark, 1962 Metzler organ, Netstal Reformed Church, Glaris, Switzerland and 1698/1965 Anderson organ, Church of our Saviour, Copenhagen) 2CDs
EMI 50999 6 97164 2 3

Lionel Rogg made two hugely influential recordings of the complete Bach organ works in 1961 and 1970, the latter (on an historic organ) dramatically breaking away from the rather mechanically accurate 'neo-baroque' playing of the former (on a modern organ). As can be the case with reissues, these CDs, compiled from 1975/6 recordings, show the extent to which performance practice (and organ construction) has continued to develop in the past few decades. The baroque-style Sorø organ dates from 1942 (not usually a good time for European organ construction) and was built by Marcussen in a fine 16th century case. The sound may appear rather brittle to 21st century ears, but it was a remarkable instrument for its time, and was way ahead of what the English organ world was up to. The other two organs are later examples of a broadly similar-style instrument. Rogg's 1976 registrations also occasionally veer into the tinkly, equally typical of that time, but these CDs are a good record of an important period in 20th century organ design and performance. *Andrew Benson-Wilson*

Bach *Clavierübung II* Alexander Weimann *hpscd* 47' 29"
ATMAACD2 2603

The German-born and Montreal-based, harpsichordist Alexander Weimann describes Bach's Italian concerto as 'a detailed imitation of a keyboard transcription of an orchestral concerto', and his playing confirms the solo keyboard, rather than orchestral, nature of the work. The opening movement is brisk and is followed by an attractively reflective and gently rhetorical Andante before the energetic Presto. His playing combines with some fairly close miking to produce a relatively detached articulation, noticeable both in the faster passages and in the repeated pairs of bass notes in the Andante. This close miking just about prevents the speeds from sounding excessive, although there are moments when the sheer impetus gets close to causing the notes to tumble over themselves. He describes the fast sections of the first movement of the *Ouverture* as 'frentitic', a word I concur with. As with the Italian Concerto, there is the occasional feeling of haste (rather than mere speed) which a relaxing at structural points might have resolved. The dance movements of the Ouverture are played with very little gap in between, adding to the dynamic sense that pervades much of this CD. The harpsichord is a copy by Yves Beaupré of the 1774 Gräbner, now in Leipzig *Andrew Benson-Wilson*

Handel *Between Heaven & Earth* Sandrine Piau *S*, Accademia Bizantina, Stefano Montanari 77' 00"
Naïve OP 30484

According to Sandrine Piau, this recital of arias from oratorios and odes has the aim of reconciling 'these voices from heaven with those of our heart in a ballet emphasising the antagonisms that rack us' (no, it doesn't make more sense in the original French). That and the presence of one of the more wayward Italian ensembles should be enough to provide warning that what we get here is not going to be straightforward. And so it proves. Needless to say, we do get some gorgeous singing, and although Piau's English diction is not perfect, she does convey a keen understanding of the texts she sings, movingly so in the case of an aria like 'With darkness deep' from *Theodora*. But what is alarming and dispiriting is Piau's willingness to go along with the grotesque distortions to which Montanari subjects some of this music. Listen, for example, to the opening track 'Disserratevi' (*La Resurrezione*), taken at a jet-propelled tempo and disfigured by explosive *sforzandi* and uneven vocal production that renders any sense of line impossible. At the opposite extreme 'What passion cannot Music raise' (*Ode for St Cecilia's Day*) is so sentimentalised and fragmented that there is little sense of forward momentum or musical syntax, while it concludes with an absurdly lengthy and vulgar cello cadenza. An exceptionally disappointing disc. *Brian Robins*

Handel *Dixit Dominus*, Steffani *Stabat Mater* The Sixteen, Harry Christophers
Coro COR 16076 *60' 10"*

Barely have I written of Agostino Steffani's connections with the Academy of Vocal Music in a review of his *Orlando generoso* (*EMR* 132), than along comes a new version of his *Stabat Mater*, which he may have composed for the Academy in 1727/8. In any event it was to be his final work and one the composer himself claimed to be his masterpiece. Unusually scored for two violins, three violas and cello, thus giving it an appropriately dark colouring, the *Stabat Mater* is indeed an arresting piece that shows not only a mastery of imitative counterpoint, but also an intensely fervent personal response to the text. Although there's

some affecting singing from the two sopranos, I'm not convinced that the present performance captures fully the 'powerful expression' noted by Colin Timms.

Neither does *Dixit Dominus* take its place among existing recommendations such as Eliot Gardiner and Preston, not least because the opening 'Dixit' sounds too rushed to make its full, spine-tingling impression. Later the performance takes fire – 'Iuravit Dominus' is hugely impressive; but throughout both performances the variable quality of the soloists, all of whom are drawn from the ranks of the choir, also contributes to preventing a good disc from becoming something more memorable. *Brian Robins*

Handel, Telemann *Water Music Suites* Zefiro, Alfredo Bernadino *cond* 75'29" Naïve Ambrosie **192**
HWV 348-50; TWV 55:C3

In this stylish recording made live in 2003 the works are placed so that Telemann's *Hamburger Ebb und Flut* of 1723 comes after the Handel F major horn suite, the disc concluding with the trumpet and flute suites. The horn suite movements are not always in the expected order – indeed the flute suite is sandwiched between trumpet suite movements, but nevertheless it makes for a convincing performance for the listener. For those trying to pick out a particular track (or those following a score) it is not always easy to locate a movement from the list printed in the booklet, since it is not always clear which suite a movement refers to. There is some well- (or some might think ill-) judged ornamentation in many movements, and some fun is had with the sprightly Air (marked Presto), which starts with the basso continuo line alone, with varied instrumentation on the repeats. In the Telemann the *Loure* was a bit too slow for my taste, and the *Gigue* was more like a tidal race than a steady ebb and flow, but otherwise the tempi were well judged. Some of the rubato, particularly in the *Harlequinade*, may have caused an audience snigger, but I felt it was somewhat overdone for repeated listening. This is nevertheless a useful disc to have, although it was a pity that the recording could not have placed the movements in a more logical order.
Ian Graham-Jones

Telemann *Complete Orchestral Suites Vol. 1* Pratum Integrum Orchestra 52' 22" Caro Mitis CM0082007
TWV 55: d2, e3, h1

Telemann *Complete Orchestral Suites Vol. 2* Pratum Integrum Orchestra 99' 08" Caro Mitis CM0022008-2 (2 CDs)
TWV 55: D2, Es1, F1, g1, A1 & a1

Regular readers of these pages will know that *anything* Pratum Integrum touches tends to turn to gold. A few years ago, they released two CDs with the titles "Telemann in Major" and "Telemann in Minor", both of which confirmed that this self-directing Russian band was a force to be reckoned with. These three CDs (we missed Volume 1, but the record company kindly sent a copy, and Volume 2 has just gone on sale) mark what is projected to be a comprehensive survey of Telemann's overture/suites, and what an auspicious start they make. From the very opening chord (I won't spoil your fun by telling you what it is!), every single movement oozes style – the dances have a real spring in their step, the slow movements are beautifully shaped, and the ouvertures that open each suite confirms the endless imagination of their composer. Volume 2 features world premiere recordings of four of Telemann's 1736 published set of six suites, which were recently rediscovered in Moscow. I heartily recommend these CDs to *all* of our readers – and I can't wait until Volume 3 appears! *BC*

L'art du violon seul dans l'Allemagne baroque Mira Glodeanu 65' 01" Ambronay **AMY019**
J S Bach, Biber, Pisendel & Westhoff

I've seen Mira Glodeanu's name among the members of orchestras on lots of discs, but this is (at least as far as I can recall) the first time I have heard her play concertato music, let alone unaccompanied music for violin. And what a wonderful, wonderful revelation it has been. It maybe seems strange that she opens with such a monumental piece as the D minor chaconne, and then anticlimactic to end with the Biber passacaglia, but that's just typical (to me) of Glodeanu's thinking outside the box – and, in the hands of such a seemingly modest star, the Westhoff and especially the Pisendel pieces certainly do not pale in comparison with Bach. Indeed, Pisendel's demands seem even greater than Bach's, and it is marvellous to have this definitive performance available on CD. I was relieved not to have to review Hyperion's new recording of the Bach Sonatas and Partitas because I found Alina Ibragimova's trademark *pianissimo* a little wearing. Glodeanu is, for me, superior in so many ways. This recording deserves all the plaudits it garners – and it should be obligatory listening for all baroque fiddlers. BC

Timings are given when included on the CD documentation, but our computers give only the length of individual tracks, and we have not totted up the total durations.

CLASSICAL

J. C. Bach *La dolce fiamma: Forgotten castrato arias* Philippe Jaroussky, Le Cercle de l'harmonie, Jérémie Rhorer 63' 08" Virgin Classics 5 09996 94564 0 4
Arias from *Adriano in Siria, Artaserse, Carattaco, La clemenza di Scipione, Orfeo ed Euridice & Temistocle* + 2 concert arias

One frequently has the impression that the jury is still out on the subject of Johann Christian Bach's operas, not least because they remain predominantly unfamiliar to most of us. This superb CD, which includes arias from four of his 12 *opere serie*, may help, although of course we need complete recordings to enable serious assessment. Paradoxically within this context, the finest aria here is not from an opera, but a magnificently dramatic concert aria in the form of an *accompagnato* and rondo composed by Bach for his friend Fernando Tenducci to sing at the famous Bach-Abel subscription concerts. Like so much of the music here, *Sentimi, non parti* also shows Bach revelling in a delight of instrumental colour to no less a degree than he does in his orchestral music. Otherwise we have examples of various kinds of aria employed by Bach during this transitional period, among them the fully developed *da capo* (*Adriano in Siria*, 1765) and the modified form Bach came increasingly to employ in his London operas (*La clemenza di Scipione*, 1778). Incidentally, if you read the contents list and wonder about a Bach *Orfeo ed Eurydice*, no, you're not seeing things; the aria is an insert for performances of Gluck's famous work in London in 1774. A black mark to Virgin for not making that clear, nor that the delicious *Ebben si vado* is not by Bach, but a transcription of a recitative and aria by Michelle Mortellari.

Philippe Jaroussky is for me one of those rare altos who sound truly androgynous. In cantabile writing, the silky feline sensuality can be deliciously disconcerting, while in bravura pieces the sheer musicality and command of passage work and ornamentation is at times breathtaking. In short, this is singing of the highest quality, admirably supported by the fast maturing young French conductor Jérémie Rhorer. *Brian Robins*

Baguer *Simfonies* Academia 1750, Farran James *dir* 58'39" Columna Musica 1CM02010
Symphonies 2 (Cm), 15 (Bb), 16 (G); Symphony attrib. Haydn (C); Concerto for 2 bassoons and orch (F)

Whether this was a live recording of a performance is not clear, as applause is inserted at the end of each item. Four of the Catalan Carlos Baguer's symphonies

were aired in Bamert's 'Contemporaries of Mozart' series in 1995 (Chandos), but this period orchestra disc duplicates only the G major work. The symphonies are lively enough, in the traditional eight parts with the occasional flute, and seem to be influenced by Haydn, with their lively finales. The symphony attributed to Josef Haydn cannot, surely, be from the hand of the master, with its crude modulations which wrench the listener unpredictably back and forth. At any rate the booklet writer convincingly proposes Baguer as the author on stylistic evidence alone. The two-movement concerto for two bassoons is indeed a rarity, though otherwise it hardly excels in innovation or inspiration, mainly consisting of typical scalic figuration or passages with the two soloists in thirds. The playing is neat enough, and the occasional slight untidy passages do not unduly mar the recording. The comprehensive booklet notes are in Catalan, Spanish and English. *Ian Graham-Jones*

Haydn *Piano Trios* The Florestan Trio
Hyperion CDA67757 59'41"
Hob XV:28 (E), XV:29 (Eb), XV:30 (Eb), XV:31 (Eb minor)

Unashamedly using modern instruments, Hyperion release the second disc of Haydn's late London trios by the Florestan Trio, which contain some of his finest music for this combination. As with solo sonatas and keyboard trios of this period, the piano part, written for the virtuoso pianist Therese Jansen, dominates the texture. The two-movement E flat minor work – Haydn's last in this genre – is unusual not only for its key but also for its nickname of 'Jacob's Dream', with its virtuoso violin part. It is good to have these neglected works so well performed and recorded, with some informative notes. *Ian Graham-Jones*

Haydn *Divertimenti* Combattimento Consort Amsterdam, Jan Willem de Vriend *dir*
Challenge Classics CC72345 59'18"
Octets Hob. X:1 (D), X:5 (G), X:12 (G); Quintet X:10 (D)

Again, a modern instrument disc, though less overtly so that the Florestan Trio reviewed above, with some vibrato-free, stylish playing. The ensemble appears to be an off-shoot of the Dutch Symphony Orchestra. These early Esterhàzy pieces for strings and winds all feature prominent parts for two horns, which sound convincingly 'period', and the Quintet in particular has an important part for baryton. These are interesting and rarely heard works, and make for an appealing disc for Haydn lovers. The booklet, however, is far from informative on the instrumentation each work. *Ian Graham-Jones*

Mozart *Duo Sonatas Vol. 2.* Catherine Mackintosh vln, Geoffrey Govier *fp* 70'46"
Chandos CHAN 0764
Sonatas K. 296, 304, 305, 306

These sonatas were written in Mannheim and Paris in the year 1778. What sort of fortepiano did Mozart have in mind – assuming that he intended that instrument rather than a harpsichord? It could hardly have had the action that Stein used from about 1780, and it certainly wasn't a Walter of c. 1795 as played on this CD! The possibilities appear to reduce either to a Cristofori-type fortepiano by J. H. Silbermann of Strasbourg, nephew of Gottfried (a model that seems to be totally neglected nowadays), or an English instrument of some sort – either a square as shown in the 1780 Paris engraving in the programme booklet, many of which were exported to Paris in the 1770s, or possibly even a Backers grand. A pity, then, not to use an instrument more like what Mozart would have played in Paris, when these are otherwise exemplary performances. Both Mackintosh and Govier play with an impeccable sense of period style: vibrato is used only as an occasional ornament in violin solo passages, the keyboard articulation is beautifully crisp, and the balance between violin and fortepiano is excellent, often with a slight bias towards the latter – as it should be when the violin is usually the accompanist. Notwithstanding my quibble about the fortepiano, these are satisfying, expressive performances. *Richard Maunder*

Vanhal *3 Piano Quintets, Op. 12.* Miklós Spányi, Authentic Quartet, 67' 11"
Hungaroton Classic HCD 32588

Vanhal's *Trois Sonates pour le Clavecin avec l'accompagnement de deux Violons, Viola et Violoncelle (ad libitum)*, Op. 12, were published in 1784. As the title suggests, they can't really be described as piano quintets in the same way as, say, Boccherini's or Schumann's since the strings are hardly more than an accompaniment to the solo keyboard. But they couldn't really be omitted, since they make the texture much richer than it would otherwise have been, and they sometimes have independent accompaniment figures or even melodic fragments. The effect is not unlike that of Haydn's piano trios – and the music is not that dissimilar either. These are works of real substance and originality by a still under-rated composer, laid out on an expansive scale. No. 2 (in D minor) is a particularly fine 'Sturm und Drang' piece, which even has some pre-echos of Beethoven's *Pathétique* sonata.

Spányi and company do full justice to these works, giving very persuasive performances with impeccable tuning and balance. Although the title mentions only the 'Clavecin', Spányi plays an excellent Walter copy by Chris Maene – perhaps a little late in style for music published in 1784, but excusable in the hands of such an outstanding performer, who is a master of timing and the expressive pause. This CD is definitely a 'must' for anyone with a love of the Viennese classics, and a very enjoyable recording in its own right. *Richard Maunder*

A due cembali obligati. Jan Devlieger & Guy Penson (harpsichords), 62' 45"
Et'cetera KTC 1392
CPE Bach: four duets, Wq 115; JC Bach: Sonata Op. 15 No. 5; JS Bach Contrapunctus 13 (Art of Fugue); Couperin Allemande and Musette; Le Roux Suite in D minor; Soler Concerto in G; Schaffrath Duetto in a

No fewer than six harpsichords are to be heard on this recording: two Ruckers-plus-ravalement copies, two copies of a double manual by Collesse of Lyon (presumably the instrument listed in Boalch 3 as Collesse, J, 1768), and two copies of a single manual by Antunes of Lisbon. The Antunes pair is used for both the Soler concerto and the J. C. Bach sonata: not inappropriately, since although the latter was probably written for Backers's new English grand pianoforte, Michael Cole has shown that its design shares a number of features with Antunes's (short scaled) harpsichords and fortepianos.

Devlieger and Penson give forthright, assured performances (warning: turn the volume control down or you'll be deafened!), mercifully free of the gimmicks such as excessive modern-style 'rubato' that pass for 'expression' among some players. An excellent and varied programme, on a fascinating collection of instruments. Warmly recommended.
Richard Maunder

Frohlocke nun! Berliner Weihnachtsmusiken zwischen Barock und Romantik Staats- und Domchor Berlin, Lautten-Compagney Berlin, Kai-Uwe Jirka 70' 40"
Carus 83.442
Agricola, CPE Bach, CH Graun, Loewe, Mendelssohn, Reichardt & Zelter

If you're looking for a very pleasant but unusual Christmas CD, then look no further! Most of the recital is recorded for the first time, and the very interesting repertoire ranges from the middle of the 18th century until the middle of the next. Christmas is obviously the theme, though there are no carols, as such. The three earliest pieces are fully-fledged cantatas, while the two latest are selected movements from larger works (attempts to resurrect the oratorio tradition). The performers are Berlin Cathedral Choir

(boys and men) and the ever-versatile Lautten-Compagney Berlin, directed by Kai-Uwe Jirka. There are various solo movements (there's an especially delightful alto aria in Bach's Meine Seele erhebet den Herrn, sung by Olivia Vermeulen), and the fact that the disc features a variety of musical styles, as well as a rich palette of sounds, guarantees an enjoyable hour's entertainment. It was interesting to hear young Germans sing – they sound so different from English boys. I wonder which (if either) is closest to what the composers of this music heard. BC

19th CENTURY

Beethoven *Complete works for violin and orchestra* Patricia Kopatchinskaya *vln*, Orchestre des Cahmps-Elysees, Philippe Herreweghe 62'
Naïve V5174

This recording pushes HIP to the limits – and for my taste (and possibly for most of our readers, as well) a little too far. The Moldovan violinist Patricia Kopatchinskaja has been successful internationally since winning the Henryk Szeryng competition in 2000, but the other recordings listed in the booklet are of music by contemporary composers. She is also a composer. Perhaps that explains her approach to the first movement cadenza in the Violin Concerto: she arranges the one Beethoven wrote for his piano arrangement of the piece for two violins and plays both! The recital is filled out by the two Romances, as well as the fragment that remains of an earlier violin concerto. This would not be the first version to take off the shelf if one of my friends wanted to hear the Concerto (HIP or otherwise), and – given what Robin Stowell says in his notes (when he's not special-pleading the performance choices!) – I would much rather have heard Franz Clement's own D major concerto, played in Vienna a year before he gave the premiere of Beethoven's. I suppose I might return to this in a few months' time and radically change my mind, but I doubt it. *BC*

Beethoven *Rondos & Bagatelles* Natalia Valentin *fortepiano* 56' 11"
Paraty 109.104
from integralclassic@wanadoo.fr
Andante Favori WoO 57, 7 Bagatelles Op. 33, Capriccio Op. 129, Rondos Op. 51 No. 1, Op. 51 No. 2, Kinsky-Hahn Anh. 6

A most enjoyable recording of Beethoven 'pops' on an interesting anonymous fortepiano of the Stein school, probably dating originally from the 1790s but rebuilt by the maker around 1810 and recently restored by Christopher Clarke. It's an excellent instrument with a beautiful sound and nicely differentiated registers, fully exploited by Valentin in her first-rate performances. She has a formidable technique; admirably equal to Beethoven's virtuoso demands, she can make the instrument really sing, and delightfully captures all the composer's subversive humour. Strongly recommended for both the performance and the instrument – rarely one can hear a genuine original rather than a modern copy, even if this one has been quite heavily restored. *Richard Maunder*

Mendelssohn *Klavierwerke* Tobias Koch *Kisting & Sohn 1835 pianoforte* 73' 54"
Genuin GEN 89156
Felix: Albumblatt, 3 Fantaisies Op. 16, Phantasie Op. 15, Rondo capriccioso Op. 14, 12 Songs Without Words Op. 30 and Op. 62; **Fanny:** Prélude, 6 Songs Without Words Op. 8

The fortepiano is by Heinrich Kisting & Sohn, Berlin 1835, with what is nowadays called 'Viennese' action, that is, the action invented by Stein of Augsburg in about 1780. It's in superb condition, with no trace of the slight unevenness or 'woodenness' of tone, or occasionally noisy action, sometimes heard in fortepianos of this period. It's almost *too* perfect for an antique instrument! And Koch is a fine pianist, with a real affinity for early-romantic piano music.

As a bonus, we are given five pieces by sister Fanny. Though less well known as a composer than Felix, she wrote some fine music, and is undeserving of being named on the record cover in smaller type than her brother! *Richard Maunder*

Mendelssohn *Complete Organ Sonatas and Selected Pieces* Edouard Oganessian (1884 Walcker organ, Riga Dôme) 2CD
Saphir LVC1094

The 1884 Riga organ is one of the most important surviving European romantic organs, and is probably best known for the fact that Liszt wrote his well-known blast on *Nun danket alle Gott'* for the organ's dedication. However, it was built nearly 40 years after Mendelsson's death, and represents a very different sound-world from the one that Mendelssohn knew or wrote his music for. His organ music, however, looks forward as well as back and, although not exactly authentic, works well on this huge instrument once you get used to its vast aural texture – the quieter passages appear to be coming from an organ somewhere outside the city! For a further immersion into the world of the Germanic romantic organ, there is also a transcription of the Overture to Mendelssoh's *Paulus* by Robert Schaab. Oganessian's playing is well suited to the instrument, although I found the occasional hesitancy in phrasing a bit disconcerting, notably in the fugal sections of the first movement of Sonata 3 (track 12). *Andrew Benson-Wilson*

VARIOUS

Il Poverello: Medieval and Renaissance Music for Saint Francis of Assisi The Rose Ensemble 72' 25"
from info@RoseEnsemble.org
ROSE 00010
Jerónimo de Aliseda, Ciconia, Dufay, Porta, Tomaso Graziani + chant, + anon.

I haven't been too enthusiastic about the Roses previously; this is enjoyable chiefly for the renaissance motets. I'm put off by the barely-relevant appearance of the usual medieval dances – so hackneyed, even if you haven't heard them in all sorts of contexts and guises over fifty years! At least the drums don't drown the tunes. And if you wanted to embellish a *Stabat mater*, the first choice would have been adding a part (which is done nicely), but if you wanted an instrument, that would surely be alternatim rather than accompanying. (The source, incidentally, is given as *Liber usualis*, a volume about a century old that has undergone revisions so needs a publication date to achieve the precision accorded to the early sources quoted.) The earlier vocal items mostly work, and if you can bear the dances, this is a pleasing recording. *CB*

LETTER

Dear Clifford,

Mudge, Mudge, glorious Mudge
(cf letter Nov 2009)

I'm disappointed to see that Ian Graham-Jones failed to use the opportunity of including "Let Thy Merciful Ears" by Mudd which could have given us the more appropriate Mudd, Mudd, glorious Mudd. This charming little anthem, formerly attributed to Thomas Weelkes, appears in the Oxford Book of Tudor Anthems, as I'm sure you know. Are there any other extant works by this composer I wonder? *David Fletcher*

****

A MISSING DOT

Fretwork's edition of Finger is certainly impressive, but it isn't worth £3000 as misprinted in the last issue. A dot is missing, and it is fairly obvious where it should go.

ELGAR'S DREAM

Clifford Bartlett

I made a pilgrimage last night (28 November) to hear the first (as far as I know) historically-informed revival of *The Dream of Gerontius*. I was a little worried by reports I had heard from players about rehearsals for the performance at the Royal Festival Hall on the 24th, but the Birmingham performance confounded them. The location was the Birmingham Town Hall, a neoclassical temple of the arts sensitively renovated a few years ago. It was acoustically excellent for Monteverdi's *Orfeo*, which I had heard there almost exactly two years ago, and utterly suited *Gerontius*. The hall is small enough for the stage to seem quite close, with a good resonance but small enough for the musicians to be individually clear. I have never heard so much of the detail of Elgar's extraordinary orchestration. And unlike the Royal Festival Hall, Birmingham had its organ restored as well. It's not just the volume that is important but its ability to provide an idiomatic quiet bass pedal. The brass was marvellous, and Elgar's trick of writing a fortissimo chord but having it rapidly cleared (not abruptly but with a swift fade) to let a solo voice enter audibly on the next beat worked brilliantly – though if I were a singer, I'd probably be nervous that it wouldn't!

Elgar's music is often nostalgic. *Gerontius* seems to be to be free of that, but is so to me personally. It's a work I knew very well as a student, sing it under David Willcocks in Cambridge nearly 50 years ago. I spent hours playing it through on the piano, but used the miniature score to sing from. I've only been involved in one performance since (incredibly bad, not through any activity of mine)[1] and haven't heard it for years. But it all came back to me, and even the passages I found weak (they are mostly in the set pieces) seemed better than I remembered.

Why is the Prelude never played separately? It has the essence of the music in it, and it held me spellbound (despite over-quiet violas in the first few bars). I don't know if it was the instruments or the conducting, but everything seemed clearer, with less concern in blending the sounds than one expects from a modern orchestra. The tempi were flexible, but what struck me was the way the work moved on: so often one expects flexible tempi to mean lots of rallentandos! One would, from the subject matter, expect it to be predominantly a slow work, but it moves so fluently.

The solo singing was more conventional. Adrian Thompson was impressive as Gerontius, except that he evidently had no opportunity to read the remarks in the programme about vibrato 'generally used only as an ornament': control vanished on loud high notes. Roderick Williams was fine as the Priest, though I don't think Elgar is at his best with his music. I was disappointed by Anna Stephany as the Angel. The Alleluias when we first heard her lacked (for me) the magic I experienced from orchestra and choir, and the four-notes that end each cadential phrase were memorable more for the double basses (that's a serious remark – the instrumentation is extraordinary) than the voice. I asked around after the concert: Jan loved her singing, Laurie wasn't very enthusiastic, Gordon was tactful, as was Steph Martin, a Canadian lady sitting next to us who had flown from Toronto for the weekend: she had conducted *Gerontius*, and gave me a record of her Buxtehude concert, which made the drive home a more pleasurable experience than it would have been otherwise (details on paxchristichorale.org).

An enormous effort had gone into finding the right instruments and thinking about performance style. It is frustrasting that so many details of how people played than have been lost. Elgar's scores are marked so meticulously, but that's not enough. How

The first performance, in this very hall in 1900, was a disaster because the choir wasn't on top of the music (not particularly surprising seeing how much else they had to sing in the Festival). But no hint of any failure here. The choir was perhaps half the size of the original one, but with no passengers, and seems to have their music in their blood. There were a few problems in simultaneity between soloists and instruments moving with the voice; perhaps the microphone stand behind the conductor's rostrum moved him just too far forward for the soloists not to be able to catch his beat. And the flexibility in movement wasn't always quite the same in all departments. I can understand that it might not have worked in the RFH (and not just because of the organ), and the players may have taken a while to adjust. Also, for a work with this complexity, a left-handed conductor without a baton may have caused a few problems. But I found this performance a revelation. Congratulations to Jeffrey Skidmore for organising and directing such a marvellous celebration of Ex Cathedra's fortieth anniversary.

PS. I had forgotten a nostalgic connection until Elaine reminded me. My father was not particularly a lover of classical music, but during the months of his terminal cancer, he played a lot of Italian opera (a taste acquired in Venice at the end of the war) along with *Gerontius*. As a staunch Methodist, he probably disagreed with some of Newman's theology and would have expected his meeting with his maker to have been less traumatic – more in the 'What a friend we have in Jesus' line. The staff at the hospice where he was taken to die were amazed that he was always smiling. He affirmed that he would not abandon his faith as death approached after a life of belief.

1. Sometime in the mid-1960s, a teacher (I think) wanted to make a tape of himself conducting the work. Barbirolli had recently conducted *Gerontius* in St Paul's, with an orchestra assembled from the London music colleges, so the budding conductor persuaded some of the students to play for a rehearsal and performance. There were gaps! He seemed not to have seen a full score before. He buried his head in it and started off the Prelude, but was puzzled that there were gaps. He couldn't work out what was missing, not realising that he had no violas and that their part was of some importance. The choir was odd, too. There were a few boys, I was the solitary alto (not many people know that I falsettised for a few years), and there were a couple of tenors and basses. A bizarre experience!

BEAVER & WIKIPEDIA

My footnote last month (p. 9) about Jack Beaver is a classic example of getting 'facts' from the www. I reckon that I'm generally quite good at being suspicious of mistakes in musical topics: I wasn't caught by the odd dates that Grove Online gave for Alessandro Marcello, which don't tally with any others, but apparently appear in a German edition of the Oboe Concerto. I believed the usual ones. The site I checked for Beaver gave a long list of films for which he wrote the music. I recognised one title (of the book rather than the film), *The Thirty Nine Steps*, so that seemed a sensible one to quote, especially since it was a Hitchcock film, Coincidentally, it was on TV that night. I was impressed by one particular feature: the almost complete absence of music! There was just one scene with a bit of background music for wild Scottish hillsides. But the stark, uncovered breaks between scenes made me wonder why so much money is wasted commissioning scores! (I missed most of the opening credits, but I think there was some music there.)

Next day I looked a bit further on the web, and found, not only that the music was uncredited, but that it was also attributed to someone else.

So the moral is: don't trust Wikipedia for information about subjects about which you don't know enough to be suspicious!

MARY YATES
(d. 15 November 2009)

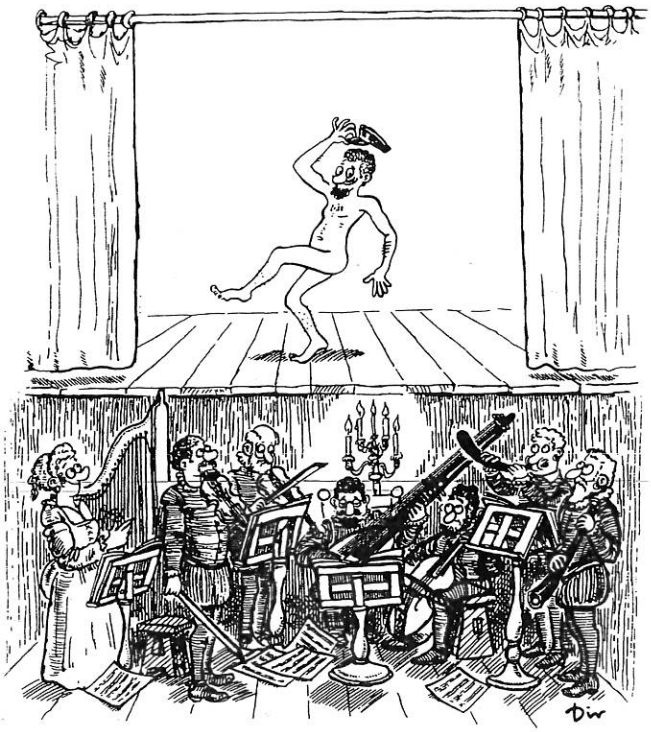
I knew Mary Beverley, as she then was, in the mid-1970s as a promising young soprano, meeting her with Peter Holman's group Ars Nova. She appears on a David Munrow Purcell recording of 1975, and in that year sang at our wedding (along with Emma Kirmby). I remember her appearing as a soloist with John Eliot Gardiner. We virtually lost contact (apart from exchanging Christmas cards) till a few years ago. We then met several times at musical events, and I was glad to renew our friendship. I last heard from her in July, when she sent a card which concluded 'the sounds of your wedding music still ringing in my ears'. She was involved in musical activity in Bristol, as mentioned in the following paragraph. *CB*

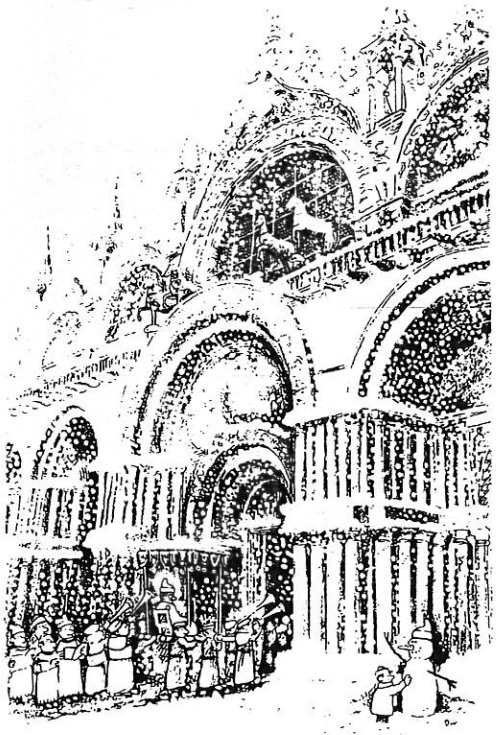
In recent years Mary worked for an IT company, Silverstream, but her musical interests remained an important part of her life. She organised an ongoing series of benefit concerts in the Bristol area under the title *Musica Buena*, raising money for two projects working to help streetchildren in Honduras. She visited these projects and had a personal connection with them. With her passion and courage she was quite an inspiration to local musicians who took part in the concerts. An indication of her legacy might be seen in the way that a planned concert of Christmas Baroque music on period instruments will be going ahead next month.

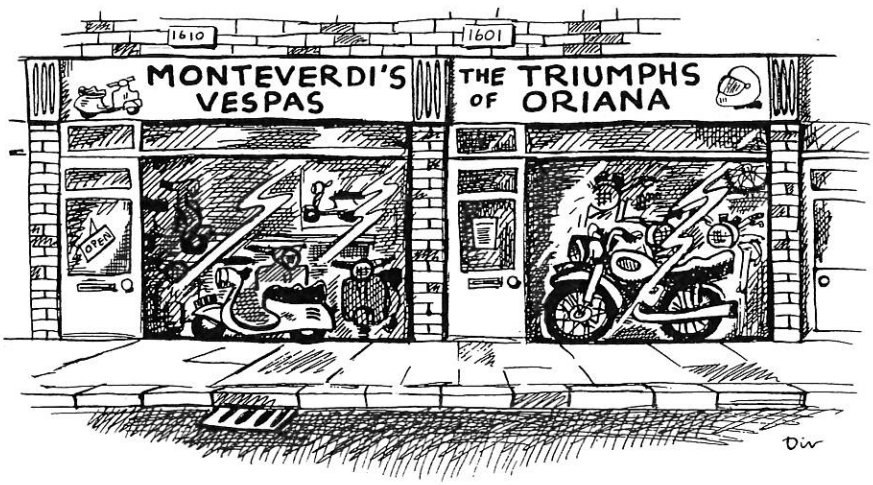
Sarah Dodds

THE FULL MONTEVERDI

Trust me, maestro - we need to lose this big tap-dancing finale...







EPIPHANY FARE

Jennie Cassidy

Galette des rois avec franchipane

Sometimes known as Pithiviers, this renaissance recipe is said to originate from the town of that name in the Loire region of France. It is made to celebrate the arrival of the three Kings at the feast of Epiphany. The tradition of the *Galette des rois* is still very much alive in France and the patisseries are full of the delicious delicacy around twelfth night.

Originally there was a bean or *fava* (a symbol of fertility) hidden somewhere inside, the finder of which became King of the festivities. Nowadays the Galette is sold with a golden paper crown and the bean is usually replaced with a small china or plastic figure, such as baby Jesus or a lucky horseshoe. The King is supposed to give the crown to a Queen of his choosing, or to wear it himself and to choose his Queen by dropping the *fava* into her glass. Another custom is for the smallest child present to hide under the table and from that position of blindness apportion the slices to those present. The French have the saying 'He has found the bean in the cake' which means he is extremely lucky.

Puff pastry was first prepared by the chefs of the dukes of Tuscany in the fifteenth century. From there it made its way to the royal court of France brought by Marie de Medici in 1600.

The pastry is filled with frangipane (spelt franchipane in 1674) – an almond flavoured filling. This name comes from *frangere il pane* (Italian for 'break the bread').

The tradition of the bean cake was also present in England and known as Twelfth Cake. Inside were baked a bean and a pea; he who found the bean was king for the day, and she who found the pea was queen.
Robert Herrick wrote:

Now, now the mirth comes,
With the cake full of plums,
Where Bean's the king of the sport here;
Besides we must know,
The pea also
Must revel, as queen, in the court here.

Begin then to choose,
This night as ye use,
Who shall for the present delight here,
Be a king by the lot,
And who shall not
Be Twelfth-day queen for the night here.

More Epiphany cakes can be found in Belgium, Spain, Catalonia, Switzerland, Portugal, Greece, Cyprus, Bulgaria and Mexico.

Samuel Peyps, 6th January 1659

To my cosen Stradwick, where, after a good supper, there being there my father, mother, brothers, and sister, my cosen Scott and his wife, Mr. Drawwater and his wife, and her brother, Mr. Stradwick, we had a brave cake brought us, and in the choosing, Pall [Peyps' sister] was Queen and Mr. Stradwick was King.

If you would like the tradition of the *fava* without the broken teeth you could try using a whole almond instead.

The following is my realisation of a recipe from a French cookbook of 1674.

80g ground almonds
150ml single cream
1 big piece Turkish delight snipped into small pieces (or a few drops of rosewater)
1 teaspoon cinnamon
Pinch of nutmeg
45g sugar
1/2 teaspoon oregano
Fava (if you like): 1 whole almond, bean or plastic figure
1 egg, beaten
Packet puff pastry
Icing sugar

Mix the almonds, cream and Turkish delight together in a pan. Heat this gently and stir until the Turkish delight has dissolved. Add the cinnamon, nutmeg, sugar, oregano and *fava*. Let the mixture cool a little and then stir in most of the beaten egg. Roll out half of the pastry and use to line a pie dish. Plop the almond mixture into the centre. Roll out the other half of pastry and use to top the pie. Moisten and crimp the edges of the pastry to fix them. Make a small hole in the middle for the steam to escape and score the pastry lightly in a pattern. Brush the top with the remaining beaten egg. Bake in a pre-heated oven at 230°C for 10 minutes. Lower the temperature to 200°C and bake for a further 15 minutes. Remove from the oven and sift over some icing sugar. Return the pie to the oven for 15 minutes until the sugar has melted and the top is shiny. Delicious hot or cold.